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# THE MOVING PICTURE WORLD

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J. P. CHALMERS
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# Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects which have been released during the three months ending September 30, 1918, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released.

A

Accident Attorney, The (Fox-Mutt & Jeff Cartoon)—Sept. 1.
Ace and a Joker, An (Fox-Mutt & Jeff Cartoon)—Aug. 11.
Aerial Warfare (Paramount-Bray)—R-1264.
After the War (5 parts) (Bluebird)—July 13, A-115.
After Twenty Years—Porto Rico (Pathe-Post)—Sept. 1.
Agonies of Agnes (2 parts) (World-Marie Dressler)—July 8; C-251.
African Game Hunt, An; Motion Analyzed (No. 3 of Helping Humanity to Be Healthy and Happy)—Cartoon—(Paramount-Bray)—July 22.
Alias Mary Brown (5 parts) (Triangle)—Aug. 4; A-890; R-1016; C-1018.
Allies' Official War Review No. 2 (Pathe)—July 7.
Allies' Official War Review No. 3 (Pathe)—July 14.
Allies' Official War Review No. 4 (Pathe)—July 21.
Allies' Official War Review No. 5 (Pathe)—July 28; C-883; R-835.
Allies' Official War Review No. 6 (Pathe)—Aug. 4; R-890; C-1018.
Allies' Official War Review No. 7 (Pathe)—Aug. 11.
Allies' Official War Review No. 8 (Pathe)—Aug. 18; R-1416; C-1310.
Allies' Official War Review No. 9 (Pathe)—Aug. 25; C-1460; R-1736.
Allies' Official War Review No. 10 (Pathe)—Sept. 1; C-1610; R-1736.
Allies' Official War Review No. 11 (Pathe)—Sept. 8; C-1773.
Allies' Official War Review No. 12 (Pathe)—Sept. 15.
Allies' Official War Review No. 13 (Pathe)—Sept. 22.
Allies' Official War Review No. 14 (Pathe)—Sept. 29.
All Kinds of a Girl (Mutual-Strand)—Sept. 17; C-1921.
All Man (5 parts) (Vitagraph-Blue Ribbon)—Aug. 5; A-1024; R-1015; C-1018.
Almost Welcome (Universal-Star)—July 20; C-456.
Along the Queensland Coast (Paramount-Burton Holmes)—Aug. 12.
Ambassador's Diamond, The (No. 3 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Among the Cannibal Isles of the South Pacific (Martin Johnson Film Co.).
Among the Maoris of New Zealand (Paramount-Burton Holmes)—July 15.
Angel Child (5 parts) (W. W. Hodkinson-Plaza)—Sept. 9; R-1771; C-1773; A-1923.
Animated Weekly No. 29 (Universal)—June 19; C-251.
Animated Weekly No. 30 (Universal)—June 26; C-456.
Animated Weekly No. 31 (Universal)—July 3.
Animated Weekly No. 32 (Universal)—July 10.
Animated Weekly No. 33 (Universal)—July 17.
Animated Weekly No. 34 (Universal)—July 24.
Anmated Weekly No. 35 (Universal)—July 31.
Animated Weekly No. 36 (Universal)—Aug. 7; C-1160.
Animated Weekly No. 37 (Universal)—Aug. 14; C-1611.
Animated Weekly No. 38 (Universal)—Aug. 21.
Animated Weekly No. 39 (Universal)—Aug.. 28; C-1921.
Animated Weekly No. 40 (Universal)—Sept. 4; C-1921.
Animated Weekly No. 41 (Universal)—Sept. 11.
Animated Weekly No. 42 (Universal)—Sept. 18.
Animated Weekly No. 43 (Universal)—Sept. 25.
Annexing Bill (5 parts) (Pathe-Astra)—July 7; A-253; R-111; C-250.
Antigua, British West Indies (Pathe)—Oct. 6; R-1123; C-1921.
Are Crooks Dishonest? (Pathe-Rolin)—June 23; C-1758.
Are Working Girls Safe? (General Film-Ebony).
Around the Clock With the Rookie (Universal)—Aug. 26.
Atom, The (5 parts) (Triangle)—Sept. 15; A-1774; R-1917; C-1921.
Ashes of Love (6 parts) (Graphic)—R-1917; C-1921.
At the Front (Fox-Mutt and Jeff Cartoon)—Sept. 8.
At the Pistol's Point (No. 18 of The House of Hate) (2 parts) (Pathe-Astra)—July 7; C-456.
Auckland; the Metropolis of New Zealand (Paramount-Burton Holmes)—July 1.
Ausable Chasm (Ford Educational Weekly No. 111-Griever Distributing Corp.).

B

Back to the Woods (5 parts) (Goldwyn)—July 28; A-723; R-882; C-1018.
Bad News (Universal-Star)—July 6; C-251.
Barnacle Bill (General Film-Ebony).
Basse-Terre (Pathe-Post)—C-590.
Bathing Beauties and Big Boobs (Vitagraph-Big V)—July 22.
Bawled Out (2 parts) (Universal-Century)—Aug. 14.
Bay of Biscay, The (Beacon)—R-980.
Beach Birds (2 parts) (Pyramid Comedies).
Beach Nuts (Pathe-Rolin)—July 28; C-590.
Beans (5 parts) (Bluebird)—R-1918; A-1925; C-1920.
Beating the Limited (2 parts) (Universal-Railroad & Western)—Sept. 1; C-1310.
Beauties and Bombs (2 parts) (Pyramid Comedies).
Beauty to Order, the Advanced Act of Dermatology (No. 1 of Helping Humanity to Be Healthy and Happy) (Paramount-Bray)—July 8.
Bees in His Bonnett (Pathe-Rolin)—C-1773.
Behind the Lines in Italy (5 parts) (Kleine)—R-1917.
Bells, The (5 parts) (Pathe)—R-1919.
Belles of Liberty, The (2 parts)—Universal-L-Ko)—July 10.
Beloved Blackmailer, The (5 parts) (World)—Aug. 12; A-1020; R-882; C-1018.
Best Man Loses, The (Educational-International Cartoon)—June 24.
Better Half, The (5 parts) (Select)—Sept.; C-1921; R-1919.
Beyond the Shadows (5 parts) (Triangle)—July 28; A-724; R-881; C-884.

**Beware of Boarders** (2 parts) (Paramount-Sennett)—R-1918.
**Bill Stringers' Poems** (Ernest Shipman).
**Bill's Opportunity** (2 parts) (Goldwyn-Capitol)—Aug. 26.
**Bill's Sweetie** (2 parts) (Goldwyn-Capitol)—Sept. 22.
**Bill's Fortune** (2 parts) (Goldwyn-Capitol)—Aug. 12.
**Bird of Bagdad, A** (One of the O. Henry Series) (2 parts) (General Film-Broadway Star); R-1609; C-1773.
**Bird of Prey, The** (5 parts) (Fox-Special)—Aug. 11; A-1019.
**Birds of Vanity** (Educational-Ditmars)—R-390.
**Bit of Japan in California** (Universal)—R-1735.
**Black and Tan Mix-Up, A** (General-Film-Ebony).
**Bombs and Bull** (2 parts) (General Film-High-grade).
**Bonds and Banners** (Vitagraph-Big V)—July 1.
**Bondsman, The** (Fox-Reissue)—R-Vol. 36-1756; C-Vol. 36-1757; A-116.
**Bonnie Annie Laurie** (Fox-Excel)—Sept. 1; A-1464; R-1918; C-1920.
**Boobley's Baby** (Vitagraph-Drew)—July 8.
**Border Legion, The** (T. Hayes Hunter) (5 parts)—R-882- C-1018.
**Border Raiders** (5 parts) (Pathe-Diando)—R-1920.
**Borrowed Baby, The** (Universal-Nestor)—June 24; C-251.
**Boston Blackie's Little Pal** (5 parts) (Metro)—Aug. 26; A-1309; R-1458; C-1460.
**Bound in Morocco** (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 5; A-888; R-882; C-1156.
**Branded Man, The** (2 parts) (Universal-Western)—July 13.
**Brass Bullet, The** (No. 1 A Flying Start) (2 parts) (Universal-Special)—Aug. 10; C-884.
**Brass Bullet, The** (No. 2 The Muffled Man) (2 parts) (Universal-Special)—Aug. 17; C-1018.
**Brass Bullet, The** (No. 3 Locked in the Tower) (2 parts) (Universal-Special)—Aug. 24; C-1156.
**Brass Bullet, The** (No. 4 Smoked Out) (2 parts) (Universal-Special)—Sept. 1; C-1310.
**Brass Bullet, The** (No. 5 The Mock Bride) (2 parts) (Universal-Special)—Sept. 8; C-1460.
**Brass Bullet, The** (No. 6 A Dangerous Honeymoon) (2 parts) (Universal-Special)—Sept. 15; C-1611.
**Brass Bullet, The** (No. 7 The Depth Bomb) (2 parts) (Universal)—Sept. 22; C-1611.
**Brass Bullet, The** (No. 8, "The Magnetic Rug") (2 parts) (Universal-Special)—Sept. 29.
**Brazen Beauty** (5 parts) (Bluebird)—A-1924.
**Bread** (6 parts) (Universal-Special)—Sept. 1; A-1160; R-718; C-721.
**Bride and Gloom** (Pathe-Rolin)—Aug. 18; C-1018.
**Bride of the Sun, The** (No. 1 of Hands Up) (3 parts) (Pathe-Astra)—Aug. 18; R-881; C-884.
**Bridge of the Beast, The** (No. 15 of The Lion's Claws) (2 parts) (Universal-Special)—July 13; C-456.
**Brief Debut of Tildy, The** (2 parts)—General Film-Broadway Star-O. Henry)—R-249; C-455.
**Bright Lights** (Triangle-Keystone Reissue)—July 7.
**Britain's Bulwarks** (No. 7, Fighting the Hun at St. Quentin) (Pathe)—June 23; R-63; C-Vol. 36-1892.
**Britain's Bulwarks** (No. 8, Destruction Wrought by the Hun at St. Quentin) (Pathe)—June 30; R-63; C-112.
**Britain's Bulwarks** (No. 9, King George and Queen Mary Witness the Black Arts of War) (Pathe)—July 7; C-251.
**Britain's Bulwarks** (No. 10, With the Policeman of the Allies on the Sea) (Pathe)—July 14; R-250; R-390; C-456.
**Britain's Bulwarks** (No. 11, The Canadians on the Western Front) (Pathe)—July 21; R-670; C-590.
**Britain's Bulwarks** (No. 12, The Canadians at Vimy Ridge) (Pathe)—July 28; C-721.
**Britain's Far-Flung Line** (Official Government)—R-1264.
**Britsh East Indies** (Pathe-Post)—C-251.
**British Guiana** (Pathe-Post)—July 28; R-835; C-883.
**Broncho Billy Rewarded** (Kleine-Essanay)—July 12.
**Broncho Billy Trapped** (Kleine-Essanay)—July 5.
**Bruin Trouble** (Universal-Nestor)—July 29.
**Bulling the Bolshevik** (Fox-Mutt & Jeff Cartoon)—Sept. 29.
**Bum Bomb, A** (Universal-Nestor)—Sept. 9; C-1460.
**Burden of Proof, The** (5 parts) (Select)—R-1771; C-1773; A-1922.
**Burglar Alarm, The** (Fox-Mutt and Jeff Cartoon)—July 7; C-1018.
**Burglar for a Night** (5 parts) (W. W. Hodkinson-Paralta)—Aug. 5; A-1306.
**Butler's Blunder, The** (Universal-Nestor)—July 1; C-251.
**By Hook or Crook** (5 parts) (World)—Sept. 9; A-1614; R-1770; C-1921.
**By Might of His Right** (Vitagraph-Drew)—Aug. 19.
**By Proxy** (5 parts) (Triangle)—July 21; A-595; R-718; C-721.
**By the World Forgot** (5 parts) (Vitagraph)—Sept. 15; A-1613; C-1921; R-1917.

C

**Cactus Crandall** (5 parts) (Triangle)—Aug. 11; A-1024; R-1155; C-1156.
**Caillaux Case, The** (Fox-Standard)—Sept. 15; A-1336.
**Call of Spring** (2 parts) (Pyramid Comedies).
**Camping Out** (2 parts) (Goldwyn-Capitol)—Oct. 7.
**Canadians at Vimy Ridge, The** (No. 12 of Britain's Bulwarks) (Pathe)—July 28; C-721.
**Canadians on the Western Front, The** (No. 11 of Britain's Bulwarks)—July 21; C-590.
**Can-Can** (Ford Educational Weekly No. 107-Griever Distributing Corp.)—R-1735.
**Capers and Crooks** (Vitagraph-Big V)—Sept. 9.
**Caracas, Venezuela** (Pathe-Post Film)—Aug. 18; C-1460.
**Carmen** (5 parts) (Paramount-Success)—Sept. 29.
**Celebrities of the Insect World** (No. 80 of Universal Screen Magazine) (Universal)—July 20; R-546.
**Camouflage Ball** (2 parts) (Pyramid Comedies).
**Changing Woman, The** (5 parts) (Vitagraph)—Aug. 19; A-1157; R-1301; C-1303.
**Choo Choo Love** (2 parts) (Universal-Century)—July 17.
**Cigars for Kings and Millionaires** (Educational)—Sept. 2.
**City of Dim Faces, The** (5 parts) (Famous Players-Lasky)—July 15; A-459; R-587; C-589.
**City of Tears, The** (5 parts) (Bluebird)—A 459; R-246; C-250.
**Claw, The** (5 parts) (Select)—June 10; A-116; R-Vol. 36-1756.
**Claws of the Hun, The** (Famous Players-Lasky)—July 8; A-256; R-453; C-455.
**Clean Sweep** (2 parts) (Universal-L-Ko)—July 24; C-590.
**Clemenceau Case, The** (5 parts) (Fox-Reissue)—R-452.
**Closin' In** (5 parts) (Triangle)—June 23; A-Vol. 36-1898; R-110; C-112.
**Clothing the Allied Wounded** (No. 82 of Screen Magazine) (Universal)—Aug. 3; R-836.
**Cluth of Circumstance, The** (5 parts) (Vitagraph)—Aug. 26; A-1462; R-1456; C-1460.
**Coals of Fire** (5 parts) (Famous Players-Paramount)—Sept. 29; A-1023.
**Coast Guard Patrol, The** (7 parts) (Shipman).
**Comeback of Barnacle Bill, The** (General Film-Ebony).
**Come On In** (5 parts) (Famous Players-Lasky-Paramount)—Sept. 22; A-1926.
**Come Watch With Me the Passing Night** (Pathe)—R-1459.
**Coming of Faro Nell, The** (2 parts) (General Film-Broadway Star-Wolfville).
**Conquered Hearts** (Kleine-Rialto)—A-1310.
**Cook, The** (Famous Players-Lasky-Arbuckle)—Sept. 15; R-1609; C-1610.
**Co-operating in Marketing** (Universal)—R-1264.
**Coorial of the Orinoco** (Mutual-Outing Chester)—Aug. 4; C-1018.
**Crabs Is Crabs** (Educational-International-Katzenjammer)—July 1.
**Crash of Fate, The** (No. 14 of The Woman in the Web) (2 parts) (Vitagraph)—July 8.
**Crashing Through to Berlin** (7 parts) (Jewel).
**Crime of the Hour** (7 parts) (Shipman-United).
**Cripples** (Ford Educational Weekly No. 106-Griever Distributing Corp.)—R-1735.
**Cross Nurse, The Red** (2 parts) (World-Dressler)—C1310.
**Cruise of the Aki Maru, The** (Paramount-Burton Holmes)—Aug. 19.
**Cruise of the Make-Believes** (5 parts) (Famous Players-Paramount)—Sept. 8; A-1613; R-1301.
**Cub and the Daisy Chain, The** (Vitagraph-Drew)—July 22.
**Cupid Angling** (5 parts) (W. W. Hodkinson-Douglas Color)—Sept. 9.
**Cupid by Proxy** (5 parts) (Pathe-Diando)—July 21; A-591; R-455; C-590.
**Cupid in Quarantine** (Mutual-Strand)—Sept. 10.
**Cupid vs. Art** (2 parts) (Universal)—Sept. 11; C-1611.
**Cupid's Column** (Vitagraph-Drew)—July 1.
**Curacoa** (Pathe-Post)—C-1921.
**Curse of Eve, The** (6 parts) (Shipman-Corona Cinema Co.).

D

**Dad's Knockout** (2 parts) (Goldwyn-Capitol)—July 15; R-453; C-455.
**Damaged Good** (Universal-Star)—Aug. 24; C-1156.
**Dam Catastrophe, A** (Mutual-Outing Chester)—Aug. 11; R-1264; C-1156.
**Danger Ahead** (2 parts) (Universal-Western & Railroad)—Sept. 14.
**Danger, Go Slow** (6 parts) (Universal-Special)—R-717; C-721.
**Danger Mark, The** (5 parts) (Famous Players Lasky-Artcraft)—July 29; A-722; R-587; C-589.
**Danger Pit, The** (No. 17 of The Lion's Claws) (2 parts) (Universal-Special)—July 27; C-884.
**Dangerous Honeymoon, A** (No. 6 of The Brass Bullet) (2 parts) (Universal)—Sept. 15; C-1611.
**Daughter Angele** (5 parts) (Triangle)—Aug. 25; A-1308; R-1456; C-1460.
**Death Dance, The** (5 parts) (Select Pictures)—Sept.; A-889; R-718; C-721.
**Death Switch, The** (No. 17 of The House of Hate) (2 parts) (Pathe-Astra)—June 30; C-250.
**Deciding Kiss, The** (5 parts) (Bluebird)—July 13; A-463; R-586; C-589.
**Demon, The** (5 parts) (Metro)—July 22; A-Vol. 36-1477; R-719; C-883.
**Depth Bomb, The** (No. 7 of The Brass Bullet) (2 parts) (Universal)—Sept. 22 C-1611.
**Desert Law** (5 parts) (Triangle)—Sept. 15; A-1776.
**Destruction Wrought by the Hun at St. Quentin** (No. 8, Britain's Bulwarks) (Pathe)—June 30; R-63; C-112.
**Diplomatic Henry** (Vitagraph-Drew)—Aug. 12.
**Diplomatic Mission, A** (5 parts) (Vitagraph)—Sept. 30.
**Dippy Daughter, The** (Pathe-Rolin)—Sept. 8; C-1610.
**Dismissal of Silver Phil** (2 parts) (General Film-Broadway Star-Wolfville).
**Diver's Last Kiss, The** (2 parts) (Fox-Sunshine)—Aug. 25.
**Dizzy Heights and Daring Hearts** (Triangle-Keystone)—Aug. 4.
**Do Husbands Deceive?** (Pathe-Rolin)—Aug. 11; C-884.
**Doing the Dips in a Dory** (Ford Motor Co.)—R-1264.
**Doing Their Bit** (5 parts) (Fox-Special)—Aug. 4; A-892; R-1015; C-1018.
**Dog** (Ford Educational Weekly No. 110-Griever Distributing Corp.).
**Dogs of War** (Screen Telegram No. 79) (Mutual)—R-390.
**Dominica** (Pathe-Post)—July 7.
**Don't Flirt** (Universal-Nestor)—Aug. 12.
**Don't Shoot** (Universal-Star)—Aug. 10; C-884.
**Down South in New Zealand** (Paramount-Burton Holmes)—July 29.
**Dream Lady, The** (5 parts) (Bluebird)—Aug. 3; A-723; R-880; C-883.
**Duck Out of Water, A** (Universal-Star)—Aug. 3; C-721.
**Dukes and Dollars** (Vitagraph-Big V)—Aug. 19.
**Dunces and Dangers** (Vitagraph-Big V)—Aug. 5.

E

**Eagle, The** (5 parts) (Bluebird)—June 22; A Vol. 36-1900; R-110; C-112.
**Eagle's Mate, The** (Paramount-Success)—R-1302.
**East Indians**—British Guiana, South America (Pathe-Post Film)—July 28.
**East Indies of Trinidad**—British East Indies (Pathe-Post Film)—July 21.
**Efficiency** (Christie Film Corp.)—July 8.
**Efficiency** (Fox-Mutt and Jeff Cartoon)—Aug. 25.
**Eight Bells** (5 parts) (World).
**Eighteen to Forty-five** (Fox-Special)—R-1416.
**Eleventh Commandment, The** (5 parts) (Advanced M. P. Corp.)—A-113; R-Vol. 36-1754; C-Vol. 36-1757.
**Embarrassment of Riches, The** (5 parts) (Hodkinson-Walker)—Sept. 23.
**Empty Cab, The** (5 parts) (Bluebird)—July 6; A-258; R-482; C-455.
**Estate, The** (No. 9 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 9.
**Everywoman's Husband** (5 parts) (Triangle)—July 7; A-257; R-454; C-456.
**Ex-Cannibal Carnival** (Mutual-Outing Chester)—June 30; R-63; C-250.
**Extra Bridegroom, The** (Universal-Star)—Sept. 7; C-1310.
**Extra Quick Lunch, The** (Fox-Mutt and Jeff Cartoon)—July 14.
**Eyes of Julia Deep, The** (5 parts) (Pathe-American Film)—R-1017; C-1310; A-1780.

F

**Factory** (Ford Educational Weekly No. 109-Griever Distributing Corp.).
**Fallen Angel, The** (5 parts) (Fox-Special)—July 28; A-728; R-882; C-883.
**False Ambition** (5 parts) (Triangle)—July 21; A-596; R-719; C-721.
**Fame and Fortune** (5 parts) (Fox)—Sept.; R-1456; C-1459.
**Fang's Fate and Fortune** (General Film-Scrantonia).
**Far Flung Battle Line, The**—American Troops on Furlough in France (Pathe)—Sept. 22.
**Far-Flung Battle Line, The**—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (British Film)—Sept. 29.
**Faro Nell, Lookout** (2 parts) (General Film-Broadway Star-Wolfville).
**Fatty and Broadway Stars** (Triangle-Reissue)—Sept. 15.

Fatty and Mabel Adrift (3 parts) (Triangle-Keystone Reissue)—Aug. 18; C-456.
Fatty's Fast Fliver (2 parts) (Shipman-Florida Film)—Sept.
Fedora (5 parts) (Famous Players-Lasky-Paramount)—Aug. 12; A-1021; R-881; C-883.
Fight for Millions, A (No. 1, The Snare) (2 parts) (Vitagraph)—July 15; R-587; C-590.
Fight for Millions, A (No. 2, Flames of Peril) (2 parts) (Vitagraph)—July 22; C-720.
Fight for Millions, A (No. 3, The Secret Stockade) (2 parts) (Vitagraph)—July 29.
Fight for Millions, A (No. 4, The Precipice of Horror) (2 parts) (Vitagraph)—Aug. 5; C-883.
Fight for Millions, A (No. 5, The Path of Thrills) (2 parts) (Vitagraph)—Aug. 12; C-1018.
Fight for Millions, A (No. 6, The Spell of Evil) (2 parts) (Vitagraph)—Aug. 19.
Fight for Millions, A (No. 7, The Gorge of Destruction) (2 parts) (Vitagraph)—Aug. 26.
Fight for Millions, A (No. 8, In the Clutches) (Vitagraph)—Sept. 7.
Fight for Millions, A (No. 9, The Estate) (Vitagraph)—Sept. 9.
Fight for Millions, A (No. 10, The Secret Tunnel) (2 parts) (Vitagraph)—Sept. 16.
Fight for Millions, A (No. 11, The Noose of Death) (2 parts) (Vitagraph)—Sept. 23; C-1921.
Fight for Millions, A, No. 12, The Tide of Disaster) (2 parts) (Vitagraph)—Sept. 30.
Fighting the Hun at St. Quentin (No. 7, Britain's Bulwarks) (Pathe)—June 23; R-63; C-Vol. 36-1892.
Fine Points of a $10,000 Beauty (Universal)—R-1123.
Finest on Four Feet (Mutual-Outing Chester)—Sept. 8.
Finger of Justice, The (7 parts) (Arrow Film)—June; A-256; R-112; C-112.
Firefly of France, The (5 parts) (Famous Players-Lasky)—June 23; A-Vol. 36-1894; R-Vol. 36-1756; R-589; C-589.
Fire the Cook (Pathe-Rolin)—July 14; C-456.
Fires of Youth (5 parts) (Bluebird)—Aug. 26; A-1461; R-1301, 1607; C-1459, 1610.
First Law, The (5 parts) (Pathe-Astra)—July 28; R-716; C-721; A-722.
Fishing (Ford Educational Weekly No. 108-Griever Distributing Corp.).
Fixing the Faker (General Film-Ebony).
Flames of Peril (No. 2 of A Fight for Millions) (2 parts) (Vitagraph)—July 22; C-720.
Flames of Vengeance (No. 6 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 22.
Flames of the West, The (2 parts) (Universal-Western)—Sept. 7.
Flappers and Friskies (Vitagraph-Big V)—Aug. 26.
Flower of the Dusk (5 parts) (Metro)—Aug. 12; A-885; R-1457; C-1460.
Fly God, The (5 parts) (Triangle)—June 30; A-118; R-247; C-251.
Flying Start, A (No. 1 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 10; C-884.
Following Old Glory (No. 20 of The House of Hate) (2 parts) (Pathe-Astra)—July 21; R-716.
Food Value of Milk, The (Paramount)—R-1264.
Ford Weekly No. 113 (Grevier)—R-1459.
Ford Weekly No. 114 (Training Mechanics for Our National Army) (Grevier)—R-1459.
For Husbands Only (6 parts) (Jewel)—A-1160; R-1772; C-1773.
Forbidden City, The (5 parts) (Select)—Sept.
Fool There Was, A (Fox-Reissue)—A-253; R-Vol. 36-1756; C-Vol. 36-1757.
Fools and Fires (2 parts) (Universal-L-Ko)—Aug. 7; C-1018.
Forbidden Box, The (6 parts) (Jewel)—R-1153; C-1156.
Fred's Frivolous Fiancee (2 parts) (Shipman-Florida Film)—Oct.
From Guaria to Caracas (Pathe-Post)—R-1735.
Fourth Generation, The (6 parts) (Francis Ford Producing Co.).
Fourth of July in France (2 parts) (Pathe)—C-1018.
Fourth of July in Paris, The (General Film)—C-1303.
Friend Husband (5 parts) (Goldwyn)—Aug. 11; A-726; R-1016.
From Jelly to Bullfrog (No. 83 of Screen Magazine) (Universal)—Aug. 10; R-980.

G

Game of Golf, A (No. 129th of Pictograph) (Paramount-Bray)—R-670.
Gesser of Berlin, The (2 Parts) (Jewel)—R-453; C-455.
Gentleman's Agreement, A (5 parts) (Vitagraph)—July 29; A-890; R-881; C-883.
Georgetown, British Guiana (Pathe)—Sept. 8.
"Getaway" Kate (2 parts) (Pathe-Astra)—Sept. 29; R-1770; C-1773.
Ghost Flower, The (5 parts) (Triangle)—Aug. 18; A-1159; R-1302; C-1310.
Ghost of Rosy Taylor, The (5 parts) (Mutual-Star)—July 8; A-254; R-248; C-250.
Ghost of the Rancho, The (5 parts) (Pathe)—Aug. 11; A-1021; R-882; C-1018.
Girl from Bohemia, The (5 parts) (Pathe-Astra)—Aug. 25; R-1154; C-1310; A-1924.
Girl in His House (5 parts) (Vitagraph)—June 24; A-Vol. 36-1897; R-109; C-112.
Girl in the Hotel, The (No. 9 of The Hand of Vengeance) (2 parts) (Gaumont Co.).
Girl of the Golden West (5 parts) (Paramount-Success)—Sept. 15.
Girl of Today, The (5 parts) (Vitagraph)—Sept. 23; A-1774.
Girl Who Came Back, The (Paramount)—Sept. 8; R-1457; A-1612.
Girl's Aid, A (No. 10 of The Hand of Vengeance) (2 parts) (Gaumont).
Give Her Gas (Universal-Star)—Aug. 17; C-1018.
Glorious Adventurer, The (5 parts) (Goldwyn)—July 14; A-463.
Goat, The (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 22.
Golden Fleece, The (5 parts) (Triangle)—July 28; A-725.
Golden Wall, The (5 parts) (World)—July 15; A-591; R-249; C-456.
Good Loser, A (5 parts) (Triangle)—July 7; A-257.
Good Night Nurse (Paramount-Arbuckle)—July 8; R-111.
Good Night, Paul (5 parts) (Select)—June 20; A-117; R-Vol. 36-1891; C-Vol. 36-1892.
Gorge of Destruction, The (No. 7 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 26.
Gray Lady, The (No. 4 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Great Love, The (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 12; A-593; R-1155; C-1303.
Great Water Peril, The (Pathe-Rolin)—Sept. 22; C-1921.
Green Eyes (5 parts) (Famous Players-Lasky-Paramount)—Aug. 26; A-1162.
Green God, The (5 parts) (Vitagraph)—Sept. 2; A-1305; R-1607; C-1610.

H

Hades of Hokkaido, The (Paramount-Burton Holmes)—Sept. 9.
Hands of Vengeance, The (No. 1, The Sign of the Scar) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 2, Scheming for Millions) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 3, The Ambassador's Diamond) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 4, The Gray Lady) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 5 of The League of Silence) (2 parts) (Gaumont)—R-588; C-720.
Hand of Vengeance, The (No. 6, The Mysterious Manor) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 7, The Secret of the Night) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 8, The Kidnapped Statesman) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 9, The Girl in the Hotel) (2 parts) (Gaumont).
Hand of Vengeance, The (No. 10, A Girl's Aid) 2 parts) (Gaumont).
Hands Up (No. 1, The Bride of the Sun) (3 parts) (Pathe-Astra)—Aug. 18; R-881; C-884.
Hands Up (No. 2, The Missing Prince) (2 parts) (Pathe-Astra)—Aug. 25; C-884.
Hands Up (No. 3, The Phantom and the Girl) (2 parts) (Pathe-Astra)—Sept. 1; C-1460.
Hands Up (No. 4, The Phantom Trail) (2 parts) (Pathe-Astra)—Sept. 8; C-1773.
Hands Up (No. 5, The Runaway Bride) (2 parts) (Pathe-Astra)—Sept. 15; C-1921.
Hands Up (No. 6, Flames of Vengeance) (2 parts) (Pathe-Astra)—Sept. 22.
Hands Up (No. 7 of "Tossed in the Torrent") (2 parts) (Pathe-Astra)—Sept. 29.
Haunted House, The (2 parts) (Shipman-Frazee).
Hearst-Pathe News No. 57 (Pathe-International)—July 7.
Hearst-Pathe News No. 58 (Pathe-International)—July 7.
Hearst-Pathe News No. 59 (Pathe-International)—July 14.
Hearst-Pathe News No. 60 (Pathe-International)—July 14.
Hearst-Pathe News No 61 (Pathe-International)—July 21.
Hearst-Pathe News No. 62 (Pathe-International)—July 28.
Hearst-Pathe News No. 63 (Pathe-International)—July 28.
Hearst-Pathe News No. 64 (Pathe-International)—Aug. 4.
Hearst-Pathe News No. 65 (Pathe-International)—Aug. 4.
Hearst-Pathe News No. 66 (Pathe-International)—Aug. 11.
Hearst-Pathe News No. 67 (Pathe-International)—Aug. 11.
Hearst-Pathe News No. 68 (Pathe-International)—Aug. 18.
Hearst-Pathe News No. 69 (Pathe-International)—Aug. 18.
Hearst-Pathe News No. 70 (Pathe-International)—Aug. 25.
Hearst-Pathe News No. 71 (Pathe-International)—Aug. 25.
Hearst-Pathe News No. 72 (Pathe-International)—Sept. 1.
Hearst-Pathe News No. 73 (Pathe-International)—Sept. 1.
Hearst-Pathe News No. 74 (Pathe-International)—Sept. 8.
Hearst-Pathe News No. 75 (Pathe-International)—Sept. 8.
Hearst-Pathe News No. 76 (Pathe-International)—Sept. 15.
Hearst-Pathe News No. 77 (Pathe-International)—Sept. 15.
Hearst-Pathe News No. 78 (Pathe-International)—Sept. 22.
Hearst-Pathe News No. 79 (Pathe-International)—Sept. 22.
Hearst Pathe News No. 80 (Pathe-International)—Sept. 29.
Hearst Pathe News No. 81 (Pathe-International)—Sept. 29.
Heart of a Girl, The (5 parts) (World)—July 1; A-117; R-Vol. 36-1891; C-112.
Heart of Mexico, The (Educational Film)—June 24.
Heart of New York (Paramount-Bray)—R-1736.
Heart of the Wilds (Paramount)—Sept. 1; A-1304; R-1303; C-1303.
Hearts and Let Us (Universal-Star)—Sept. 14; C-1611.
Heathen Benefit, A (Educational-International-Katzenjammer)—July 15.
He Comes Up Smiling (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 15; A-1776; R-1772; C-1920.
He Did and He Didn't (Triangle-Keystone-Reissue)—July 28.
Hell Bent (6 parts) (Universal-Special)—July 6; A-115; R-110; C-251.
Hell Let Loose (No. 14 of The Lion's Claws) (Universal-Special)—July 6; C-456.
Hell's End (5 parts) (Triangle)—July 14; A-458; R-588; C-590.
Helping Humanity to Be Healthy and Happy (No. 1 of Beauty to Order, the Advanced Act of Dermatology) (Paramount-Bray)—July 8.
Helping Humanity to Be Healthy and Happy (No. 2 of Preparing the Victory Army; In Nature's Garden) (Paramount-Bray)—July 15.
Helping Humanity to Be Healthy and Happy (No. 3 of An African Game Hunt; Motion Analyzed) (Paramount-Bray)—July 22.
Hello Trouble (2 parts) (Universal-L-Ko)—Sept. 25; C-1921.
Her Bank Account (Mutual-Strand)—C-721.
Her Blighted Love (Paramount-Mack Sennett)—July 29; C-720.
Her Body in Bond (5 parts) (Universal-Special)—Feb. 18; A-Vol. 35-1272; R-110; C-251.
Her Country First (5 parts) (Famous Players-Lasky-Paramount)—Sept. 22; R-1607; C-1610; A-1780.
Her Disengagement Ring (Mutual-Strand)—July 9; C-250.
Her Friend, the Enemy (Mutual)—Aug. 27; C-1303.
Heredity (5 parts) (World)—Aug. 5; A-1023; R-719; C-884.
Her Husband's Honor (5 parts) (Mutual-Star)—Aug. 4; A-886; R-1016; C-1018.
Her Man (6 parts) (Pathe-Advanced)—Sept. 8; A-1465; R-1302; C-1460.
Her Moment (7 parts) (General Film-Author's Photoplays)—A-464; R-589; C-720.
Her Necklace and His Hoodoo Day (General-Crystal Film Co.).
Her Only Way (6 parts) (Select)—August; R-1300; C-1460; A-1775.
Her Price (5 parts) (Fox-Special)—July 24; A-458; R-588; C-589.
Her Screen Idol (2 parts) (Paramount-Mack-Sennett)—July 1; R-Vol. 36-1890.
Her Spooney Affair (Mutual-Strand)—June 25; C-250.
Hey Doctor (2 parts) (Universal-Century)—July 31; C-721.
Hick Manhattan (2 parts) (Paramount-Flagg)—Sept. 1; R-1457; C-1459.
Hidden Menace, The (No. 13 of The Woman in the Web) (2 parts) (Vitagraph)—July 1.
High Cost of Weddings, The (Mutual-Strand)—Aug. 13; C-1156.
High Tide (5 parts) (Triangle)—Aug. 18; A-1159.
Hindoos and Hazards (Vitagraph-Big V)—July 8.
His Birthright (5 parts) (Mutual-Haworth)—Sept. 8; R-1153; C-1156; A-1612.
His Dark Past (Educational-International Cartoon)—Aug. 5.
His First False Step (Triangle Reissue)—Sept. 1.
Historic Fourth of July in Paris, The (General Film-American Red Cross).
His Vinegar Bath (American Standard-Tom Bret Comedy).
His Wife's Friend (2 parts) (Paramount-Sennett)—Sept. 8; R-1456.
His Wild Oats (Triangle-Keystone)—Aug. 11.
Hollandized Caribee, Dutch West Indies, A (Pathe-Post Film)—Sept. 22.
Honest Thief, The (2 parts) (Pathe-Astra)—Sept. 15; C-1460.

Honeymoon Baby, The (Vitagraph-Drew)—July 15.
Hooded Terror Unmasked, The (No. 19 of The House of Hate) (2 parts) (Pathe-Astra)—July 14; C-590.
Hoosier Romance (5 parts) (Mutual-Selig)—Aug. 18; A-1157; R-1301; C-1303.
Hoot Toot (2 parts) (Universal-Century)—Aug. 28.
Hotel de Mutt (Fox-Mutt and Jeff Cartoon)—July 28.
Housecleaning Horrors (Universal-Star)—Sept. 1; C-1156.
House of Gold, The (5 parts) (Metro)—June 17; A-Vol. 36-1764; R-248; C-250.
House of Hate, The (No. 17, The Death Switch) (2 parts) (Pathe-Astra)—June 30; C-250.
House of Hate, The (No. 18, At the Pistol's Point) (2 parts) (Pathe-Astra)—July 7; C-456.
House of Hate, The (No. 19, The Hooded Terror Unmasked) (2 parts) (Pathe-Astra)—July 14.
House of Hate, The (No. 20, Following Old Glory) (2 parts) (Pathe-Astra)—July 21; R-716.
House of Mirth, The (5 parts) (Metro)—Aug. 5; A-886; R-1154; C-1156.
How Charlie Captured the Kaiser (Universal-Special)—Aug. 17.
Hula Hulas and Hocus Pocus (Vitagraph-Big V)—Sept. 30.
Human Target, The (3 parts) (Universal-Western and Railroad)—Aug. 3.
Human Tiger, The (2 parts) (Universal-Western)—Sept. 21.
Hun Within, The (Famous Players-Lasky-Artcraft)—Sept. 8; R-1459; A-1925.
Huns and Hyphens (Vitagraph Big V Special) (2 parts)—Sept. 23.
Hunting the U-Boats (Fox-Mutt and Jeff Cartoon)—July 21.

I

I'll Say So (Fox)—Nov. 15; A-1928.
Impossible Susan (5 parts) (Mutual-Star)—July 22; A-728; R-718; C-721.
In and Out (2 parts) (Pyramid Comedies).
In Disguise (No. 13 of The Lion's Claws) (2 parts) (Universal-Special)—June 29; C-251.
In Judgment of (5 parts) (Metro)—Aug. 19; A-1019; R-1154; C-1303.
Inn of the Blue Moon (Wm. L. Sherry-De Luxe)—Aug. 18; A-1158; R-1300; C-1310.
In Pursuit of Polly (5 parts) (Famous Players-Lasky-Paramount)—Aug. 19; A-1304; R-1455; C-1459.
In the Clutches (No. 8 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 7.
In the Silver Country (Mexico Today) (Educational)—R-1416.
Inside the Lines (6 parts) (World)—Aug. 26; R-1154; C-1310; A-1464.
Isle of Cuba, The (General Film)—R-546.
Isle of Intrigue, The (6 parts) (Shipman-Francis Ford).
Italy's Flaming Front (First National Exhibitors Circuit).
It Can't Be Done (Universal-Nestor)—Aug. 5.

J

Japanese Nightingale, A (5 parts) (Pathe-Astra)—Sept. 22; R-1459; C-1610; A-1776.
Jest of Talky Jones, The (2 parts) (General Film-Broadway Star).
Joan of the Woods (5 parts) (World)—July 22; A-593; R-454; C-590.
Johanna Enlists (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 29; R-1610; C-1773.
Joining the Tanks (Fox-Mutt and Jeff Cartoon)—Aug. 4.
Judge Rummy's Off Day (Educational-International Cartoon)—Aug. 19.
Jungle Pool, The (No. 16 of The Lion's Claws) (2 parts) (Universal-Special)—July 20.
Just for Tonight (5 parts) (Mutual-Star)—Sept. 16; A-1615; R-1919.
Just Like Dad (Christie Film Corp)—July 15.

K

Kaieteur (Mutual-Outing Chester)—July 7; C-250.
Kaiser's New Dentist, The (Fox-Mutt and Jeff)—Sept. 22.
Kaiser's Shadow, The (5 parts) (Famous Players-Lasky-Paramount)—July 7; A-118; R-111.
Kicking the Germ Out of Germany (Pathe-Rolin)—July 21; C-251.
Kid Is Klever, The (5 parts) (Fox-Special)—June 30; A-Vol. 36-133; R-247; C-250.
Kidnapped Statesman, The (No. 8 of The Hand of Vengeance) (2 parts) (Gaumont).
Kids (Christie Film)—July 1.
Kilauer Volcano (For Educational Weekly No. 113-Griever Distributing Corp.).
Kildare of Storm (5 parts) (Metro)—Sept. 16; A-1778.
Kingdom of Youth, The (5 parts) (Mutual-Star)—Sept. 23; A-1778.
Kultur (6 parts) (Fox)—Sept. 15; R-1608; C-1610; A-1922.

L

Ladies First (2 parts) (Paramount-Mack Sennett)—July 15.
Lady Detective, The, and His Wedding Day (General-Crystal Film Co.).
Lady in the Library (Vitagraph-Drew)—Sept. 9.
Lady of the Dugout (6 parts) (Shipman-Al & Frank Jennings).
Lafayette, We Come (Pershing '17) (Leonce Perret).
La Guiara to Caracas (Pathe-Post)—Aug. 11.
Lake Champlain (Ford Educational Weekly No. 112-Griever Distributing Corp.).
Landing a Spy (Fox-Mutt and Jeff Cartoon)—Aug. 18.
Laughing Bill Hyde (5 parts) (Mutual-Star)—Sept. 30.
Lawless Love (5 parts) (Fox-Special)—Aug. 23; A-1304.
Law of the North, The (Famous Players-Lasky-Paramount)—R-1772; C-1920.
Law Unto Herself, A (W. W. Hodkinson)—Aug. 19; A-1307.
League of Silence, The (No. 5 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Less Than Kin (5 parts) (Famous Players-Lasky)—July 29; A-727; R-717; C-720.
Liar, The (5 parts) (Fox-Special)—Aug. 18; A-1158; R-1302; C-1303.
Life of Western Stars, The (5 parts) (United-Sherman).
Like Mother Made (Mutual-Strand)—July 16; C-590.
Lion of the Hills, The (5 parts) (Bernard H. Bernstein).
Lion's Claws, The (No. 13, In Disguise) (2 parts) (Universal-Special)—June 29; C-251.
Lion's Claws, The (No. 14, "Hell Let Loose") (Universal-Special)—July 6; C-456.
Lion's Claws, The (No. 15, The Bridge of the Beast) (2 parts) (Universal-Special)—July 13; C-456.
Lion's Claws, The (No. 16, The Jungle Pool) (2 parts) (Universal-Special)—July 20.
Lion's Claws, The (No. 17, The Danger Pit) (2 parts) (Universal-Special)—July 27; C-884.
Lion's Claws, The (No. 18, Triumph) (2 parts) (Universal-Special)—Aug. 3; C-884.
Little Miss Grown-Up (5 parts) (General Film Oakdale)—Sept. 22; A-885.
Little Sister of Everybody, A (5 parts) (Pathe)—June 30; A-114; R-Vol. 36-1891; C-112.
Locked Heart, The (5 parts) (General Film-Oakdale)—A-591; R-454; C-589.
Locked in the Tower (No. 3 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 24; C-1156.
Long Chance, A (5 parts) (Bluebird)—R-1457; C-1459.
Love and Lunch (2 parts) (Pyramid Comedies).
Love Swindle, The (5 parts) (Bluebird)—Aug. 10; A-889; R-1300; C-1303.
Love Watches (5 parts) (Vitagraph)—July 15; A-593; R-586; C-590.
Love's Law (5 parts) (Mutual-Star)—Sept. 29; A-1465.
Luck in Old Clothes (General Film-Ebony).

M

Magnetic Rug, The (No. 8 of "The Brass Bullet") (2 parts) (Universal-Special)—Sept. 29.
Maid and a Man (Mutual-Strand)—Sept. 24.
Maid o' the Storm (6 parts) (W. W. Hodkinson-Paralta)—July 22; A-890; R-717; C-721.
Making Concrete (No. 81 of Screen Magazine) (Universal)—July 27; R-670.
Making It Possible for the Blind to Read (No. 84 of Screen Magazine) (Universal)—R-1123.
Mammon and the Archer (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-883; C-1017.
Man of Today, A (6 parts) (Shipman-Francis Ford Prod. Co.).
Man's World, A (5 parts) (Metro)—June 24; A-Vol. 36-1898; R-589; C-721.
Marked Cards (5 parts) (Triangle)—July 14; A-459; R-588; C-590.
Marquis and Miss Sally, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—C-1303.
Marriage (Wm. L. Sherry-Keeney)—A 1162.
Marriage Ring, The (5 parts) (Famous Players-Lasky-Paramount)—Aug. 26; A-1463; R-1771.
Mask, The (5 parts) (Triangle)—Sept. 1; A-1462; R-1608; C-1611.
May Irwin's Farm (No. 80 of Screen Magazine) (Universal)—R-546.
Me und Gott (6 parts) (Romayne Super Film)—A-1463.
Meeting Theda Bara (Fox-Mutt and Jeff Cartoon)—June 23; R-111; C-112.
Merely Players (5 parts) (World)—Aug. 19; A-1308; R-1017.
Mexican Venice, A (Educational)—Aug. 26; R-670.
Mexico Today (In the Silver Country) (Educational)—R-1416.
Mexico's Floating Gardens (Educational)—Aug. 12.
Mickey (8 parts) (W. H. Productions)—R-880; C-884.
Midnight Burglar, The (5 parts) (General Film-Oakdale)—A-890.
Misfits and Matrimony (2 parts) (Vitagraph)—R-1918; C-1921.
Miss Informed (Mutual-Strand)—July 2; C-250.
Miss Innocence (5 parts) (Fox-Special)—July 21; A-592; R-718; C-720.
Miss Mischief Maker (5 parts) (General Film-Oakdale)—A-728; R-1302; C-1303.
Missing Prince, The (No. 2 of Hands Up) (2 parts) (Pathe-Astra)—Aug. 25; C-884.
Miss Sticky-Mouñe-Kiss (Vitagraph-Drew Reissue)—Aug. 5.
Mock Bride, The (No. 5 of The Brass Bullet) (2 parts) (Universal)—Sept. 8; C-1460.
Modern Love (6 parts) (Universal Special)—Sept. 14; A-1614; R-1770; C-1773.
Modern Mexican Hacienda (Educational)—C-1920.
Money Mad (5 parts) (Goldwyn)—Aug. 25; A-1307.
Mopping Up a Million (Educational)—July 22.
More Trouble (5 parts) (Pathe-Astra)—July 14; A-462.
Mortgaged Wife, The (6 parts) Universal-Special)—Aug. 3; A-595; R-246; C-251.
Mother, I Need You (6 parts) (Shipman-Corona).
Mothers of Liberty (Monopol Picture Company).
Mountaineering Memories (Mutual-Outing Chester)—July 14.
Mount Lassin in Action (Educational)—July 15.
Mr. Blink of Bohemia (Vitagraph-Drew Reissue)—Sept. 2.
Mr. Logan, U. S. A. (Fox-Victory)—Sept. 8.
Muffled Man, The (No. 2 of The Brass Bullet) (2 parts) (Universal-Special)—Aug. 17; C-1018.
Mutt and Jeff and the 75-Mile Gun (Fox)—R-111; C-112.
Mutts and Motors (Vitagraph-Big V)—Sept. 2.
My Husband's Friend (5 parts) (Arrow Film Reissue)—A-724.
Mysterious Manor, The (No. 6 of The Hand of Vengeance) (2 parts) (Gaumont).
Mystic Faces (5 parts) (Triangle)—Sept. 8; A-1614; R-1771; C-1773.

N

Naked Fists (2 parts) (Universal)—July 6; C-251.
Nearly a Chaperone (Universal-Star)—Sept. 21.
Neighbors (5 parts) (World)—July 29; A-463; R-717; C-721.
Newspaper (1) (Ford Educational Weekly No. 104-Griever Distributing Corp.).
Newspaper (2) (Ford Educational Weekly No. 105-Griever Distributing Corp.).
Nexaca, the Power House of Mexico (Educational)—July 29.
Nine O'Clock Town, A (5 parts) (Famous Players- Lasky-Paramount)—Aug. 5; A-887.
Nipped in the Bud (Pathe-Rolin)—Aug. 25.
No Children Wanted (5 parts) (General Film-Oakdale)—A-726; R-1154.
No Man's Land (5 parts) (Metro)—July 8; A-255; R-454; C-455.
Noose of Death, The (No. 11 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 23.
Nymph of the Foothills, A (5 parts) (Vitagraph)—Sept. 9; A-1612; R-1770.

O

Oh, Man! (Universal-Nestor)—July 8.
O, Susie, Behave! (2 parts) (World-Fay Fincher)—C-721.
Oh What a Day (Jester Comedy Co.)—R-1015; C-1018.
Old World Lesson in Farming, An (Paramount-Bray)—R-1123.
One Dollar Bid (5 parts) (W. W. Hodkinson-Paralta)—June 24; A-462; R-246; C-250.
One Thousand Dollars (5 parts) (Vitagraph)—July 8; A-254; R-453; C-455.
On Her Account (Mutual-Strand)—July 28.
On the Quiet (5 parts) (Famous Players-Lasky-Paramount)—A-1464; R-1301; C-1303.
Opportunity (5 parts) (Metro)—July 1; A-255; R-249; C-250.
Other Man, The (Triangle-Keystone)—Aug. 23.
Other Men's Daughters (5 parts) (Fox-Special)—July 7; A-254; C-455.
Our Bridge of Ships (2 parts) (General Film-Committee on Public Information).
Our Dumb Friend in the War (French Pictorial Service)—R-980.
Our Four Days in Germany (Fox-Mutt and Jeff Cartoon)—Sept.
Our Mrs. McChesney (5 parts) (Metro)—Sept. 9; A-1613; R-1302; C-1303.
Our Volcanic Neighbors (Pathe-Post)—July 14; C-721.
Out of the Night (6 parts) (Wm. L. Sherry-Keeney Pictures)—Aug. 11; A-1019; R-720; C-884.
Out of a Clear Sky (5 parts) (Famous Players-Lasky-Paramount)—Sept. 15; A-1926.
Out of the Web (No. 15 of Woman in the Web) (2 parts)—July 15.

Outwitting the Hun (No. 86 of Screen Magazine) (Universal)—R-1416.
Ozark Romance, An (Pathe-Rolin)—July 7; C-251.

P

Painted Lily, The (5 parts) (Triangle)—June 30; A-114; R-248; C-251.
Pair of Cupids, A (5 parts) (Metro)—July 29; A-725; R-1017; C-1156.
Pair of Silk Stockings, A (5 parts) (Select)—A-723; R-587; C-590.
Paris the Beautiful (Beacon)—R-835.
Parson Pepp (General Film-Scrantonio).
Parted from His Bride (Universal-Nestor)—Sept. 30.
Pat Turn Detective (Universal-Nestor)—Sept. 16; C-1611.
Path of Thrills, The (No. 5 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 12; C-1018.
Patriotism (5 parts) (W. W. Hodkinson)—June 10; A-113; R-Vol. 36-1889; C-Vol. 36-1892.
Pay Roll Express, The (2 parts) (Universal-Railroad)—July 27; C-721.
Peck's Bad Girl (5 parts) (Mutual-Star)—Sept. 9; A-1462; R-1920.
Pen Vultures (5 parts) (Ernest Shipman-W. H. Clifford)—Aug.
Pep (Educational-International Cartoon)—July 29.
Petticoats and Politics (W. W. Hodkinson-Plaza)—Aug. 26; A-1466.
Phantom and the Girl, The (No. 3 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 1; C-1460.
Phantom Trail, The (No. 4 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 8; C-1773.
Phoney Photos (2 parts) (Universal-L-KO)—July 3; C-251.
Picnic for Two, A (Educational-International Cartoon)—July 8.
Pie-Eyed Piper, The (Universal-Nestor)—Aug. 19.
Pinfeather Picaninnies (Mutual-Outing Chester)—Sept. 1; C-1773.
Pin Feather Pickaninnies (Mutual-Outing Chester)—Sept 1; R-1735; C-1773.
Pines Up and Palms Down (Mutual-Outing Chester)—Aug. 25; R-1832.
Please Hit Me (Universal-Star)—Sept. 28; C-1773.
Plunderer, The (5 parts) (Fox Reissue)—A-888; R-717; C-720.
Power and the Glory, The (5 parts) (World)—Sept. 2; A-1461; R-1303; C-1460.
Precipice of Horror, The (No. 4 of A Fight for Millions) (2 parts)—Aug. 5; C-883.
Preparing the Victory Army; In Nature's Gardens (No. 2 of Helping Humanity to be Healthy and Happy (Paramount-Bray)—July 15.
Price of Applause, The (5 parts) (Triangle)—Aug. 4; A-885; R-1016; C-1018.
Prisoner of War, The (5 parts) (Shipman-W. H. Clifford).
Prisoners of the Pines (5 parts) (Jesse D. Hampton)—Sept. 16; R-1610; C-1773; A-1923.
Professional Patient, The (Vitagraph-Drew Reissue)—Aug. 26.
Prussian Cur, The (Fox)—Sept. 1; R-1455; C-1460.
Psychology of Song (Paramount-Bray)—R-1264.
Pullman Blunder, A (2 parts) (Universal-L-KO)—Sept. 18; R-1918; C-1921.
Punting with Sugar (Pathe)—Sept. 15.
Pursuing Package, The (Universal-Nestor)—July 15; C-456.

Q

Queen of Hearts (Fox-Excel)—Sept. 15; A-1774; A-1922.
Queen of the Sea (6 parts) (Fox)—Sept. 1; R-1609; C-1610; A-1774.
Quest of the Big "Un," The (Educational-Maigne)—Aug. 19; R-390.
Quick Triggers (2 parts) (Universal) June 22; C-251.

R

Railroad Ties from Uncle Sam's Forests (Universal)—R-980.
Rainbow Bridge, The (Educational Film Corp.)—July 22.
Ranger, The (One of the Shorty Hamilton Series) (5 parts) (Ernest Shipman-Clifford).
Reckoning Day (5 parts) (Mutual-Outing Chester)—Sept. 29.
Repeating the Honeymoon (Universal-Nestor)—July 22; C-590.
Return of Mary, The (5 parts) (Metro)—Sept. 23; A-1928.
Reuben's Romance (General Film-Crystal Film Co.).
Riddle Gawne (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 19; A-1021; R-1155.
Riders of the Purple Sage (Fox)—Sept. 1; A-1761; R-1771.
Roaring Lions on the Midnight Express (2 parts) (Fox-Sunshine)—Sept.
Romance and Brass Tacks (Paramount-Flagg)—Sept. 29; C-1773.
Romance of the Underworld, A (6 parts) (Wm. L. Sherry-Frank A. Keeney)—June 30; A-890; R-Vol. 36-429.
Roped and Tied (2 parts) (Universal-Western)—Aug. 17; C-1460.
Roping a Canadian Lynx (Allenbaugh)—R-836.
Rosseau, Dominica (Pathe-Post Film)—July 7; R-390; C-456.
Rotorua, the Yellowstone of the Antipodes in New Zealand (Paramount-Burton Holmes)—July 8.
Runaway Bride, The (No. 5 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 15.

S

Saba, the Astonishing (Mutual-Outing Chester)—Sept. 15; C-1921.
Safety Curtain, The (6 parts) Select Pictures)—July; A-594; R-452; C-456.
Sailing the South Seas to Fiji (Paramount-Burton Holmes)—Sept. 30.
Salamander's Secrets Revealed, The (No. 86 of Screen Magazine) (Universal)—R-1416.
Salvaging Lead from the Rifle Ranges (Universal)—R-1735.
Sandy (5 parts) (Famous Players-Lasky-Paramount)—July ; A-255; R-247; C-250.
Sandy Burke (Betzwood Film).
Sauce for the Goose (5 parts) (Select)—Aug.; A-1616; R-1457; C-1460.
Savage Woman, The (6 parts) (Select)—July; A-1160; R-1300; C-1310.
Saved by Wireless (Triangle-Keystone Reissue)—July 21.
Saving Russia (Fox-Mutt and Jeff Cartoon)—Sept.
Say! Young Fellow (5 parts) (Famous Players-Lasky)—June 16; A-Vol. 36-1763; R-109; C-112.
Scandal Mongers (5 parts) (Bluebird Reissue)—July 22; A-592; R-880; C-883.
Scarlet Road, The (5 parts) (Fox-Special)—June 23; A-Vol. 36-1478; R-111; C-112.
Schematography, the Art of Correcting Injurious Postural Habits; With the Deep Sea Anglers; Animated Technical Drawing by E. Dean Parmlee (Paramount-Bray)—July 1.
Scheming for Millions (No. 2 of The Hand of Vengeance) (2 parts) (Gaumont)—R-588; C-720.
Scientific Poultry Production (No. 81 of Screen Magazine) (Universal)—July 27 R-670.
Screen Telegram No. 32 (Mutual)—June 19; C-250.
Screen Telegram No. 33 (Mutual)—June 23; C-250.
Screen Telegram No. 34 (Mutual)—June 26; C-250.
Screen Telegram No. 35 (Mutual)—June 30; C-250.
Screen Telegram No. 36 (Mutual) July 3; C-456.
Screen Telegram No. 37 (Mutual)—July 7.
Screen Telegram No. 38 (Mutual)—July 10; C-590.
Screen Telegram No. 39 (Mutual)—July 14.
Screen Telegram No. 40 (Mutual)—July 17; C-721.
Screen Telegram No. 41 (Mutual)—July 21; R-883; C-721.
Screen Telegram No. 42 (Mutual)—July 24.
Screen Telegram No. 43 (Mutual)—July 28; C-1018.
Screen Telegram No. 44 (Mutual)—Aug. 4; C-1018.
Screen Telegram No. 45 (Mutual)—Aug. 7; C-1156.
Screen Telegram No. 46 (Mutual)—Aug. 11; C-1303.
Screen Telegram No. 47 (Mutual)—Aug. 10.
Screen Telegram No. 48 (Mutual)—Aug. 13; C-1303.
Screen Telegram No. 49 (Mutual)—Aug. 17.
Screen Telegram No. 50 (Mutual)—Aug. 20.
Screen Telegram No. 51 (Mutual)—Aug. 24.
Screen Telegram No. 52 (Mutual)—Aug. 27; C-1773.
Screen Telegram No. 53 (Mutual)—Aug. 31; C-1773.
Screen Telegram No. 54 (Mutual)—Sept. 3.
Screen Telegram No. 55 (Mutual)—Sept. 7; C-1921.
Screen Telegram No. 56 (Mutual)—Sept. 10; C-1921.
Screen Telegram No. 57 (Mutual)—Sept. 14.
Screen Telegram No. 58 (Mutual)—Sept. 17.
Screen Telegram No. 59 (Mutual)—Sept. 21.
Screen Telegram No. 60 (Mutual)—Sept. 24.
Secret of the Night, The (No. 7 of The Hand of Vengeance) (2 parts) (Gaumont).
Second Line of Defense, The (Paramount-Bray)—R-1735.
Secret Code (5 parts) (Triangle)—Sept. 8; A-1612; R-1772.
Secret Stockade, The (No. 3 of A Fight for Millions) (2 parts) (Vitagraph)—July 29.
Secret Tunnel, The (No. 10 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 16.
Service Star, The (5 parts) (Goldwyn)—June 30; A-113; R-587; C-590.
Seventy-Five Mile Gun, The (Fox-Mutt and Jeff Cartoon)—June 30; C-1018.
Shark Monroe (5 parts) (Famous Players-Lasky-Artcraft)—July 8; A-257; R-248.
She Almost Proposed (Mutual-Strand)—July 30; C-883.
She Loved Him Plenty (2 parts) (Famous Players-Lasky-Sennett)—Aug. 11; R-719.
Shifting Sands (5 parts) (Triangle)—Aug. 11; A-1020; R-1155; C-1156.
Shines and Monkey-shines (Vitagraph-Big V)—Aug. 12.
Shoe Sins (Paramount-Bray)—R-836.
Shooting of Dan McGrew (5 parts) (Metro)—A-1894.
Shooting Party, The (2 parts) (Universal-Western)—July 20; C-456.
Shot in the Dumbwaiter (Universal-Star)—July 13.
Sign of the Scar, The (No. 1 of The Hand of Vengeance) (2 parts) (Gaumont Co.)—July; R-588; C-720.
Silent Woman, The (5 parts) (Metro)—Sept. 2; A-1461; R-1609; C-1773.
Sinking of the Lusitania (Jewel-Winsor McKay).
Sisters of the Golden Circle (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-249; C-455.
Skippers and Schemers (Vitagraph-Big V)—July 15.
Sleuths (2 parts) (Paramount-Mack Sennett)—Sept. 22; R-1770.
Slipping Geraniums (Universal)—R-836.
Slow Express, The (Universal-Nestor)—Sept. 23.
Smoked Out (No. 4 of The Brass Bullet) (2 parts) (Universal)—Sept. 1; C-1310
Snail, The (5 parts) (Shipman-Clifford Photoplay Co.).
Snare, The (No. 1 of A Fight for Millions) (2 arts) (Vitagraph)—July 15; R-587; C-590.
Society Sensation, A (5 parts) (Bluebird)—Sept. 23.
Sojourning in Sapporo (Paramount-Burton Holmes)—Aug. 26.
Soldier's Oath, A (5 parts) (Fox-Big Six Reissue)—A-888; R-881; C-883.
Some Baby (General Film-Ebony).
Some Job (2 parts) (World-Fay Fincher)—June 24; C-251.
Soul Without Windows, A (5 parts) (World)—Sept. 30; R-1920.
Source, The (Famous Players-Lasky-Paramount)—Sept. 1; A-1615; R-1155; R-1772.
S. O. S. (American Standard M. P. Corp.).
Southern Tourist, The (Educational)—Aug. 5.
Spell of Evil, The (No. 6 of A Fight for Millions) (2 parts) (Vitagraph)—Aug. 19.
Sporting Blood, Their (Universal-Nestor)—Sept. 2; C-1310.
Sporting Life (Hiller & Wilk-Tourneur)—Sept.
Spring a la Carte (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1016.
Staking His Life (6 parts) (W. H. Prod.-Hart).
Statia with a Past (Mutual-Outing Chester)—Aug. 18.
Stolen Orders (8 parts) (Felix F. Feist)—A-1157; R-Vol. 36-1754.
Straight Road, The (W. H. Productions)—A-1462.
Strange Woman, The (Fox)—Sept.
Street of Seven Stars, The (6 parts) (De Luxe Pictures—Wm. L. Sherry)—July 7; A-258; R-Vol. 36-1472; C-Vol. 36-1474.
St. Kitts, the Mother Colony (Pathe-Post Film)—Sept. 29.
Stripes and Stars Vitagraph-Big U)—Sept. 23.
Submarine Pirate (Triangle Reissue)—Sept. 22.
Successful Adventure, A (5 parts) (Metro)—July 15; A-259; R-883; C-1018.
Summer Girls, The (2 parts) (Paramount-Mack Sennett)—Aug. 26; C-1156.
Sun-Kissed Isle, A (Pathe-Post)—Aug. 25.
Suspicion (6 parts) (Hoffman).
Swat the Spy (Fox)—Sept. 29; A-1774.
Swing Your Partners (Pathe-Rolin)—Sept. 29.

T

Talk of the Town, The (6 parts) (Universal-Special)—Sept. 28.
Taking the Count (Mutual-Strand)—Sept. 3.
Tangled Lives (5 parts) (Vitagraph)—July 1; A-254; R-246; C-250.
Tempered Steel 5 parts) (Petrova Pictures Co.-First National)—A-Vol. 36-1189; R-247; C-251.
Temple of Dusk, The (5 parts) (Mutual-Haworth)—C-1921; R-1919.
That Devil, Bateese (5 parts) (Bluebird)—Sept. 2; A-122; R-1607; C-1610.
That's Him (Pathe-Rolin)—Aug. 4; C-721.
Their Agreement (Vitagraph-Drew Reissue)—July 29.
This Way Out (Christie Film)—July 22; C-1017.
Through the Nation's Parks (Educational Film Corp.)—July 1.
Tide of Disaster, The (No. 12 of A Fight for Millions) (2 parts) (Vitagraph)—Sept. 30.
Tides of Yesterday, The (Educational-Ditmars)—R-1123.
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Tight Squeeze, A (Fox-Sunshine)—July 28.
Till I Come Back to You (5 parts) (Famous Players-Lasky-Artcraft)—Aug. 26; A-1306; R-1458.
Tinsel (5 parts) (World)—July 8; A-253; R-111; C-251.
To Hell with the Kaiser (7 parts) (Metro)—A-Vol. 36-1762; R-249; C-455.

To Him That Hath (5 parts) (World)—Sept. 23; R-1773; A-1924; C-1921.
To the Highest Bidder (5 parts) (Vitagraph)—July 22; A-723; R-716; C-720.
To the Rescue (Fox-Mutt and Jeff Cartoon)—Sept. 15.
Tony America (5 parts) (Triangle)—Sept. 22; A-1923.
Tossed in the Torrent (No. 7 of "Hands Up") (2 parts) (Pathe-Astra)—Sept. 29.
T'Other Dear Charmer (5 parts) (World)—Sept. 16; R-1458; C-1611; A-1775.
Trail of No Return, The (2 parts) (Universal-Western and Railroad)—Aug. 10; C-884.
Training Mechanics for Our National Army (Ford Educational Weekly No. 114-Griever Distributing Corp.)—R-1459.
Tramp, Tramp, Tramp! (Educational-International)—Aug. 12.
Transients in Arcadia (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1773; C-1920.
Treason (Mutual)—Sept. 29; A-1615.
Triple Trouble (Kleine-Essanay-Chaplin).
Triumph (No. 18 of The Lion's Claws) (2 parts) (Universal-Special)—Aug. 3; C-884.
Trooper 44 (5 parts) (Ernest Shipman-E. I. S.).
Troubled Waters (General Film-Crystal Film Co.).
Turn of the Wheel, The (5 parts) (Mutual-Star)—Sept. 2; A-1305; R-1609; C-1773.
Twin Bedrooms (American Standard-Tom Bret).
Two Orphans, The (5 parts) (Fox Reissue)—June; A-726; R-588; C-590.
Two Scrambled (Pathe-Rolin)—Sept. 1; C-1460.

U

Unblazed Trail, The (Mutual-Outing Chester)—R-835.
Unchastened Woman, The (7 parts) (Kleine-Rialto De Luxe)—June; A-259; R-Vol. 36-1891; C-112.
Uncle Tom's Cabin (5 parts) (Famous Players-Lasky)—July 15; A-458; R-453; C-455.
Under False Pretenses (2 parts) (Universal-Railroad & Western)—Sept. 28; C-1921.
Under the Yoke (5 parts) (Fox)—June 9; A-1618.
Unexpected Places (5 parts) (Metro)—Sept. 30.
Universal Current Events No. 58 (Universal)—June 22; C-112.
Universal Current Events No. 59 (Universal)—June 29; C-251.
Universal Current Events No. 60 (Universal)—July 6; C-456.
Universal Current Events No. 61 (Universal)—July 13.
Universal Current Events No. 62 (Universal)—July 20.
Universal Current Events No. 63 (Universal)—July 27.
Universal Current Events No. 64 (Universal)—Aug. 3.
Universal Current Events No. 65 (Universal)—Aug. 10.
Universal Current Events No. 66 (Universal)—Aug. 17; C-1460.
Universal Current Events No. 67 (Universal)—Aug. 24.
Universal Current Events No. 68 (Universal)—Aug. 31.
Universal Current Events No. 69 (Universal)—Sept. 7; C-1921.
Universal Current Events No. 70 (Universal)—Sept. 14; C-1921.
Universal Current Events No. 71 (Universal)—Sept. 21.
Universal Current Events No. 72 (Universal)—Sept. 28.
Universal Screen Magazine No. 77 (Universal)—June 29; R-63.
Universal Screen Magazine No. 78 (Universal)—July 6.
Universal Screen Magazine No. 79 (Universal)—July 13; R-390.
Universal Screen Magazine No. 80 (Celebrities of the Insect World) (Universal)—July 20; R-546.
Universal Screen Magazine No. 81 (Making Concrete) (Universal)—July 27; R-670.
Universal Screen Magazine No. 82 (Universal)—Aug. 3; R-836.
Universal Screen Magazine No. 83 (Universal)—Aug. 10; R-980.
Universal Screen Magazine No. 84 (Universal)—Aug. 17.
Universal Screen Magazine No. 85 (Universal)—Aug. 24.
Universal Screen Magazine No. 86 (Universal)—Sept. 1.
Universal Screen Magazine No. 87 (Universal)—Sept 7.
Universal Screen Magazine No. 88 (Universal)—Sept. 14.
Universal Screen Magazine No. 89 (Universal)—Sept. 21.
Universal Screen Magazine No. 90 (Universal)—Sept. 28.
Untamed (5 parts) (Triangle)—Sept. 1; A-1462; R-1608; C-1611.
Up a Tree (2 parts) (Goldwyn-Capitol)—Sept. 9.
Uphill Path, The (W. L. Sherry-Keeney)—A-1309.

V

Vamp, The (5 parts) (Famous Players-Lasky)—July 22; A-592; R-716; C-720.
Vamp Cure, The (Universal-Star)—July 27; C-590.
Velvet Hand, The (5 parts) (Bluebird)—Sept. 30.
Venezuela (Pathe-Post Film)—Aug. 4; R-980; C-1018.
Venus Model, The (6 parts) (Goldwyn)—June 16; A-Vol. 36-1620; R-109; C-112.
Veil of Death, The (No. 16 of The House of Hate) (2 parts) (Pathe-Astra)—June 23; C-112.
Village Scandal (Triangle-Keystone Reissue)—July 14.
Vive La France (5 parts) (Famous Players-Lasky-Paramount)—Sept. 15; A-1925.
Vod-a-Vil Movies (Four Release) (Commonwealth Pictures)—July 15.
Vod-a-Vil Movies (Fifth Release) (Commonwealth Pictures)—July 29.
Vortex, The (5 parts) (Triangle)—Apr. 7; A-134.

W

Waifs (5 parts) (Pathe-Astra)—Aug. 4; A-887; R-720; C-884.
Waiter's Ball, The (Triangle-Keystone Reissue)—Sept. 8; C-884.
Wanted—A Brother (5 parts) (General Film-Oakdale)—A-890.
Wearers of Furs and Quills (Educational)—July 29.
We Can't Have Everything (5 parts) (Artcraft)—July 8; A-464; R-455.
Wedlock (5 parts) (W. W. Hodkinson)—July 8; A-727; R-586; C-590.
Wee Ones of Japan (Paramount-Burton Holmes)—Sept. 23.
Wellington and the North Island of New Zealand (Paramount-Burton Holmes) July 22.
What She Did to Her Husband and Almost Lucky (General-Crystal Film Co.).
What's in the Trunk? (General-Crystal Film
What Will Father Say (Mutual-Strand)—Aug. 6; C-1018.
When a Woman Sins (Fox)—Sept. 29; A-1778; R-1918; C-1920.
When is a Weed Not a Weed (Paramount-Bray)—R-980.
When Nature Smiles (Pathe-Post)—R-1609; C-1773.
When Paris Green Saw Red (Universal-Nestor)—Aug. 26; C-1310.
When You Hit—Hit Hard (General Film-Ebony).
When You're Scared, Run (General Film-Ebony).
Whirlpool, The (Select)—June 30; A-118; R-452; C-456.
Whirlwind Finish, The (2 parts) (Universal-Star)—Aug. 24.
Whirlwind Wedding, Her (2 parts) (Universal-L-KO)—Sept. 4; C-1310.
White Lie, The (5 parts) (W. W. Hodkinson)—Sept. 2; R-1608; C-1610.
White Wilderness, A (Mutual-Outing Chester)—July 28; R-980; C-883.
Who's Who in the Zoo (Paramount-Burton Holmes)—Aug. 5.
Why America Will Win (Fox)—Sept. 8; A-1928.
Why Batters "Fan Out"—Second in a Series Analyzing Motion; Animated Technical, Drawing by E. Dean Parmlee (Paramount-Bray)—July 29.
Why Not Marry (American Standard-Tom Bret).
Widow Dangerous, The (2 parts) (General Film-Broadway Star).
Widow's Might (2 parts) (Goldwyn-Capitol)—July 1; R-453; C-455.
Wildflower (5 parts) (Famous Players-Lasky-Paramount)—R-1919.
Wild Life (5 parts) (Triangle)—Aug. 25; A-1307; R-1456; C-1460.
Wild Primrose (5 parts) (Vitagraph)—Aug. 12; A-1020; R-1153; C-1156.
Wild Women and Wild Waves (Vitagraph-Big V)—Sept. 16.
Winner Takes All (5 parts) (Bluebird)—A-459; R-719; C-720.
Winnie's Wild Wedding (Mutual-Strand)—Aug. 20.
Winning Grandma (5 parts) (Pathe-Diando)—Aug. 18; A-1162; R-1017; C-1156.
Winning of the Mocking Bird (2 parts) (General Film-Wolfville)—C-1156.
With the Deep Sea Anglers; Animated Technical; Drawing by E. Dean Parmlee; Schematography, the Art of Correcting Injurious Postural Habits) (Paramount-Bray)—July 1.
With the Hairy Ainu (Paramount-Burton Holmes)—Sept. 2.
With the Policemen of the Allies on the Sea (No. 10 of Britain's Bulwarks) (Pathe)—July 14; R-250; R-390; C-456.
Wives of Men (Pioneer Film)—R-1458; C-1611.
Woman in the Web, The (No. 13 of Hidden Menace) (2 parts) (Vitagraph)—July 1.
Woman in the Web, The (No. 14 of Crash of Fate) (2 parts) (Vitagraph)—July 8.
Woman in the Web, The (No. 15 Out of the Web) (2 parts) (Vitagraph)—July 15.
Woman's Experience, A (6 parts) (Bacon-Backer)—R-1920.
Woman of Impulse (5 parts) (Famous Players-Lasky-Paramount)—R-1918.
Woman's Fool, A (5 parts) (Universal-Special)—Aug. 17; A-1022; R-1015; C-1018.
Wooing of Riley, The (2 parts) (General Film-Wolfville).
Work or Fight (Ford Educational Weekly No. 115-Griever Distributing Corp.).
Wounded Hearts and Wedding Rings (Vitagraph-Big V)—July 29.
You Can't Believe Everything (5 parts) (Triangle)—June 23; A-Vol. 36-1899; R-110; C-112.
Young America (7 parts) (Essanay).

Z

Zaža (5 parts) (Paramount-Success)—Sept. 29.
Zuni Kicking Races (Mutual-Outing Chester)—July 21; R-546; C-590.

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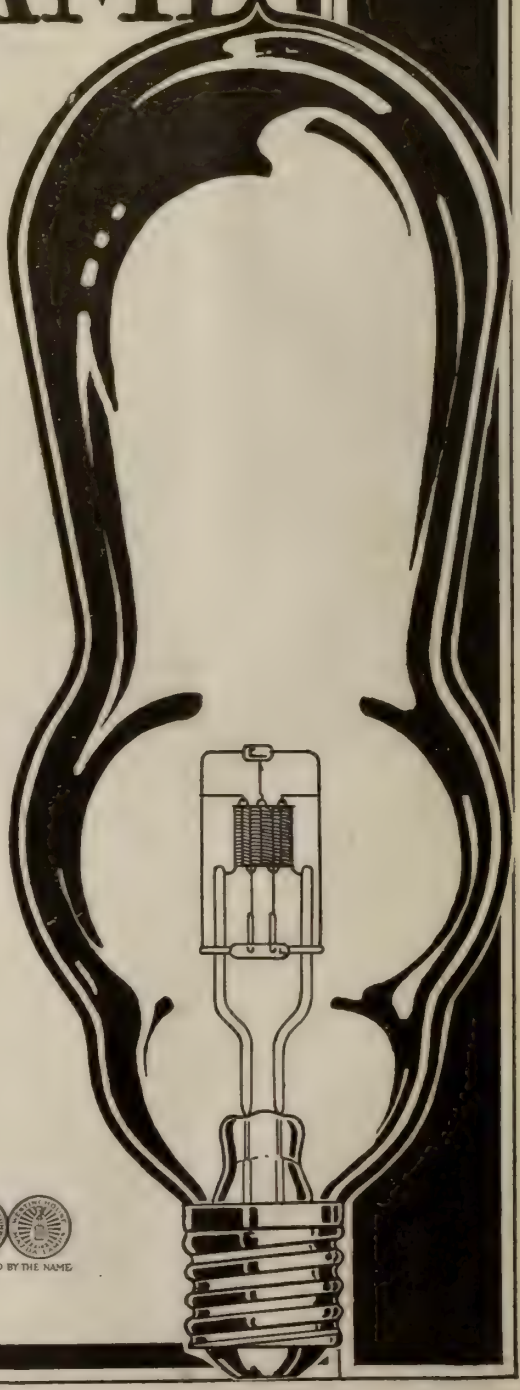

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UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York.

# Nailing A Black Lie

**A competitor's salesmen are telling exhibitors that hereafter the Universal Animated Weekly and the Universal Current events are not to have any official war films and that such war films are to be distributed "exclusively" through the medium of this competitor's exchanges.**

**This, of course, is a black lie. It should not be necessary to deny it. But unfortunately we have already learned that many exhibitors believe it. To settle the matter, we publish the following extract from a letter received by the Universal from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information.**

> *"Each week beginning the week of June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged one dollar per foot for each foot of the film used by you."*

**The arrangement outlined in Mr. Hart's letter, took effect the week of June 3rd, as stated by Mr. Hart, and so continues. In our news weeklies, we use as much of the war pictures as the exhibitors seem to want, carefully mixing in other interesting news events to avoid giving your public an overdose of "war stuff."**

**The Universal Animated Weekly and the Universal Current Events always have been and always will be the best in the business. We admit it. They are always first to show important events, whether concerning the war or other things.**

**We warn exhibitors, for their own good, not to be tricked by lies or half-truths. Our news reels are not seeking to profiteer by means of public interest in the war. We have an "exclusive" contract with the Committee on Public Information to produce and distribute single reel pictures pertaining to the war and "The wonders of our War Work," but at no time have we intended to use it as a club to grab your profits or to make you believe that we had the United States Government tied up in our vest pocket.**

**We suggest, in conclusion, that any company that lies to you is a dangerous company with which to transact ANY business whatever.**

## UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President 1600 Broadway, New York

***The largest film manufacturing company in the universe***

Goldwyn Pictures

# A Change Has Come
## In the Minds and Hearts of Men.

ONE YEAR ago Goldwyn, then a new company, brought *a new vision* into the production of motion pictures. We realized *then,* before our first release, that a change had come over the world.

A change in the minds and hearts of men.

We foresaw many of the things that were going to happen and we applied our foresight to the productions we were making; to the stories we were choosing for the screen.

We said then: "Conflict and circumstances are going to make this a sad world for a time. We must let none of this sadness creep into our pictures. We must make them happy, cheerful, clean. We must make them earnest, sincere—and never morbid.

"We must make our pictures *appeal first to the millions of women and children who remain at home.* Goldwyn Pictures must enable the home-staying millions to relax; *to offset the tear with a smile.*"

Out of these decisions came, in quick succession, a "Polly of the Circus;" a "Baby Mine;" a "Nearly Married" and "The Danger Game." A "Dodging a Million," "The Cinderella Man;" an "All Woman," a "Thais," "The Venus Model," "The Service Star"—pictures welcomed and applauded throughout the world.

* * *

The professionals in motion picture production said: "Your pictures are too light. There isn't enough fire and action in them." A few exhibitors agreed with them at first.

Suddenly exhibitors everywhere realized what Goldwyn was doing and WHY we were doing it. *They obtained their revelation through their box-offices.* They found that Goldwyn Pictures brought them new commercial, profit-making values. They saw new faces in their houses.

After years of light matinee-patronage, they discovered that their matinees were now *returning a profit.*

Goldwyn had *not* proceeded along the lines of least resistance. We had not made vampire pictures or sex pictures and trailed along in the current with other companies.

We had struck at *the hardest problem of the nation's motion picture showmen*—how to make the daytime performances pay their own way—and we have succeeded, if the word of 5,148 contract customers has any meaning whatever.

These showmen realized what we were doing. In forty odd States of the American Union mothers or women's organizations have indorsed and stimulated the patronage of Goldwyn Pictures because of their wholesomeness and cheerfulness.

Where we have led for a year others are now following.

* * *

Goldwyn is on the eve of its second year.

Goldwyn Pictures

# —continued

We are going to make *in excess of fifty pictures* where in our first year we made twenty-six.

In this second year we have the advantage and good fortune to offer, besides the great popular favorites of our first season, three more stars of tremendous national popularity and appeal.

With GERALDINE FARRAR and PAULINE FREDERICK we will be able to vary and still further strengthen the dramatic intensity of our productions, though we go on record that neither of these famous women will ever do a "vampire" story under the Goldwyn imprint.

Nor will MABEL NORMAND, MAE MARSH or MADGE KENNEDY.

REX BEACH, all of whose future productions Goldwyn will release, is an author whose name is a by-word for virility and healthfulness. We will not cater at any time to unhealthy tastes with his good name.

TOM MOORE, our new star, enjoys popularity because of his cheerfulness and freshness.

On such foundations we have chosen to build both a present and a future.

* * *

Goldwyn is an organization of young men. We are not in a hurry to make profits through decadence or cheap appeals to cheap tastes. We are building well to make a permanent place for ourselves in motion pictures.

That we have treated our exhibitor-customers honorably and fairly is evidenced by the great number we serve and the support we have gained from them is, to use their own words, "because such a company as Goldwyn is building deserves to be sustained and encouraged."

In the coming year, on the basis of clean-cut service, we shall greatly increase the volume of our patronage.

While virtually every large exhibitor in every large city and town, plays *Goldwyn Pictures,* we also have won the friendship of the small theatre-owners of America. These small theatres are the backbone of the industry. We shall continue to keep them in the forefront of our minds, giving them at equitable and reasonable prices the biggest screen productions as quickly after the initial release dates as possible.

* * *

Goldwyn is being built on a ROCK-SOLID basis. Clear-thinking men combining their talents with the talents of great stars, able directors and imaginative technical artists, are by their work and efforts guaranteeing exhibitors a permanent and constantly increasing patronage.

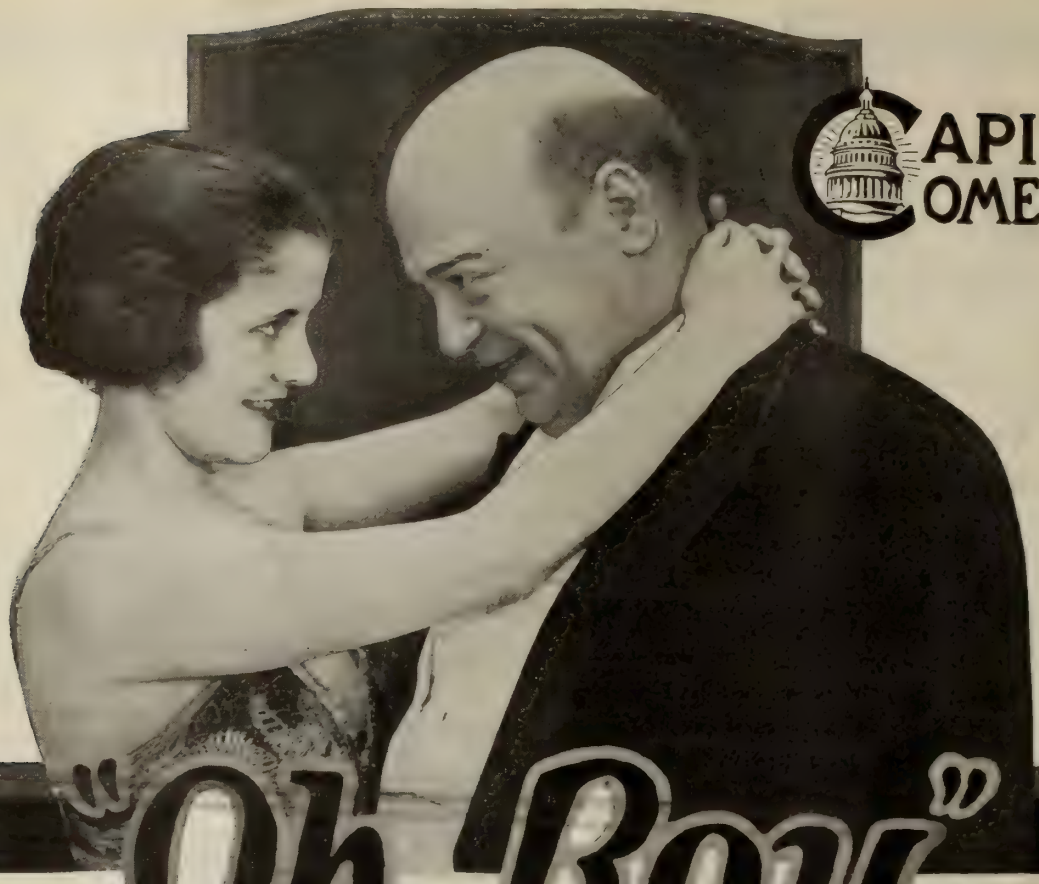
Powerful, clean and cheerful pictures.

We are content to ride to success on such a basis as that.

SAMUEL GOLDFISH,
*President.*

**GOLDWYN PICTURES CORPORATION**

16 East 42nd Street New York City



CAPITOL COMEDIES

# "Oh, Boy"

Here's a comedian who "has everything." He is the hit of the Spring and Summer season—the first new comedian in years who has lasting quality. He is popular from the start. The big houses all over America have booked him. He is wise enough to get real laughter-breeding stories, loads of pretty girls and plenty of variety. He provides speed, action and *fun*. We know that you do not make a star by keeping his pictures on the shelves of branch offices, so that is why

## "SMILING BILL" PARSONS

*in*

CAPITOL COMEDIES

*26 a Year* — *Every Second Monday*

is offered at prices that every exhibitor in America can afford to pay. Four of his comedies have been played and are playing throughout America: "Bill's Baby," "Billy's Predicament," "Birds of a Feather" and "Matching Billy." Eight of these comedies are in all Goldwyn offices for your examination. His next four releases are:

*July 1: "Widow's Might"* — *July 29: "Up a Tree"*
*July 15: "Dad's Knockout"* — *August 12: "Billy's Fortune"*

An examination means a contract.

**GOLDWYN DISTRIBUTING CORPORATION**

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

# Announcement of the plans of The Famous Players-Lasky Corporation, Season of 1918-1919

**Beginning Sept. 1, 1918. Ending Aug. 31, 1919**

"IT is just as important to project the right sort of pictures 'Over Here' as to fire the right sort of cartridges 'Over There.' To the work of helping to keep up the morale of the Americans at home, we dedicate our Organization."

*JESSE L. LASKY.*

# An Essential Wheel in Uncle

THESE are days when the only industries that can survive are those that have a staunch and definite part in the winning of the War. The producing of motion pictures is one of these. More than a year after the United States entered the War, America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture is in the War to win the War. It has labored faithfully and efficiently for such patriotic movements as the Liberty Loans, the Red Cross, Food Conservation, and Ship Building.

President Wilson himself has publicly thanked the exhibitors for turning over their theatres to Four-Minute Men and for war propaganda. The greatest motion picture stars, at the request of the Secretary of the Treasury, have toured the nation in the Liberty Loan campaigns. The motion picture has willingly paid hundreds of thousands of dollars in taxes. The exhibitors have opened their doors for war work, but have only just begun their splendid share in the War.

The motion picture's mightiest task is to keep up the morale of the folks at home. It is the national amusement; filling a national need.

## *Next Year's Output—208 Features*

RECOGNIZING this national need, the Famous Players-Lasky Corporation will release in the year beginning September 1st, 1918, two hundred and eight feature pictures, booked on the Star Series plan, which has been such a success in the season just ending. Fifty-two of these features will be re-issues. The others will be new productions, each constructed to meet the demands of the public for war-time amusement. They will be productions to inspire and to entertain.

The 156 new productions will be booked in 23 Star Series groups, and one group of special productions. The 52 pictures of the Success Series (re-issues) will be booked in 9 Star Series groups and one group of specials.

The Success Series is made up of 52 of the finest productions of the last four years, re-edited. New prints and new lithographs will be furnished.

Besides these four weekly releases, all the Artcraft Pictures and all the Paramount Pictures of the season of 1917-1918—the first Star Series productions (143 in all)—will be available for initial or rebooked showings.

**That we are able to release such a wonderful list of productions from our own and allied studios is due to the genius of Mr. Jesse L. Lasky.**

## *Exhibitor Can Plan For Year*

AS in the season of 1917-1918, the exhibitor of Paramount and Artcraft Pictures will contract for certain stars, not for a program.

The productions of each star will be released at regular intervals so that the exhibitor can arrange his schedule for the entire year. For instance, when an exhibitor signs for the productions of a star who is to appear in eight pictures, the exhibitor will know that these will be released six weeks apart and can plan accordingly.

He can lay out his year's program and apportion his entire budget at the time he signs his contracts, thus avoiding conflicts.

# Sam's Great War Machine

## New Paramount and Artcraft Stars

IN the year to come, we shall introduce new stars to Paramount and Artcraft exhibitors—stars in whom we have great confidence. They are Fred Stone, John Barrymore, Ethel Clayton, Dorothy Gish, Lila Lee, Shirley Mason and Bryant Washburn. John Emerson and Anita Loos will write and direct a number of star features.

On behalf of the organization I wish to acknowledge the splendid cooperation extended us by Mr. Thomas H. Ince, who will continue to produce the sort of features that have made his name a guarantee of excellence to exhibitor and public.

## The Finest Short Subjects

NOT satisfied to furnish only the finest feature photoplays, the Famous Players-Lasky Corporation leads in the distribution of short subjects—a very vital part of every motion picture entertainment.

The greatest comedies ever offered, greatest in variety as well as in quality, are ready for the Paramount and Artcraft exhibitors. Mack Sennett will make 26 of his remarkable comedies for release in the year to come. "Fatty" Arbuckle will produce 10 avalanches of laughter in 12 months. For the first time, for Paramount and Artcraft exhibitors, the new James Montgomery Flagg comedies—16 of them—will be available. These will give the exhibitors one two-reel comedy release each week.

The Paramount-Bray Pictographs will open up a new field of novelty entertainment in the theatres. The Paramount-Burton Holmes Travel Pictures will bring to America the battle-torn fields of France; Travel Pictures that Mr. Holmes is now taking in the War zone. These one-reel pictures are increasing each week in popularity and box office value.

## The Greatest Year Of All

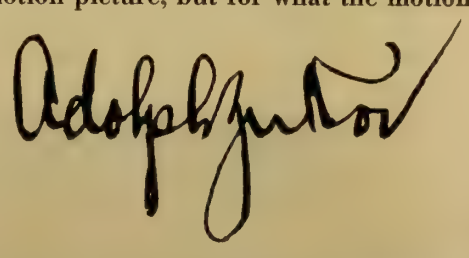
WE have pledged ourselves to produce only motion pictures that will make Americans become better Americans, and we shall keep that promise. In the year to come the public will need more than ever the constructive stimulus that only fine motion pictures can give.

Our efforts to maintain a better merchandising service for the exhibitor have met with immediate success. Our National Advertising has built a clientele of new patrons for every exhibitor of Paramount and Artcraft Pictures. In the year to come we shall increase by many thousands the number of regular patrons of theatres that show Paramount and Artcraft Pictures.

The quality of our pictures has grown even faster than the quantity. We all owe a great debt to the men and women who have toiled so faithfully to improve this quality—the stars, the directors, the writers. Without these artists, there could be no motion picture as it is today.

Our entire organization is dedicated to two purposes—to help keep up the spirit of America, and to perpetuate the art of motion pictures.

The motion picture has established itself. Ahead of us is the greatest year of all; great, not for what the country will do for the motion picture, but for what the motion picture will do for the country.



# Paramount and Artcraft Pictures

## for the season beginning September 1, 1918

### PARAMOUNT PICTURES

| | |
|---|---|
| *John Barrymore | 4 Pictures |
| Enid Bennett | 8 Pictures |
| Billie Burke | 2 Pictures |
| Lina Cavalieri | 3 Pictures |
| Marguerite Clark | 8 Pictures |
| *Ethel Clayton | 8 Pictures |
| Dorothy Dalton | 8 Pictures |
| Pauline Frederick | 3 Pictures |
| *Dorothy Gish | 7 Pictures |
| *Lila Lee | 8 Pictures |
| Vivian Martin | 8 Pictures |
| *Shirley Mason | 8 Pictures |
| Charles Ray | 8 Pictures |
| Wallace Reid | 8 Pictures |
| *Bryant Washburn | 8 Pictures |
| Total | 99 Pictures |

*New Paramount Stars

| The New Season's Releases: | |
|---|---|
| Artcraft Pictures | 48 |
| Paramount Pictures | 99 |
| Paramount and Artcraft Specials | 9 |
| Success Series | 52 |
| Total | 208 |

### ARTCRAFT PICTURES

| | |
|---|---|
| George M. Cohan | 3 Pictures |
| Cecil B. De Mille | 6 Pictures |
| Douglas Fairbanks | 8 Pictures |
| Elsie Ferguson | 8 Pictures |
| D. W. Griffith | 6 Pictures |
| William S. Hart | 8 Pictures |
| Mary Pickford | 2 Pictures |
| *Fred Stone | 3 Pictures |
| Total | 48 Pictures |

*New Artcraft Star

### PARAMOUNT AND ARTCRAFT SPECIALS 9 Pictures

### SUCCESS SERIES (Re-Issues)

| | |
|---|---|
| John Barrymore | 4 Pictures |
| Marguerite Clark | 6 Pictures |
| Dustin Farnum | 4 Pictures |
| William Farnum | 2 Pictures |
| Geraldine Farrar | 3 Pictures |
| Victor Moore | 3 Pictures |
| Pauline Frederick | 6 Pictures |
| Jack Pickford | 5 Pictures |
| Mary Pickford | 8 Pictures |
| Special Productions | 11 Pictures |
| Total | 52 Pictures |

### SHORT SUBJECTS

*Two-reel Comedies:*

| | Releases |
|---|---|
| Paramount-Arbuckle | 10 |
| Paramount-Mack Sennett | 26 |
| James Montgomery Flagg | 16 |
| | 52 |

*One-Reel Educational and Novelty Subjects*

| | Releases |
|---|---|
| Paramount-Bray Pictographs | 52 |
| Paramount - Burton Holmes Travel Pictures | 52 |
| | 104 |

In addition to the pictures listed above, the 95 Paramount and the 48 Artcraft Pictures released in the season just ending, will be available for exhibitors. The unusually fine schedule of short subjects is described on other pages of this section

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

# George M. Cohan Productions

## ARTCRAFT Pictures

**SERIES OF 1918-1919— Three New Artcraft Pictures**

GEORGE M. COHAN'S new Artcraft Productions will be based upon his most famous stage successes and will contain the same quality and the same popular appeal that has made " Hit-the-Trail Holliday " such a money-maker for the exhibitor.

The new George M. Cohan Artcraft Pictures will be released at intervals of seventeen weeks.

NOW BOOKING—George M. Cohan's three Star Series Artcraft Pictures for the year just ending:

*" Broadway Jones "* *" Seven Keys to Baldpate "*

*" Hit-the-Trail Holliday "*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# Cecil B. De Mille Productions

## ARTCRAFT Pictures

### SERIES OF 1918-1919— Six New Artcraft Pictures

IN the season to come Cecil B. De Mille's productions will outdo in artistry and in box-office value, even his finest work. His casts will be stronger than ever, some headed by stars of the first magnitude. His productions will be of unusual appeal—each big in money power as well as in artistic value.

The new Cecil B. De Mille Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—Cecil B. De Mille's three Star Series Artcraft Pictures for the season just ending:

*"The Whispering Chorus"* *"Old Wives for New"*

*"We Can't Have Everything"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

# Douglas Fairbanks Productions

## ARTCRAFT Pictures

### SERIES OF 1918-1919— Eight New Artcraft Pictures

DOUGLAS FAIRBANKS will continue to hit 'em between the eyes, knock 'em over, roll 'em down hill and leave 'em laughing when he says good-bye!

His eight new Artcraft Pictures will be released at intervals of six weeks.

NOW BOOKING—Douglas Fairbanks' ten Star Series Artcraft Pictures for the season just ending.

*"In Again, Out Again"*
*"Wild and Woolly"*
*"Down to Earth"*
*"The Man from Painted Post"*
*"Reaching for the Moon"*
*"A Modern Musketeer"*
*"Headin' South"*
*"Mr. Fix-It"*
*"Say, Young Fellow"*
*"Bound in Morocco"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# Elsie Ferguson Productions

## ARTCRAFT Pictures

### SERIES OF 1918-1919— Eight New Artcraft Pictures

ELSIE FERGUSON'S first new Artcraft Picture will be "Heart of the Wilds," directed by Marshall Neilan, a story of the big outdoors, made in Yellowstone Park under a special dispensation from the Government. Miss Ferguson's record of the year past is evidence sufficient of her great and steadily increasing hold on the American public.

The new Elsie Ferguson Artcraft Pictures will be released at intervals of six weeks.

NOW BOOKING—Elsie Ferguson's seven Star Series Artcraft Pictures for the season just ending:

*"Barbary Sheep"*
*"The Rise of Jennie Cushing"*
*"Rose of the World"*
*"The Song of Songs"*
*"The Lie"*
*"A Doll's House"*
*"The Danger Mark"*

Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# D. W. Griffith Productions

## ARTCRAFT Pictures

**SERIES OF 1918-1919 — Six New Artcraft Pictures**

D. W. GRIFFITH'S new productions will, of course, justify the confidence that has been reposed by exhibitors in this marvelous craftsman and exemplified by his "The Birth of a Nation," "Hearts of the World" and "The Great Love."

D. W. Griffith's new Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—D. W. Griffith's wonderful Star Series Artcraft Picture:

*"The Great Love" (to be released in August)*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

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Paramount Pictures

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Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# William S. Hart Productions

*(Under the Supervision of Thomas H. Ince)*

## ARTCRAFT Pictures

### SERIES OF 1918-1919— Eight New Artcraft Productions

THOMAS H. INCE plans another wonderful year for this remarkable star who has developed a world-wide following. There is something of the art of Remington in William S. Hart's pictures, something of the human interest of Bret Harte: but unmistakably there is the dominating bigness of William S. Hart himself.

The new William S. Hart pictures will be released at intervals of six weeks.

NOW BOOKING—William S. Hart's eight Star Series Artcraft Pictures of the season just ending:

*"The Narrow Trail"*
*"The Silent Man"*
*"Wolves of the Rail"*
*"Blue Blazes Rawden"*
*"The Tiger Man"*
*"Selfish Yates"*
*"Shark Monroe"*
*"Riddle Gawne"*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

# Mary Pickford Productions

## ARTCRAFT Pictures

SERIES of 1918-1919.—Mary Pickford's first two pictures for the new year have been completed. Each is of the quality that guarantees even greater popularity for this remarkable artist. Her first new release will be adapted from "Captain Kidd, Jr.," a comedy which played an entire season on Broadway. This tale of adventure in search of treasure should be a howling success. The second new release will be Rupert Hughes' "The Mobilization of Johann," a play of laughs and tears.

NOW BOOKING—Mary Pickford's eleven Star Series Artcraft Pictures for the season just ending:

*"Less Than the Dust"*
*"Pride of the Clan"*
*"A Poor Little Rich Girl"*
*"A Romance of the Redwoods"*
*"Amarilly of Clothesline Alley"*
*"The Little American"*
*"Rebecca of Sunnybrook Farm"*
*"The Little Princess"*
*"Stella Maris"*
*"M'liss"*
*"How Could You, Jean?"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# Fred Stone Productions

## ARTCRAFT Pictures

### SERIES of 1918-1919— Three Artcraft Pictures

FRED STONE'S debut in motion pictures unquestionably will be one of the most interesting events of the fall season. Mr. Stone is the pre-eminent star of musical comedy—a comedian of rare skill, an acrobatic genius who is known as " the man who can do any stunt better than it ever was done before."

Mr. Stone's latest success is " Jack o' Lantern." He has appeared in recent years in the team of Montgomery & Stone in " The Wizard of Oz," " The Red Mill," " The Old Town," " The Lady of the Slipper " and " Chin Chin." Each year Fred Stone's musical comedy is *the* musical comedy of the year. A great pantomimic artist—all America remembers his " Scarecrow " in " The Wizard of Oz "—Mr. Stone will be a sensation in motion pictures.

His first picture, " Under the Top," is a circus story by John Emerson and Anita Loos. Mr. Stone's early life was spent as a circus performer and the part will be " made to order " for his comedy and his " stunts."

The second Fred Stone picture will be " Johnny Get Your Gun," a comedy which had a long run on Broadway and which toured the country, playing to big business.

*Fred Stone's Artcraft Pictures will be released at intervals of seventeen weeks*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# Paramount and Artcraft Specials

## Series of 1918-1919—Nine New Special Productions, Booked in a Single Group

THE Paramount and Artcraft Special productions for the next year will comprise a series of pictures of the type usually classified as " something unusually big."

Throughout the year the Famous Players-Lasky Corporation will produce important features not classified in the Star Series. A big war picture, a production with a great star who is available for only one picture, a film adaptation of a super novel or of a play of enormous popularity—these are the types of pictures that will be exhibited as Paramount and Artcraft Specials. Each picture will be " special " in money power as well as in quality.

The first two specials will be " The Silver King " and " Private Peat."

" The Silver King " is a huge production of the famous drama by Henry Arthur Jones, first produced in London in 1883 and played all over the world by eminent stars.

" Private Peat " will be a war-story of Americans in battle in which " Private " Peat himself—the famous soldier, lecturer, and author, who was " two years in hell and came back with a smile "—will play the leading role.

*The nine Paramount and Artcraft Specials will be released at intervals of six weeks*

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

# John Barrymore Productions

## *Paramount Pictures*

## SERIES OF 1918-1919—Four New Paramount Pictures

JOHN BARRYMORE'S return to Paramount Pictures will cause great rejoicing among exhibitors, for the work of this young actor on the stage in the last three years has established him as one of America's truly great actors and has made him a mighty drawing card wherever plays are seen or discussed. His characterizations in "The Fortune Hunter," "Justice," and "Peter Ibbetson" have been classed among those preserving the finest traditions of the American stage.

John Barrymore's first new Paramount Picture will be "On the Quiet," played on the stage with great success by William Collier.

The second John Barrymore picture will be "Something To Do," a detective comedy by Maximilian Foster.

The new John Barrymore pictures will be released at intervals of thirteen weeks.

SUCCESS SERIES—Four re-issues of John Barrymore's earlier Paramount Pictures:

*"The Man from Mexico"*
*"Are You a Mason?"*
*"The Dictator"*
*"The Lost Bridegroom"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Artcraft Pictures

# Enid Bennett Productions

*(Under the supervision of Thos. H. Ince)*

*Paramount Pictures*

## SERIES of 1918-1919— Eight New Paramount Pictures

THE popularity of this charming Thomas H. Ince star has grown tremendously with each of her releases. Her new productions will continue to present this appealing young actress in the same sort of novel comedy dramas that have made her such a drawing card.

Enid Bennett's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Enid Bennett's six Star Series Paramount Pictures for the season just ending:

*"Keys of the Righteous"*
*"Naughty, Naughty"*
*"The Biggest Show on Earth"*
*"A Desert Wooing"*
*"The Vamp"*
*"Coals of Fire"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

ARTCRAFT PICTURES

# Billie Burke Productions

*By arrangement with F. Ziegfeld, Jr.*

## *Paramount Pictures*

SERIES OF 1918-1919— Two New Paramount Pictures

THE success of Billie Burke's recent release " Let's Get a Divorce," has proved that the photoplay-goers will crowd the theatre to see Billie Burke in farce-comedy. This type of vehicle will be provided for Miss Burke's new productions.

The first new Billie Burke picture will be a play by Edward Childs Carpenter. author of " The Cinderella Man " and " The Three Bears."

Billie Burke's new Paramount Pictures will be released at intervals of six months.

NOW BOOKING—Billie Burke's six Star Series Paramount Pictures for the year just ending:

*" The Mysterious Miss Terry "*
*" Arms and the Girl "*
*" The Land of Promise "*
*" Eve's Daughter "*
*" Let's Get a Divorce "*
*" The Pursuit of Polly "*

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# Lina Cavalieri Productions

## *Paramount Pictures*

### SERIES OF 1918-1919—Three New Paramount Pictures

THE beautiful Lina Cavalieri already has completed two of her new pictures. The first will be "A Woman of Impulse" and the second "The Rose of Granada." In the latter picture Mme. Cavalieri is supported by Lucien Muratore, the concert artist, known from coast to coast. Mme. Cavalieri's following is world-wide.

The new Lina Cavalieri pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Lina Cavalieri's two Star Series Paramount Pictures for the season just ending:

*"The Eternal Temptress"* *"Love's Conquest"*

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# Marguerite Clark Productions

## *Paramount Pictures*

### SERIES OF 1918-1919—Eight New Paramount Pictures

MARGUERITE CLARK'S new productions will be directed by Marshall Neilan, who directed "Rebecca of Sunnybrook Farm," "The Little Princess," "Stella Maris," "Hit-the-Trail Holliday" and "Amarilly of Clothesline Alley." Miss Clark's first picture in the series to come will be "Out of a Clear Sky." Her other new productions will be of the same type—the sort of up-to-date vehicles that have made her such a favorite.

Marguerite Clark's eight new pictures will be released at intervals of six weeks.

NOW BOOKING—Marguerite Clark's eight Star Series Paramount Pictures of the season just ending:

*"The Amazons"*
*"Bab's Diary"*
*"Bab's Burglar"*
*"Bab's Matinee Idol"*
*"Seven Swans"*
*"Rich Man, Poor Man"*
*"Prunella"*
*"Uncle Tom's Cabin"*

SUCCESS SERIES—Six re-issues of Marguerite Clark's earlier Paramount Pictures:

*"Wildflower"*
*"The Crucible"*
*"The Goose Girl"*
*"Gretna Green"*
*"Still Waters"*
*"Miss George Washington"*

Paramount Pictures

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# Ethel Clayton Productions

## *Paramount Pictures*

SERIES OF 1918-1919 — Eight Paramount Pictures

ETHEL CLAYTON, a new Paramount Star, is a motion picture actress whose popularity has grown steadily because of a strong personality and genuine screen talent. In her Paramount Pictures she will be provided with the best of productions, stories and direction.

Miss Clayton came to the screen after a career as a leading woman appearing in such popular plays as "The Lion and the Mouse," "The Country Boy" and "The Making of Bobby Burnit."

Her first production will be an adaptation of the famous drama "Leah Kleschna."

*The new Ethel Clayton pictures will be released at intervals of six weeks*

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# Dorothy Dalton Productions

*(Under the Supervision of Thomas H. Ince)*

*Paramount Pictures*

## SERIES OF 1918-1919— Eight New Paramount Pictures

THOMAS H. INCE will continue to produce the same sort of Dorothy Dalton pictures that have made her such a strong box office attraction for every exhibitor.

Dorothy Dalton's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Dorothy Dalton's eight Star Series Paramount Pictures for the season just ending:

*"The Price Mark"*
*"Love Letters"*
*"Flare-Up Sal"*
*"Love Me"*
*"Tyrant Fear"*
*"The Mating of Marcella"*
*"The Kaiser's Shadow"*
*"Green Eyes"*

Paramount Pictures

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# Pauline Frederick Productions

## *Paramount Pictures*

### SERIES OF 1918-1919— Three New Paramount Pictures

PAULINE FREDERICK'S new pictures will be of a type different from those she has recently done. The first two will be "A Daughter of the South" and "Out of the Shadows," both particularly adapted to fit Miss Frederick's emotional talent and wonderful beauty.

The new Pauline Frederick pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Pauline Frederick's eight Star Series Paramount Pictures for the season just ending:

*"Double Crossed"*
*"The Hungry Heart"*
*"Mrs. Dane's Defense"*
*"Mme. Jealousy"*
*"La Tosca"*
*"Resurrection"*
*"Her Final Reckoning"*
*"Fedora"*

SUCCESS SERIES—Six re-issues of Pauline Frederick's earlier Paramount Pictures:

*"Sold"*
*"Zaza"*
*"Bella Donna"*
*"The Eternal City"*
*"The Woman in the Case"*
*"Sapho"*

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# Dorothy Gish Productions

## *Paramount Pictures*

SERIES OF 1918-1919— Seven Paramount Pictures

EXHIBITORS who have seen D. W. Griffith's " Hearts of the World " need only to be told that this famous D. W. Griffith artiste will bring into Paramount Pictures the same sort of a character she played in " Hearts of the World." That is sufficient guarantee of the money power of her new productions. Dorothy Gish, as the saucy little French street singer, scores the big hit of " Hearts of the World." She will be as great in her productions for Paramount Pictures as she is in Mr. Griffith's great war picture.

*The new Dorothy Gish pictures will be released at intervals of seven weeks*

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# Lila Lee Productions

## *Paramount Pictures*

### SERIES OF 1918-1919 — Eight Paramount Pictures

FOR more than two years Jesse L. Lasky has believed that, given a young woman of unusual beauty, intelligence, and natural charm, the Famous Players-Lasky Corporation's extraordinary resources for photoplay production and exploitation could develop this natural talent and make her a star of unusual popularity.

He has found the young woman in Lila Lee, who was made a Paramount star after tests equal in thoroughness to those a star would experience in two five-reel productions.

Lila Lee is only 14 years old but has all the grace and endowments of a Miss of 18. She is dark, with beautiful black hair and eyes, and a lithe figure. She has had six years' experience in vaudeville, being featured throughout the country as " Cuddles."

Her first picture will be Tom Gallon's famous story " The Cruise of the Make-Believe." Her second will be a pirate comedy-drama by James Oliver Curwood.

An immense publicity campaign will introduce Lila Lee to the motion picture patrons of America.

*Lila Lee's new Paramount Pictures will be released at intervals of six weeks*

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# Vivian Martin Productions

## *Paramount Pictures*

## SERIES OF 1918-1919—Eight New Paramount Pictures

VIVIAN MARTIN starts the new year securely established in the hearts of motion picture patrons as one of the most charming and delightful of the younger stars. Her plays for the new year will continue to be of the same high quality and appeal that made her such a drawing card in the year that is closing.

Her new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Vivian Martin's eight Star Series Paramount Pictures for the season just ending:

*"Little Miss Optimist"*
*"The Sunset Trail"*
*"The Trouble Buster"*
*"Mollie Entangled"*
*"The Fair Barbarian"*
*"A Petticoat Pilot"*
*"Unclaimed Goods"*
*"Viviette"*

Paramount Pictures

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# Shirley Mason Productions

## *Paramount Pictures*

### SERIES OF 1918-1919— Eight Paramount Pictures

SHIRLEY MASON'S youth and beauty and her excellent reputation as an actress, make her especially welcome to Paramount exhibitors. Miss Mason is only 17 years old but she has been on the stage since a child. In pictures, she has been starred in " The Seven Deadly Sins," " The Little Chevalier," " The Apple-tree Girl," " The Awakening of Ruth " and others.

John Emerson and Anita Loos will introduce Shirley Mason to Paramount exhibitors. She will appear in their first special production " Come On In," a patriotic comedy of the training camps.

Ernest Truex, known everywhere for his work as " Eddie " in " Very Good, Eddie " and " The Very Idea," will be the co-star in Miss Mason's first picture.

*Shirley Mason's new Paramount Pictures will be released at intervals of six weeks*

Paramount Pictures

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# Charles Ray Productions

*(Under the Supervision of Thomas H. Ince)*

*Paramount Pictures*

## SERIES of 1918-1919—Eight New Paramount Pictures

THOMAS H. INCE'S wonderful young man will "keep on going" in the year to come. That is all that exhibitors want to know about this star, who is a year-round box office attraction of the *nth* power.

The new Charles Ray Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Charles Ray's eight Star Series Paramount Pictures for the season just ending:

*"The Son of His Father"*
*"His Mother's Boy"*
*"The Hired Man"*
*"The Family Skeleton"*
*"His Own Home Town"*
*"Playing the Game"*
*"The Claws of the Hun"*
*"A Nine O'Clock Town"*

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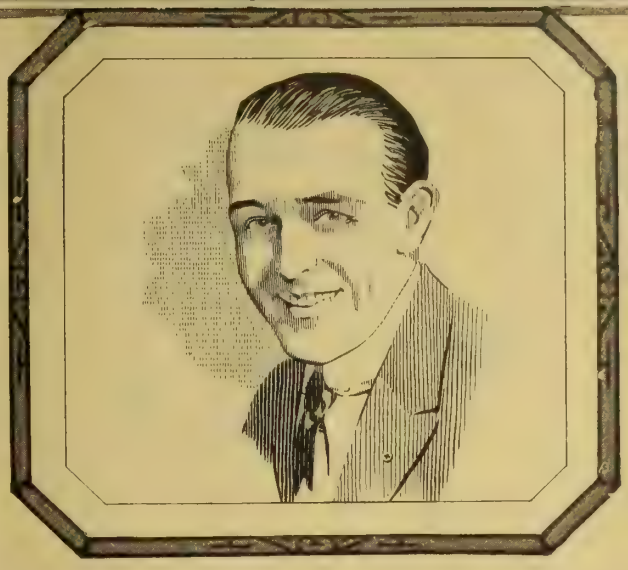

# Wallace Reid Productions

## Paramount Pictures

## SERIES OF 1918-1919—Eight New Paramount Pictures

WALLACE REID has a tight hold on the millions of motion picture fans who like to see a first rate young American in light, modern dramas. His plays for the coming year will be modern stories, just the sort that have made Wallace Reid's name a business-getter. His first new production will be "The Source."

Wallace Reid's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Wallace Reid's seven Star Series Paramount Pictures for the season just ending:

*"The Hostage"*
*"Nan of Music Mountain"*
*"Rimrock Jones"*
*"The Thing We Love"*
*"The House of Silence"*
*"Believe Me, Xantippe"*
*"Less Than Kin"*

Paramount Pictures

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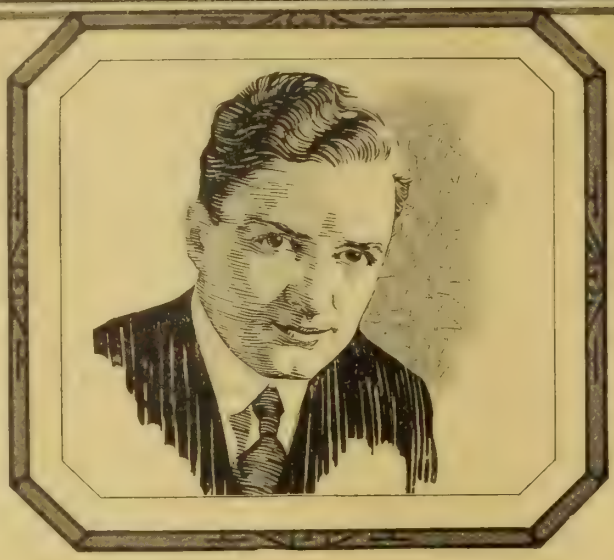

# Bryant Washburn Productions

## *Paramount Pictures*

SERIES of 1918-1919— Eight Paramount Pictures

BRYANT WASHBURN brings to Paramount Pictures, youth, good looks, a genial disposition and a mastery of the art of light comedy. His following is great and will steadily increase with his appearance in Famous Players-Lasky Corporation productions. He will be given better stories than ever before, better direction and much more costly productions.

Bryant Washburn's Paramount Pictures will be box office triumphs.

*His Paramount Pictures will be released at intervals of six weeks*

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# John Emerson-Anita Loos Productions

JOHN EMERSON *and* ANITA LOOS are more than directors and scenario writers. They are artists who have developed a new sort of motion picture comedy-drama—the motion picture that doesn't take itself too darned seriously, the motion picture that speaks your language, that gives you a glow of good humor, that genially slaps you on the back, says " Look here! This is a bully story! " and proceeds to tell it to you.

John Emerson and Anita Loos are responsible for Douglas Fairbanks' rollicking tales, " Down to Earth," " Reaching for the Moon," " The Man from Painted Post," " Wild and Woolly," and " In Again, Out Again." They adapted " Hit-the-Trail Holliday " for George M. Cohan, and " Let's Get a Divorce " for Billie Burke.

Their new productions will be made for several different stars. They will produce the first Shirley Mason pictures and have just completed the first Fred Stone story.

The names " John Emerson and Anita Loos " mean a great deal to exhibitor and to motion picture patron. Their new productions will be eagerly sought, for rare indeed is the exhibitor who hasn't been asked " when will you show another of those John Emerson-Anita Loos pictures—the ones with the funny stunts and the gingery sub-titles? "

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# Paramount-Arbuckle Comedies

## SEASON OF 1918-1919— Ten New Arbuckle Comedies

"FATTY" ARBUCKLE is going like a house-a-fire. Each release is better, newer, funnier. The whole country watches for the new "Fatty" Arbuckle Comedies and the whole country goes to see them.

They're different, they're full of whole-souled, hearty laughs that make the crowds say "Gee, that Arbuckle boy is some fellow! I never miss one of his pictures! When's the next one coming?"

The new Paramount-"Fatty" Arbuckle Comedies will be released at intervals of five weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—Fatty Arbuckle's eleven comedies of the season of 1917-1918.

*"The Butcher Boy"*
*"A Reckless Romeo"*
*"The Rough House"*
*"His Wedding Night"*
*"Oh, Doctor"*
*"Fatty in Coney Island"*
*"A Country Hero"*
*"Out West"*
*"The Bell Boy"*
*"Moonshine"*
*"Good Night Nurse!"*

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# Paramount-Mack Sennett Comedies

## SEASON OF 1918-1919—Twenty-six New Mack Sennett Comedies

MACK SENNETT will keep 'em coming. That's all the exhibitor wants to know. This wonderful genius of the roaring laugh, the inspiration of a billion gaspy thrills, is at it with more pep than ever.

From the Mack Sennett studios will continue to come the comedies that have made him what he is today in the eyes of fifty million Americans who would rather laugh than cry. Pretty girls, burlesque, thrills, animal stunts—a joyous stew of gurgling glee.

The new Paramount-Mack Sennett Comedies will be released at intervals of two weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—the Mack Sennett comedies of the season of 1917-1918:

*"A Bedroom Blunder"*
*"Roping Her Romeo"*
*"A Pullman Bride"*
*"Are Waitresses Safe?"*
*"An International Sneak"*
*"That Night"*
*"Taming Target Center"*
*"The Kitchen Lady"*
*"His Hidden Purpose"*
*"Watch Your Neighbor"*
*"Sheriff Nell's Tussle"*
*"Those Athletic Girls"*
*"It Pays to Exercise"*
*"Saucy Madeline"*
*"Friend Husband"*
*"His Smothered Love"*
*"The Battle Royal"*
*"Love Loops the Loop"*
*"Two Tough Tenderfeet"*
*"Her Screen Idol"*
*"Ladies First"*
*"Her Blighted Love"*
*"She Loved Him Plenty"*

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# James Montgomery Flagg Comedies

## SEASON OF 1918-1919

### Sixteen James Montgomery Flagg Comedies

JAMES MONTGOMERY FLAGG, famous artist and writer, has brought a new kind of comedy into motion pictures. He has taken "people you know," pretty girls and their friends, and in a rollicking spirit has good humoredly made their little problems a laughing matter.

"Sweethearts and Wives" is the title of the new series of comedies which are produced by Jack Eaton and Eltinge F. Warner. "It's Greek to Us" is the first and the second is "Romance in Brass Tacks." Martin Justice, who directed the O. Henry Pictures, is directing these comedies.

They're going to bring a new kind of laugh into your theatre, giving just the kind of "something different" that the exhibitor needs in his comedy schedule.

*The new James Montgomery Flagg comedies will be released at intervals of three weeks, in the Paramount schedule of fifty-two comedies a year.*

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# Paramount-Bray Pictographs

## SEASON OF 1918-1919—Fifty-two Bray Pictographs

PARAMOUNT-BRAY PICTOGRAPHS, the greatest of all novelty subjects, fill a genuine need in every moving picture theatre. These weekly one-reel releases—" The Magazine on the Screen "—show topics of national interest, cartoon comedies and news events, forming attractions that bring added business to every theatre that advertises them regularly.

In the new year the Bray Pictographs will devote a great deal of time to subjects dealing vitally with the War.

# Paramount-Burton Holmes Travel Pictures

## SEASON OF 1918-1919

## Fifty-two Burton Holmes Travel Pictures

BURTON HOLMES is known everywhere for his wonderful Travel Pictures. Into his subjects he always gets more than mere beauty; he takes his audiences into foreign lands and introduces them to the people, showing not only what they do, but how and why they do it.

Mr. Holmes is now taking pictures on the battlefields of France. His new releases will bring to America the pictorial story of just what terrible changes the War has made in France.

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# Paramount and Artcraft Pictures

# Are Booked At These Exchanges

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AL LICHTMAN, *General Manager of Distribution*

JOHN C. FLINN, *Director of Publicity and Advertising*

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| | | *Branch Manager* |
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| Portland, Me. Exchange | 85 Market Street | M. Hill |
| New Haven Exchange | 132 Meadow Street | Henry T. Scully |

DISTRICT NO. 2

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|---|---|---|
| New York Exchange | 729 Seventh Avenue | A. G. Whyte |
| Buffalo Exchange | 145 Franklin Street | C. Lang Cobb |

DISTRICT NO. 3—W. E. SMITH, *District Manager*

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|---|---|---|
| Philadelphia Exchange | 1219 Vine Street | J. D. Clark |
| Washington Exchange | 421 Tenth Street N.W. | Oscar Morgan |

DISTRICT NO. 4—JAMES STEELE, *District Manager*

| | | |
|---|---|---|
| Pittsburgh Exchange | 12th Street and Penn Avenue | L. W. Kniskern |
| Cincinnati Exchange | 107 West Third Street | Arthur M. Klein |
| Detroit Exchange | 63 Elizabeth Street | H. A. Ross |
| Cleveland Exchange | 811 Prospect Avenue | E. T. Gerrish |

DISTRICT NO. 5—MAX GOLDSTINE, *District Manager*

| | | |
|---|---|---|
| Chicago Exchange | 220 South State Street | F. N. Brockell |
| Minneapolis Exchange | Produce Exchange Building | C. L. Peavey |
| Milwaukee Exchange | 504 Toy Building | R. A. Wettstein |

DISTRICT NO. 6—A. D. FLINTOM, *District Manager*

| | | |
|---|---|---|
| Kansas City Exchange | 2024 Broadway | A. D. Flintom |
| St. Louis Exchange | 3929 Olive Street | P. C. Wreath |
| Des Moines Exchange | 415 West 8th Street | R. C. Libeau |
| Omaha Exchange | 208 South 13th Street | G. E. Akers |

DISTRICT NO. 7—C. E. TANDY, *District Manager*

| | | |
|---|---|---|
| Atlanta Exchange | 51 Luckie Street | F. V. Chamberlin |
| New Orleans Exchange | 814 Perdido Street | H. F. Wilkes |
| Dallas Exchange | 1902 Commerce Street | H. M. Owens |

DISTRICT NO. 8—LOUIS MARCUS, *District Manager*

| | | |
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| Salt Lake Exchange | 133 East Second South Street | F. B. McCracken |
| Denver Exchange | 1747 Welton Street | M. H. Cohn |
| Butte Exchange | 403 South Main Street | M. S. Wilson |

DISTRICT NO. 9—HERMAN WOBBER, *District Manager*

| | | |
|---|---|---|
| San Francisco Exchange | 645 Pacific Building | Myron H. Lewis |
| Los Angeles Exchange | Marsh-Strong Building | J. J. Halstead |
| Seattle Exchange | 2017 Third Avenue | H. G. Rosebaum |
| Portland, Ore. Exchange | Ninth and Burnside Streets | C. M. Hill |

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---

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He is paying the modest prices for Triangle features which are so much more attractive than those asked for films of a grade often very much more inferior. His service is standardized on a healthy basis. He receives his shipments always on time, through the efficiency of the Triangle Traffic Department, and his advertising and promotion activities are admirably foreseen and ably assisted by the advertising bureau.

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*What befell a woman who did anything~ everything~to achieve a career*

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# VIRGINIA PEARSON
*in*
# HER PRICE

*Directed by Edmund Lawrence*

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William Farnum in "A Soldiers Oath"
Theda Bara in "A Fool There Was."
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*says one reviewer:*

"Starting with a giggle, rising crescen
a gale of laughter, this frothy, frivolou
of a gushing young bridal couple
along, gathering complications, decep
suspicions, until even the Sphinx woul
on its back and chuckle."

*You know, of course, that he spea*

# "Good Night, Pau

in which LEWIS J. SELZNICK pre

# CONSTANC TALMADG

Just another in the steadily
ing list of Constance Talma
Select successes — That's

Adapted by Julia Crawford Ivers from th
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Directed by Walter Edwar

It was the end of a perfect "Good Night, Paul!" but it led— → —to an exciting finish!

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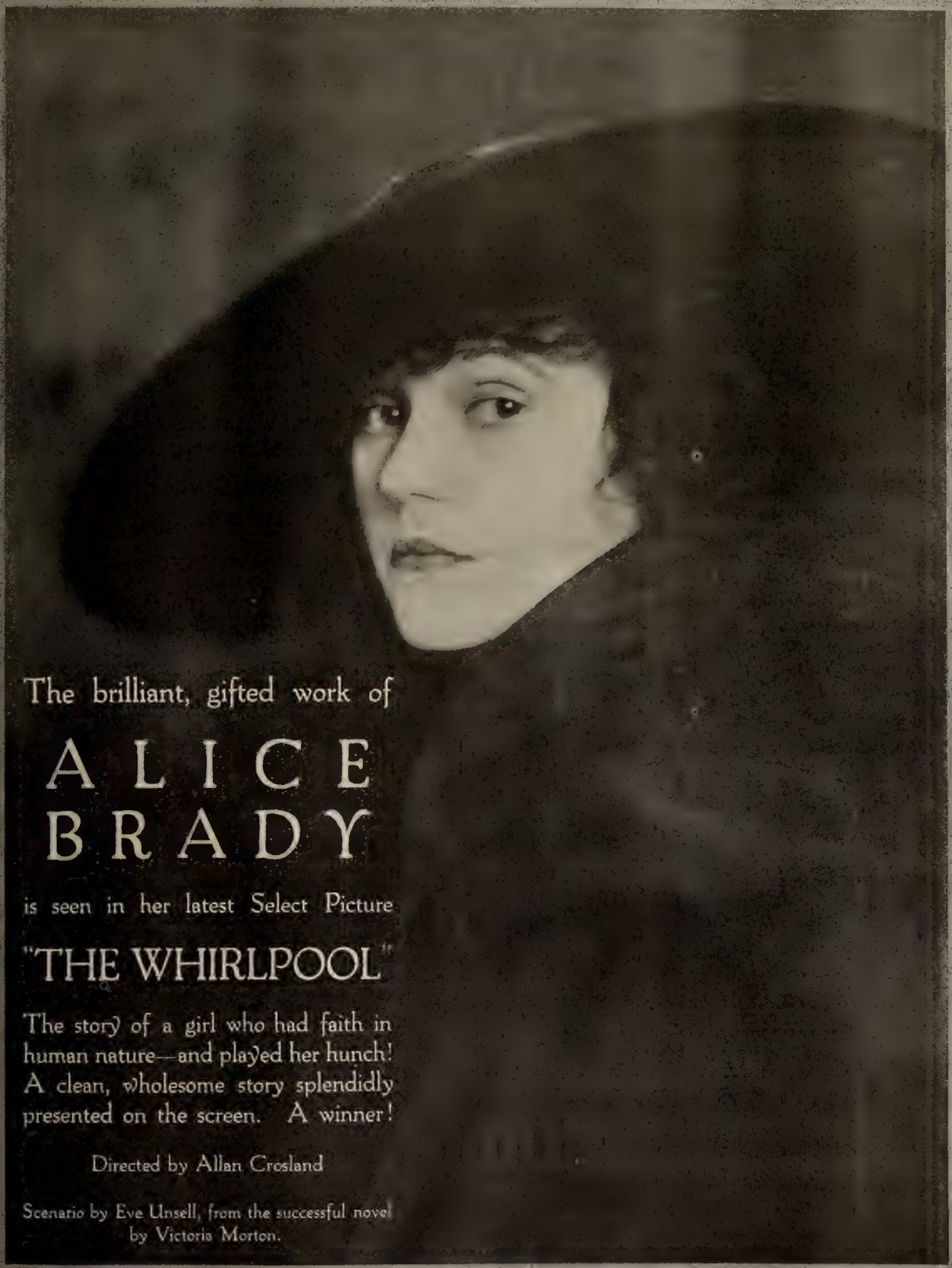

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# ALICE BRADY

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## "THE WHIRLPOOL"

The story of a girl who had faith in human nature—and played her hunch! A clean, wholesome story splendidly presented on the screen. A winner!

Directed by Allan Crosland

Scenario by Eve Unsell, from the successful novel by Victoria Morton.

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NOT merely for the purpose of influencing additional advertising expenditures—not merely for the purpose of reflecting more glory upon itself, but with the sole and studied idea of reviewing in detail and with real interest some particular phase of the development of the moving picture industry, the MOVING PICTURE WORLD **once a year** publishes a Special Edition.

For the benefit of its readers it exerts its very best efforts along this one particular line. Its legion of friends, from all corners of the world and representing every branch of the industry, cooperate in the preparation of an attractive budget of invaluable information calculated to mark another milestone in the progress of the moving picture business.

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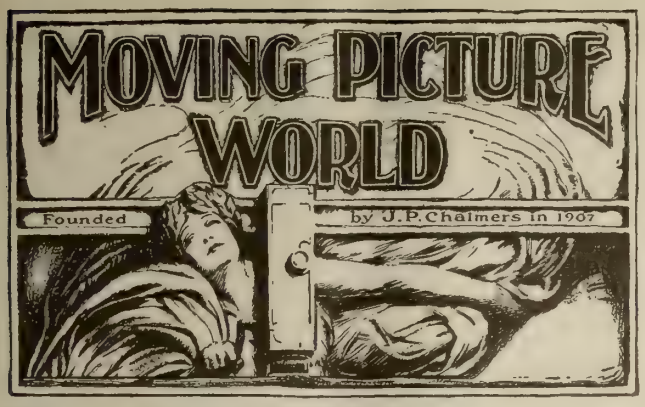


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Saturday, July 6, 1918

# *Facts and Comments*

WELCOME to Mr. Black. We do not know just what his official status with relation to the Motion Picture Exhibitors' League is, but he is the first to come out of that camp with a flag of truce in the matter of amalgamation of the two exhibitor organizations. Mr. Black's letter, which is an answer to previous letters printed by Frank Rembusch, appears on another page. Our readers will form their own conclusions regarding it. Our opinion is that while it shows that a unified organization is uppermost in Mr. Black's mind, it does not show that he has a proper grasp of the situation. We take it that Mr. Black knows what was the cause of the split at Chicago. He must also know that he cannot expect the men who left the National League at that time as a protest against certain abuses to return to the old organization until it has purged itself of the evils complained of. When that has been accomplished then an appeal such as Mr. Black makes will be in order.

* * *

UNIQUE in the records of the doings of War Trade Boards comes the report, the authenticity of which we cannot vouch for, that the British Board of Trade has passed its restrictions upon shipments of films upon the belief that a reel of film was equal in dimensions to the picture shown upon the screen, approximately 12 feet by 18 feet, and consequently would take up much cargo space. Ultimately, it is said, when the board learned that a reel of film was little larger than a spool of cotton the restriction was materially modified.

* * *

OWING to a change of the date of publication of one of our contemporaries the MOVING PICTURE WORLD now enjoys the advantage of being the first paper in the trade to reach its readers each week. Mailed on Wednesday of every week gives each copy sufficient time to reach all subscribers living east of the Mississippi river by Saturday, provided the dispatch of mail matter is not delayed in transmission. Papers published latter in the week cannot reach their subscribers much before Monday of the following week in the same territory. Manufacturers who desire to get their announcements out at the earliest possible moment will recognize the advantage of using the pages of the MOVING PICTURE WORLD for that purpose. Likewise exhibitors who want the earliest possible information will be quick to see the advantage which the WORLD affords. The MOVING PICTURE WORLD is first out. Buy it.

* * *

WHILE the action of the National Association of the Motion Picture Industry in refusing to take part in the motion picture exposition at Boston may put something in the nature of a damper on that enterprise, the event is not to be abandoned. New England is fruitful territory and worth cultivating by picture men, and even though the N. A. M. P. I. may not officially take part in the Boston show there is nothing in that action to prevent any manufacturer or accessory dealer from exploiting his wares in any way he may see fit. New England exhibitors will be out in force. Go over and make their acquaintance. The MOVING PICTURE WORLD will be there.

* * *

ANYONE acquainted with the rudiments of taxation knows that any effort to tax the working capital of an industry in such a manner that the tax cannot be passed on to the consumer must fail. This is a fact that was recognized long ago so that no one nowadays even imagines that anyone other than the ultimate consumer will pay the tax. Therefore, it makes little difference how the Congressional Ways and Means Committee, of which Representative Kitchin is chairman, shall levy the new war tax against the motion picture industry, it will be paid by increased admissions to picture theaters. The point to be considered is how it can be assessed so that it may be collected surely, effectively and with the greatest ease. It is up to the leaders of the industry who have constituted themselves its spokesmen to show the members of the Ways and Means Committee the easiest way to lay the tax equitably. If the report of the session some picturemen had with that committee at Washington is accurate it is evident that nothing definite along that line has yet been accomplished.

## *On Having Some Obvious Design*

By Louis Reeves Harrison.

PEOPLE think what they please and believe what they like. The question of suiting them is largely one of understanding human nature. Most of them are busy doing the best they can with what comes their way. They may turn aside from looking out for number one when some great cause calls them, but behind the finer sentiment and below it is the idea of doing something to get along in the world, some pet scheme nearly always working, a struggle on hand which has some end in view.

Of such material the moving-picture audience is made.

People *feel* the necessity of definite purpose.

It is not required that we should reason with them about it.

That feeling keeps them going in spite of difficulties and set-backs of every kind. It stiffens the will to carry out plans in the face of bitter discouragement. It is often the mother of hope, one of the human traits so common as to be almost universal.

Size up human nature, and you will know what the audience likes.

In this latitude growth starts with springtime. Rains come and nourish it with dampened earth. The sun creeps north until it warms all sides of that growth, stimulating and encouraging it during its infancy. People may growl about the weather, but they know the planets will keep serenely along in their spheres, and nature will bring forth the food we enjoy. We silently recognize that there is design in it all, all that growth is destined to serve some purpose.

On that subject, at least, there is united opinion.

The audience mind is made up in advance on that subject.

Any entertainment intended for that audience should take into consideration and provide for its mental enjoyment. People are not made comfortable and happy either by what jars common sense, or by what starts out promisingly for some destination of live interest, dribbles along through four or five reels, and lands at nowhere in particular. Such is the quality of screen product which moves on wheels and is known by its uses as a "vehicle."

A writer of vehicles recently made an astounding discovery. He saw the name of the author of "Damaged Goods" and found out that Brieux was not a certain kind of imperial cheese, as he had long suspected.

He also thinks that Ibsen's plays are timely.

Oh, shades of "Uncle Tom's Cabin" and "East Lynne!"

Ibsen carried forward the drama of definite purpose by facing the facts of *his time*. He wrote of what he knew in his age and place. He took the materails at hand, diverse, or only partly related, and organized them in story form to some forceful end, suited to what his people were thinking about, in accord with their mood. Life is at this moment violently in process of change, and it is for our dramatists to face our facts, rearrange them, as Ibsen did, in story form entertaining to the mentality of our audiences because of some obvious design.

There are many forces concentrated on a feature film.

Throughout the entire range of its pictorial development there are many and varied instruments brought into play for a definite purpose, that of giving the drama all the energy and beauty they can contribute. What a vain effort, if the drama itself is purposeless! In this may be found the secret of so many failures, and the man who pretends there are none has stuck his head in the sand.

No folly is committed when he cannot see it.

We have the future to think about as well as the present.

Very rapidly there is coming about a closer touch with certain European nations, a better understanding of them, an elimination of social boundary lines, the finest ideals of our democracy looming up in world importance. Besides this intermingling of thought and feeling, bound to affect our drama and the market for what we produce, we are confronted with a nationalization of industries and a centralizing of control almost bewildering in its effect. There is obvious design in it all, and so there must be in the entertainment people will think about and talk about, the new drama of the screen.

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## *A Test of Service*

By Edward Weitzel.

ON March 31 one of the leading producing companies released a screen version of a poetic play written by one of the greatest living poets. The reviews in the trade papers and in the New York daily press were all highly commendatory. A publication which runs a department devoted to exhibitors' box office reports classed the picture editorially as "a splendid, complete and finished proof of the art of the motion picture," and closed with the prediction that it "will now delight the eyes and elevate the hearts of the whole world's millions."

In its issue of June 15 this same publication published twelve exhibitors' comments on the picture. Five of these comments were from a financial point of view, favorable; seven were decidedly unfavorable. The following issue, dated June 22, printed three exhibitors' comments on the same picture and all were financially unfavorable. The box office report credited the picture with doing average business.

On April 1 the same producing company released a feature picture starring one of the most prominent actors of the screen. The exhibitors' comments on this picture printed in the June 15 issue of the publication in question numbered eleven, three being artistically favorable and eight artistically unfavorable. The box office report credited the picture with doing big business. The June 22 issue of the same publication contained six exhibitors' comments, two artistically favorable and four artistically unfavorable, and the picture was still credited with doing big business.

Rather a small percentage of opinions to use as an intelligent estimate of the picture's artistic merits. It is evident that very few exhibitors have any interest in, or place any reliance on, this sort of service.

Inquiry at the office of the company which releases the two pictures discloses the pleasant information that the first picture has proved a financial as well as an artistic success and is attracting not only the regular screen patrons but an element that commonly does not attend the moving picture theater.

### Applying the Test.

There's something wrong here: the three viewpoints do not agree.

The exhibitors' box office reports and comments are proclaimed by their publisher as an invaluable service to all managers of moving picture houses. How to give this proof is a bit puzzling. To begin with, something over two hundred exhibitors have shown these pictures since they were first released. It is difficult to under-

stand how the opinions of a dozen or so of this number can truthfully reflect the opinions and the amount of business done by the remaining two hundred and odd.

If the exhibitor is guided by the editorial opinion of the publication referred to he has been given an opportunity to treat his patrons to one of the finest achievements of the screen, one that will appeal to the taste and refinement of this community. If the experience of the producing company will assist the exhibitor he may learn that the larger portion of the managers who have shown the picture have reaped large financial and artistic benefit and consider this photoplay a piece of constructive booking of the greatest value. If the comments and the reports of twelve managers out of over two hundred are a safe guide the exhibitor has a fifty-fifty choice between "Wonderful picture. Big Business" and "Average person didn't care for this."

Time spent in trying to figure out the advisability of running a picture by the aid of such a system is time wasted. With all the returns in, it would still be up to the showmanship of the exhibitor to decide the matter. Knowing the class of picture, the taste of his patrons and the nature of the campaign such a picture demands the real exhibitor need trouble himself very little about what any one else did with it. If he understands showmanship he'll make up his mind for himself; if he doesn't the reports of other exhibitors, ranging from favorable to most unfavorable, will not help him in the least to determine what the picture will be worth to him.

There is no easy road to success in the amusement world. No reviewer or exhibitor's report can tell the manager of a theatre how to run his business. Hard work, hard common sense and a thorough grasp of his individual problems constitute the kind of service his business requires.

## *Views of Two Storymakers*

A RECENT article by George Middleton in the Dramatic Mirror, "The Dramatist and the Motion Picture," is a calm and thoughtful expression of opinion from a playwright whose achievement for the spoken stage gives weight to his words. Most of the article deals with the compensation question. One sentence points out an artistic defect in construction that the dramatist is continually finding in moving pictures: "Most pictures tire because the narrative is employed at the expense of the suspense—which is inevitably the first aim of the playwright." This is merely another way of saying that where such treatment of the picture occurs the author and the continuity writer have turned out a screen novel and not a photodrama. The sooner general recognition is given to these two distinct forms of story telling the better for the moving picture. Some plots, from the very nature of their material and the chance for scenic display, demand the novel method of treatment; others require the vital, objective method of reproducing life that is the soul of real drama. Applying the word photoplay to all screen fiction is a mistake that needs rectifying. Here is a fine opportunity to utilize a little of the broad vision of which we hear so much.

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Rex Beach defines the making of motion pictures as "a publishing business in a new form with a dash of showmanship thrown in to make it harder." Considerably more than a dash is necessary, neighbor Beach. Showmanship must direct every move in the growth of a picture from its inception until it reaches the screen—if it is to prove a financial success. Both George Middleton and Rex Beach are of one mind as to the importance of the skilled dramatist to the film producer, and the author of "Polly with a Past" is positive that the author of a screen story should be consulted before the scenario editor and the continuity writer makes changes in his 'script. Quite right—if the author has mastered the art of showmanship! Nine times out of ten he hasn't; but if he has it will be apparent in his work, and no sane producer who knows his business is going to permit a valuable piece of property to be altered at the expense of its money making qualities. That would be bad showmanship and showmanship is founded on good business principles.

## *Why Some Comedies Fail*

By Robert C. McElravy.

IT is a valuable thing to know why certain comedies prove successful, but even more valuable in a way to know just what it is that causes others to miss fire. Practically the same amount of time and energy, to say nothing of money, is spent on the failures as is spent on the successes, but the box office receipts are, of course, a decidedly different matter.

Studying successes will teach producers and performers a great deal, but it is just as valuable to study the failures. Successful humor is the most evasive thing in the world; it is so subtle that it might almost be said to "sneak up" on you. It sets you to laughing almost before you are aware of it. And when you plan to produce something equally funny you find that the methods employed have escaped you.

One cannot always put his finger on the intangible beginnings of successful humor, but he can generally locate the beginnings of failure. For, in the presence of an expectant audience, it may safely be said that any clean-cut, swiftly-moving comedy is a success until something happens that throws it "off the key." In other words, the audience is with you, heart and soul, until you begin to offend it. When you do this, you have placed an obstacle in your path. The comedy may yet be saved, but once the laughter has died down, it is hard to bring it back again.

Comedies have failed over and over again on the screen for practically the same reasons. Some directors see to it that the reasons are not repeated in their next attempts, but others seem unable to profit by first mistakes and keep on repeating them.

The average comedy that fails of its purpose, which is to bring laughter, is apt to show a careless disregard for past experience, or to give evidence that the scenes had been literally slammed together on a mere chance that they might turn out well. Unfortunately enough, an occasional picture produced in this way does bring the desired laughter, and directors and performers no doubt get an idea that the making of comedies is all a gamble. There *is* an undoubted element of chance, but we do not believe it is so great as this course would indicate.

What kills comedies?

We saw one the other day in which a tiny baby appeared. The hero, a young man in a hurry, joggled the baby on his knee until it cried. The action was unnecessary on the hero's part, and people stopped laughing to sympathize with the baby. This might have passed without notice, but in every scene the baby appeared in thereafter it was rough-handled and cried! There was deliberate misuse of good material—one or two smiles from a baby will often bring success to a comedy, but a constantly crying baby immediately

excites pity and so spoils the humor. This is an old offense.

A too obvious attempt to get a humorous effect is also a common fault. When a performer comes out in a self-conscious way and his every move says, "I am going to be funny or kill myself in the attempt," he nearly always fails. We saw a case not long since where a well-known performer, who has won repeated success on the stage, did this very thing. He went through two reels of perspiring acrobatics, running, jumping, falling down and doing everything he could think of to be funny, and all without perceptible effect on the audience. He was apparently oblivious to the fact that there is a certain technique in even this knockabout style of comedy that is not to be picked up in a day. Chaplin does all these things, but never in a meaningless, unthinking way.

Many comedies fail because they are based on an idea that is not essentially humorous, and cannot possibly be made so. This is perhaps the saddest mistake of all, for it means an utterly useless expenditure of energy.

Humor is a shy thing and does not mingle with the grosser emotions, except in the hands of a master. It alternates well with simple pathos, but it will not blend easily with heavy drama, or tragedy, or pronounced sex interest. The latter most often intrudes upon the field of comedy, for some producers have the idea that there is something innately funny about sex appeal. As a matter of fact it will slow up a comedy almost every time, even without descending to absolute vulgarity.

A successful comedy does not demand a big idea, but it does demand plenty of natural, unforced action and a freedom from the unpleasant, the sordid, the tragic or anything else that sets the deeper emotions into play.

## *Organization Needed More Than Ever*

By Sam Spedon.

WHATEVER the reason, there seems to be a lack of co-operation in organizations of the motion picture industry just at this time, when it is needed most. Never has organization accomplished so much as it has during the past year and it is a pity that it should in any way diminish now. You would think that the battle won would inspire all those who have benefited by them to stand by their leaders and rally round the standard that means ultimate victory and success. On the contrary, it seems to encourage the rank and file to become indifferent or feel secure in the assurance that those who have borne the brunt of the battle are able to continue it without their assistance, while they stay comfortably at home and enjoy the fruits of victory, regardless of the sacrifices that are being made. They console themselves by saying "if it didn't benefit them they wouldn't do it and they can afford to make a sacrifice better than I." A poor excuse is better than none, and this is none. It is a cheap way to avoid responsibility.

Organization has made an impression with legislators all over the country and the power of organization has made itself felt. It would be worse than suicidal to neglect or depreciate it in any way just now. We need national organization, we need state and we need local organization more than ever. If we don't support it we will have increased legislative troubles to encounter this coming fall. If it is impossible for all members to attend their conventions and meetings, they can at least contribute their dues towards defraying expenses and assisting those who are gaining benefits for them.

## *Famous Players Holds Western Convention*

**Pacific Coast and Rocky Mountains Districts Send Officers for Conference in San Francisco.**

THE first convention of the executives, assistants and salesmen of the eighth and ninth districts, composing the Pacific Coast and Rocky Mountain territories of the Famous Players-Lasky Corporation, was held at the San Francisco offices of this organization commencing June 7, and lasting for three days. The gathering was opened by a talk from Herman Wobber, of the Pacific Coast division, who welcomed the men from the mountain territory and expressed a desire that this should be the beginning of a close relationship between the two districts.

Following this talk both he and Louis Marcus, district manager of the Rocky Mountain territory, with headquarters at Salt Lake City, told of the convention recently held at the home office. They declared that the policy of the past year had been a big success and that steps had been taken to overcome any minor weakness in the plan that had been followed during this period. Interesting announcements in regard to new stars were made and telegrams from the studio were read, assuring those present of high quality productions.

The following took part in the conference: Salt Lake City—Louis Marcus, district manager; F. B. McCracken, branch manager; E. V. Saderup, salesman. Butte—Mell S. Wilson, branch manager; B. H. Collier, salesman. Denver—M. H. Cohn, branch manager; H. J. Krause, salesman. Portland—C. M. Hill, branch manager; Harry Hunter, assistant manager. Seattle—H. G. Rosenbaum, branch manager; Guy F. Navarre, salesman. Los Angeles—J. J. Halstead, branch manager; O. V. Traggarth, salesman. San Francisco—Herman Wobber, district manager; M. H. Lewis, branch manager; D. K. Shanks, district auditor; R. A. Churton, auditor; Vernon R. Moore, salesman; Robert C. Poor, salesman; J. J. Patridge, correspondent; W. W. Vaughan, publicity and service manager. New York—E. R. Barnet, auditor of the Famous Players-Lasky Corporation, and Mark A. Lasky, uncle of Jesse L. Lasky.

## *Urgent Need for Training Operator*

**Inexperienced Men Can Not Be Trusted in Booths—Time to Provide for Future Is Now.**

DURING the past few weeks a number of fires have been reported in the operating booths of Louisville moving picture theaters. In several cases film exchanges have lost valuable prints, and this has set exchange men to thinking and investigating causes. In some cases it has been learned that fires were due to inexperienced operators. In some cases mere boys, who could hardly be called apprentices, have taken charge of machines where regular operators have been called in the draft, and in others even women with practically no experience have been called upon.

It now appears as though a large number of additional men will be called out of operating booths within the next few months by the extension of the call to older men and the question of developing experienced operators to fill these positions has come up. An exchange man, in discussing the subject, advocated the policy of training more men above the draft age, or women, and having experienced persons to step into such vacancies, instead of waiting until men are actually called and then having to put inexperienced help in without proper training. It has been pointed out that many older men, past the draft age, who are holding down unsatisfactory jobs, would be glad to put in a few hours a night at a low scale of remuneration in an effort to equip themselves to take up such jobs later on.

Many older men are to be found who are in pinched circumstances but who have a fairly good idea of mechanical operations and who would be glad of an opportunity to pick up a few dollars a week on part time work. Trained people are essential and in fact vital. The numerous breaks during pictures and starting the wrong reel that have been shown in some of the Louisville theaters during the past few weeks can be traced directly to inexperienced help.

**DAUGHTER OF ANNA HELD IN FOX PRODUCTION.**

To take her mind off the illness of her mother, Anna Held, who is fighting bravely with death, Liane Held Carrera has gone into motion pictures, and is now supporting Virginia Pearson in a Fox production, which is in work at the Blackton studio in Brooklyn.

# Aeroplane Crash Between Creel and Universal

## *Too Vivid Filming of Liberty Motor Works Objected to by Government Committee—Broadway Showing Is Abandoned*

GEORGE CREEL'S Committee on Public Information and the Universal Film Manufacturing Company came into direct conflict Sunday evening, June 23, as the result of the proposed and advertised showing of a film by the Universal at the Broadway theater under the title of "The Yanks Are Coming," the product of Universal's industrial department, made under contract with the Dayton-Wright Airplane Company. After the performance had started with the showing of a Universal comedy and a Universal Topical Review an explanatory announcement was made from the stage by James M. Sheen, of Stanchfield & Levy, Universal's counsel, that the film would not be shown.

As the result of Mr. Sheen's advice to the Universal another feature was substituted—Dorothy Phillips in "The Mortgaged Wife." Those who had paid admission were invited to remain as guests of the Universal following the announcement that money would be refunded at the box office upon presentation of seat checks. Some persons in the audience repaired at once to the ticket window, took their money and departed. After the show a long line formed, and it is said a good share of the paid admissions were thus refunded. Those who attended on Universal's invitation, together with the paid admissions, constituted a full house, and every one was greatly disappointed that "The Yanks Are Coming" should remain a film still to be publicly shown.

Monday forenoon Charles H. Hart, Director of the Division of Films, invited representatives of the trade press to assemble in the Creel offices in the Times Building, and R. H. Cochrane also requested that the trade press call upon him at the Universal to get the film concern's side of the issue. The representative of the Moving Picture World was among those who went first to the Times Building, heard what Mr. Hart had to say, and then made the short trip lengthwise of Longacre Square to hear Mr. Cochrane's story.

The morning newspapers had carried long accounts of the Broadway theater affair, giving fully a statement issued by Mr. Cochrane and carrying something about the "other side" of the case. In his statement Mr. Cochrane voiced the belief that William Randolph Hearst had influenced George Creel in his conduct of the affair, intimating that Mr. Hearst's film interests were matters of concern. The rather popular pastime of taking a crack at the Creel committee, as well as a more general public antipathy toward the Hearst publications, seemed to have opened the pages of the New York papers to the fullest exploitation of the controversy in Monday's papers.

### Hart Gives Previous Employment of Associates.

In his session with trade press representatives Mr. Hart first specialized in the "Hearst" end of the matter, explaining where every individual Mr. Cochrane mentioned in his published statement had been previously employed. Not all of the men specified by Mr. Cochrane had been at any time exclusively associated with Hearst, and he also explained where and in what capacity several individuals were at the moment operating as representatives of the Creel committee.

Mr. Hart specified that "The Yanks Are Coming" had been made by Universal industrial forces on contract with the Dayton-Wright Company; that permits signed by the adjutant general of the War Department were necessary to allow cameras to be operated on Government work or in factories doing work for the Government; that no such permits were issued. Mr. Hart said that the completed picture, when cut and assembled, exposed secrets of the Liberty Motor construction, as well as the minute operations of the Liberty battle planes; that Universal made an agreement with the Dayton-Wright people to show the pictures as an amusement feature, submitting the film to Captain Burkhard, of the Signal Corps, whose men worked in co-operation with Universal's forces in completing the picture.

Right here, as will later be seen, a divergence commences. Mr. Hart said that Captain Burkhard looked at the picture, directed that certain eliminations should be made and never afterward saw the pictures; nor did any person in governmental authority see the picture thereafter until Saturday last, the day before the picture was advertised to open at the Broadway. Then Messrs. Hart, Sisson and Byoir saw the film and declined to sanction its exhibition, placing the matter squarely up to Mr. Atkins, the accredited representative of the Dayton-Wright people; submitting that there was no law to enforce a mandate against the showing of the film, but pointing out the fact that Creel committee censorship was entirely voluntary, both with newspapers and motion pictures.

Mr. Hart asserted that had the picture, with "cuts" required by Captain Burkhard, been submitted to that official Captain Burkhard's mode of procedure would have been to turn it over to the Creel committee (if it was finally satisfactory to Captain Burkhard); that the committee would have viewed the films through its authorized representatives and then would have passed it along to the division of films for subsequent disposition. Mr. Hart protested that the Universal had taken the "short cut" to an attempt to show the picture, and that the Creel committee and its division of films could not sanction this procedure in justice to other film concerns who had already complied with requirements in force and would, of course, be expected to continue operating under the regulations properly established.

### Cochrane Explains Purpose of Film.

The World man left the Times Building under the impression that Mr. Cochrane, on behalf of the Universal, would have an interesting statement to make in view of what Mr. Hart had said, supplemented by the remarks of Carl Byoir, who also spoke for the division of films to the trade press representatives. Mr. Cochrane, as might have been supposed, was "loaded" with faith in the cause of his company, and proceeded to refute most of the statements Messrs. Hart and Byoir had made.

Mr. Cochrane said that Mr. Atkins, of the Dayton-Wright Company, had contracted for the production of an industrial film, to be made for the purpose of inspiring skilled mechanics to join the aeroplane manufacturing forces; to send the film abroad to show General Pershing and his crusaders how the Government was hustling the work of making good with aeroplanes, and to show Congress in a like spirit what was being done with the immense appropriations.

Mr. Cochrane said Mr. Atkins declared that all permits had been arranged for, and, as a matter of fact, the Signal Corps entered so skilfully and enthusiastically into producing the pictures that there seemed no question of governmental sanction. Mr. Cochrane stated that the film was such an inspiring product and so well proportioned to awaken patriotic enthusiasm that proposals were made to the Dayton-Wright people when the film was assembled that Universal produce it as an attraction for the general public to view. Mr. Cochrane declared that Captain Burkhard, of the Signal Corps, having passed upon the film initially, tacitly released the films as exposing no secrets that Germany did not already know.

The film had not been shown to Captain Burkhard a second time, Mr. Cochrane declared, for the reason that they were not able to get a list of the "cuts" the Signal Corps official desired should be made; that representatives of the Universal sat with Captain Burkhard while the film was being run for his benefit, listened to his suggestions and cut the film from memory. This action, Mr. Cochrane declared, was made necessary because the Creel committee had never issued to them the printed list of "cuts" Captain Burkhard had made despite the fact that Captain Burkhard had said his "cuts" would be given to Universal in authoritative form by the Creel committee.

Mr. Cochrane voiced his thorough conviction that the Creel committee and the division of films had acted in a manner inimical to Universal's interest, not alone in "The Yanks Are Coming," but in other matters concerning Government film production. Mr. Cochrane said that Mr. Hart had at all times, in the matter of the aeroplane pictures, dealt with and addressed himself to Mr. Atkins, of Dayton-

Wright, and not to Universal representatives, either in conferences or written or telephoned communication.

When the interest of Dayton-Wright were finally at issue, come 8:30 Sunday night Mr. Cochrane declared Universal decided to abandon the exhibition project that the Dayton-Wright contracts might not be jeopardized in the eyes of the Government. Mr. Cochrane declared that so far as Universal was concerned he felt that the Creel committee was acting in a spirit of antagonism that made the Universal feel that, because of discrimination, they were inclined to ignore the authority of the Creel committee in any matter or manner whatever.

George Creel contradicted late Monday afternoon, in an authorized statement, the representatives of the division of film when he gave to the united press a statement that he, Creel, was personally responsible for stopping the showing of "The Yanks Are Coming." Mr. Cochrane stated that Universal representatives were leaving for Washington Monday evening for the avowed purpose of showing the film to Government officials, members of Congress and, if possible, to President Wilson.

Tuesday morning, June 25, there were indications that Major Nicholas Biddle, Chief of the Army Intelligence Service for the district of New York, had been able to effect a compromise between the parties to the dispute over "The Yanks Are Coming." Major Biddle had been constituted a mediator, and Monday afternoon representatives of both the Universal and Creel committee were in consultation with him. It was agreed by all concerned that no immediate announcement should be made relating to the final decision.

## *Brunet Denies Statements of Universal*

**Vice-President of Pathe Declares There is no Partnership of Any Kind Between His Company and W. R. Hearst.**

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., in an interview Monday, categorically denied the statements attributed to P. A. Powers and R. H. Cochrane of the Universal Film Company concerning his partnership alleged to exist between William Randolph Hearst and his company and Pathe Exchange, Inc.

Mr. Brunet first pointed out that there is no such corporation, partnership or association known as Hearst-Pathe Weekly, Hearst Pathe Company or Hearst News Weekly Company or Hearst-Pathe Film Company.

Mr. Brunet stated that Pathe Exchange, Inc., which controls the Pathe motion picture interests in America, is a corporation incorporated under the laws of the State of New York, with the following directors: Charles Pathe, Leon Madieu, Hedley Smith, Paul Brunet, Ferdinand Zecca, Edmund C. Lynch, Paul Bayne, Paul Fuller, Jr., and Ramirez Torres, the last six being residents of the United States, and that its only connection with William Randolph Hearst is to release the news items photographed by International Film Service, a Hearst subsidiary, under a contract entered into over a year before the release of the Official War Review was ever contemplated.

"It seems to me," said Mr. Brunet, "that the only reason that I can assign for this statement is that the Universal Film Company is disappointed at being unsuccessful in securing the release of the Allies' Official War Review and is seeking publicity for its own news weekly.

"I want to emphasize the fact," Mr. Brunet added, "that the statements attributed to Mr Powers and Mr. Cochrane of the Universal, as printed in the morning papers, to the effect that the division of films of the Committee on Public Information is composed largely of former 'Hearst-Pathe' employees are false. J. A. Berst was formerly vice-president and general manager of Pathe Exchange, Inc., and, to my certain knowledge, has never been connected directly or indirectly with any Hearst organization. The same is true of H. C. Hoagland, who was formerly head of the scenario department of Pathe Exchange, Inc. The same is also true of Mr. Van Arsdale, who was also connected with the scenario department of Pathe Exchange, Inc. Lew Simons was formerly employed by Pathe Exchange, Inc., as a cameraman.

"G. A. Smith was formerly serial publicity manager of Pathe Exchange, Inc., and is now in Camp Sevier, Greenville, S. C. Mr. Hubbell has never been employed by Pathe Exchange, Inc., in any capacity. Mr. Donohue was employed as a cameraman for Pathe Exchange, Inc., but left us about fifteen months ago.

"Another thing I want to emphasize is that there is no partnership of any kind or character between Pathe Exchange, Inc., and any of the Hearst interests, and that neither Mr. Hearst nor any of his organization own or control directly or indirectly one single share of stock of Pathe Exchange, Inc."

## *Marines Get Thrilling Air Pictures*

**With Motion Camera Many Stunts Are Photographed for Screen Showing Throughout Country.**

AN epoch in aviation photography has been reached by Marine Corps movie men in the taking of sensational pictures from a plane at Miami, Fla. A few weeks ago a party of six official Marine Corps movie men sailed from New York for Miami with two motion picture machines, three still cameras and enough equipment to take nearly 15,000 feet of film and hundreds of "still" pictures.

Second Lieutenant S. L. Rothapfel, who headed the party, composed of Sergeants La Mond and Owens, Corporal Forsythe and Private Denman, says that while shooting the movies from the clouds may not be particularly new or thrilling for some persons there are thrills aplenty for the beginner.

Although the trip was made to get pictures at several of the Marine Corps training camps, the main object was to get something new in the way of aviation photography at the Marine Corps aviation school at Miami.

For a time the photographers were content with placing one machine on the top of a tower and another on the ground to film the aviators. This proved unsatisfactory after Sergeant La Mond found the planes just missing the top of his campaign hat and darting out of the picture, so he quickly put a better plan into operation. Getting into one of the planes with his camera, placing the machine so that a part of the plane would always remain within focus, he started for the clouds. The first day he took eight "hops," a "hop" being an aviation term for a trip in the air.

Every trick on the aviator's calendar was performed for the benefit of La Mond and his camera. Some of the tricks which were filmed both from the ground and the plane itself were Immelmann turns, nose-dives, tail-spins, side-slips, loop-the-loop, Dutch rolls, falling-leaves and zooms.

These films have been developed and projected on the screen with the result that it has been decided to show them in moving picture theaters throughout the country.

## *Rocks Break Up Young Luncheon*

**Clara Kimball Young and Her Father Slightly Hurt When Avalanche Distributes Shower.**

CLARA KIMBALL YOUNG and her father, Edward M. Kimball, were the unhappy recipients of an off scene "thrill" June 21 not recorded by the camera, while playing scenes for "The Savage Woman," now in course of production at the Lasky studio, Hollywood.

Miss Young, and her entire company, had been busy all morning taking exteriors along the cliffs of San Pedro. At noon they had just completed one of the most important scenes, staged at the foot of a high cliff. As the players were preparing to enjoy their picnic lunch, tablecloths having been distributed for the eatables, a shower of stones, caused by an avalanche on the overhanging cliff fell upon them.

Pandemonium reigned, as every one scrambled to safety. A large stone struck Miss Young, causing her to fall to the ground. When nearby members of her company reached her it was found that the stone had struck her on the forehead. In the meantime, her father, Mr. Kimball, was discovered crumpled in a heap on the ground. In trying to escape the avalanche, he had tripped and fallen, hurting his ankle. He was placed in an automobile and rushed home with all possible speed, where the doctor who had been summoned pronounced the injury a bad sprain. The remaining members of the company escaped without injury, and Miss Young, after a few hours to pull herself together, recovered sufficiently to take the remaining scene during the afternoon.

### LUCILLE LEE STEWART IN METRO PICTURES.

Lucille Lee Stewart has been engaged by Metro for the important role of Vera, the "chorus-lady," with Ethel Barrymore, in the screen version of "Our Mrs. McChesney," adapted by Luther A. Reed from the play by George V. Hobart and Edna Ferber.

Miss Stewart is the sister of Anita Stewart, and in private life Mrs. Ralph W. Ince. Mr. Ince is the director of "Our Mrs. McChesney," having been specially engaged by arrangement with Arthur Sawyer and Herbert Lubin.

# Congressmen Hear Film Tax Protest

## *Committee on Ways and Means Listens to Arguments Presented by the Messrs. Brady, Powers, Friend and Goodman*

A GENERAL protest against increasing the tax on admissions to motion pictures theaters was laid before the House Ways and Means Committee at Washington on June 18 by William A. Brady. The president of the National Association told the committee of the meeting held the previous day in New York City at which it was thought wise that all of the theatrical interests in the United States should present their case at this time and for that reason he was present to talk on the admission tax, while P. A. Powers would discuss the footage tax and Maurice Goodman, representing the Vaudeville Managers' Protective Association, would speak on the excess profits tax. Arthur S. Friend also spoke on the tax question.

Mr. Brady told of the activities in the motion picture field during the past year, of how President Wilson in writing to him as representing the motion picture industry characterized the screen as the greatest medium in the world for conveying public information to the masses; how President Wilson called upon the motion picture industry to introduce into Italy, France, Russia, Scandinavia and the Oriental countries "something that he could not do through the newspapers. I can quote him," declared Mr. Brady, "as saying that the screen speaks the universal language."

He called attention to the use of the screen by the Four Minute Men of America, to their aid in floating the several Liberty Loans and the service rendered the Red Cross.

"We do not stand here expecting to be exempted from anything," declared Mr. Brady. "We do not want to do our bit—we want to do our chunk, but we want just a square deal."

"Are we taxing you too much in your opinion?" inquired Congressman Rainey, a member of the committee. "We want to know what you think about it. You have told us about the importance of the screen; we agree with you on that proposition. You have not told us why it should not be taxed."

"We want to be taxed," replied Mr. Brady, and later, after another interruption by Congressman Rainey, he said, "We ask that the admission tax should not be raised."

### Took Theaters Four Months to Recover from Tax.

Mr. Brady then explained how the tax works out. "We are willing that you should tax the five-cent theater," he said, "to make it even. But as to the 10 per cent tax it took us four months to partially recover from that tax in the larger cities. In the smaller cities, and in some of the semi-large cities they have not recovered from that. We figure that the business was hurt 25 per cent, save in exceptional cases. Of course, if you go to New York and take the larger motion picture theaters it is true that they have not been hurt so much. But those theaters and others like them constitute a very small part of the motion picture business."

Chairman Claude Kitchin, of the Ways and Means Committee, pointed out to Mr. Brady that in May the attendance at the motion picture theaters was a great deal larger than in May, 1917—"there has been a large increase and the Government books will show it." He gave as a reason for the smaller attendance last winter the fact that it was one of the coldest and most rigorus we have ever had. In Washington the bad weather lasted from January 1 to April 1. Mr. Brady stated that this was not true of all cities —the west did not suffer as much as the east, and Congressman Treadway suggested that another cause for the small attendance last winter was the fact that the Fuel Administrator closed the theaters on certain days.

Mr. Brady told Chairman Kitchin that he thought the industry has recovered from the effects of the imposition of the 10 per cent tax, but added: "We do believe you are going to put a dent in us, and that you are going to reduce by an enormous amount the money that you are getting now in taxes if that tax is increased."

### Only a Few Houses Increased Admissions.

In reply to an inquiry from Chairman Kitchin, Mr. Brady declared only a very small percentage of theaters increased their admission fee from 10 to 15 cents after the present tax went into effect. "We very much resented that," he declared, "and we would be very glad if this committee would prevent that being done. We believe that nobody should be permitted in this country to put on a price which includes the tax. We think the tax should be plus the price, so that there would be no hanky-panky business about it. Such a man is taking advantage of the legislation in order to beat his neighbor, who has lived up to the letter of the law, and to get an extra three cents."

Some surprising testimony followed. Congressman J. Hampton Moore, of Pennsylvania, stated that the Treasury Department estimates that the receipts from admission taxes for 1918, based on collections already made, will be $28,823,000, and it figures there should be collected during 1919 $54,800,000. That would double the tax on admissions, he said. Mr. Brady declared that the Government would not get one-half of that amount, for most of the theaters would be put out of business. He estimated that 40 per cent of the houses would be knocked out.

### Congressman Admits Houses Have Been Closed.

Loew's Columbia Theater, in Washington, was referred to in the course of the discussion, Mr. Moore stating that this house charges 25 cents admission and 3 cents additional for the tax. "There isn't any doubt to an observer," he said, "that that place has been doing an extraordinary business." He gave Mr. Brady an opportunity to state that this was an unusual case and then, continuing, observed: "On the other hand I will admit that if you take a car here, when you can get a seat, in Washington, and will go to the outskirts you will find several places that have closed the doors and the windows are barred and they have moved away because of no business. Now, I say, that there are two cases in point, one which sustains your contention. We do not want to put anybody out of business, and you contend that some places were put out of business by this law because of the tax, but, on the other hand, some of the other places are doing more business."

Mr. Brady suggested that the Columbia Theater makes $75,000 a year and that it will pay a large tax under the excess profits provisions of the law. He wanted all the taxes based on earnings. He was told this same thing is advocated by all who are hit by other taxes.

The witness admitted on questioning that Congress is justified in levying the greatest tax that can be got out of any industry. In closing, he asked that provision be made in the law exempting soldiers and sailors in uniform from the payment of the tax.

P. A. Powers, of the Universal, was the next witness. He protested against the footage tax, explaining to the members of the committee how it requires 45,000 feet or more of negative to get 5,000 feet of accepted film. With the tax of one-fourth cent per foot on the former and an additional one-half cent a foot on the latter, the cost to the producer to get out a single 5,000 feet is $212.50. The cost, he declared, is practically nine-tenths of a cent per foot in making the picture.

In getting down to the financial end of the problem, Mr. Powers said the Universal company produces and publishes weekly a great number of news articles, news reels, magazine reels, educational film, etc., from which there is very small return. Educational films do not bring in anything in the way of profits; news reels bring in a very small return. In fact, he said, since the war started the returns on the news reels has been wiped out, and since this tax was put on the company has made no profit on the news reels. The life of a news reel is practically 25 days.

### Government Under No Expense on Propaganda Films.

Mr. Powers told of the work being done by the film manufacturers in the production of patriotic films—without expense to the Government. "The Government does not bear any expense of any propaganda pictures which the industry releases. We spend nine-tenths of a cent a foot on every foot of film that is released. In addition to this we have been furnishing films to cantonments, to the Navy, and to the various war departments, base hospitals, with practically no cost except shipping and handling."

Mr. Powers got in a discussion with Chairman Kitchin concerning the British business, on which there is a great deal heavier tax. He said that the British taxes had so hurt

the business there that fully 75 per cent of the productions used in Great Britain are made in this country. The British tax is five pence on negatives. This led to the following significant statement:

"I will say for your information, Mr. Brady," continued Chairman Kitchin, "that the industry could stand more tax; not only that industry but other industries. I am certain that if the committee were convinced that it would destroy any industry it would not impose more tax. And we asked you gentlemen about this, and you answered very pertinently."

### Friend Explains Method of Issuing War Films.

Mr. Powers was followed by Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation. "Mr. Chairman," said Mr. Friend, "before I speak of the tax matter, I should like to say a word about the Creel matter that Mr. Powers went into and tell you some things that Mr. Powers did not know, which I think justifies the monopolistic method of distribution which Mr. Creel and his committee have adopted. I understand that the British and Italian war pictures are privately controlled and distributed in the United States. The man who controls them and distributes them wanted and insisted on a deal with the American distributing company that these pictures that he should distribute would give him the largest possible profit. The French war pictures are absolutely uncontrolled, and are open now to anybody who pays, I believe, $1 a foot, and that goes to a French fund of some kind for charitable purposes or war purposes, and to-day these French pictures are not handled by any one distributer. As to the American pictures, Mr. Creel's idea was that they should be distributed by any dealer who would exhibit them and give back the cost of them. But his thought was, I believe, that as the British pictures and the Italian pictures were monopolized, that the dealer should also have the privilege of adding to them the American pictures, as he could use the French pictures and the British and Italian pictures, because, obviously, the American pictures would be in very great demand. Therefore Mr. Creel had the choice of getting back nothing or of joining with the monopoly and letting the privilege of exhibiting the pictures to the highest bidder, and so I believe that was his idea. Mr. Creel is doing what the men in the motion picture business did not want to see him do, but it seems he had little choice unless he should come back to Congress and get still more money.

"I want to say a word about the footage tax. As Mr. Powers has made clear to you, this is like taxing our container, it is like taxing the wrapping paper in which the packages are wrapped which you buy and take from the store. We are subject to a double tax, and we are the only industry that is subject to a double tax, because there is no consumer of our product. The picture, that is, the positive, is run or printed, and it will go down to A, B, C, and D, until there is no longer any demand for that picture; each exhibitor pays a certain rental price; that rental price is fixed according to the value of the picture, the setting of the picture, and the age of the picture. Obviously, we do not get as much for an old picture as we do for a new and popular one; you do not pay as much for a loaf of stale bread as you do for a loaf of fresh bread. The only person who is akin to the consumer is the man who pays when he goes in to see the picture, but in addition he also pays this footage tax, because it was conceived to be a tax that could be passed on to the consumer."

**Congressman Moore.**—That is the reason I do not quite understand the argument that your's is the only business that is taxed twice. How do you make that out?

**Mr. Friend.**—The ultimate consumer, assuming that he goes in to see the picture; that is, the man who goes in to look at the picture, he is the ultimate consumer as nearly as we can—

**Congressman Moore.**—The exhibitor passes the tax along, and he pays it?

**Mr. Friend.**—Yes; he pays the tax. He pays the admission tax, and also the tax on the reel. It comes out that the exhibitor pays $1.05 a day to the producer, and nobody has been hurt, but he can't pass that $1.05 on.

**Congressman Moore.**—In order to be fair—I am very much interested in your argument—but might you not, with equal propriety, argue that an automobile manufacturer is taxed twice or three times; on the steel in his machine, on the leather in his machine, on the wood, and so on along the same line?

**Mr. Friend.**—You could say that; yes, Mr. Moore, except that in each instance he pays the tax that the producer of the commodity which he uses in his product first pays; that is, he passes it on to him.

**Congressman Moore.**—It all comes back in the increased price of the car?

**Mr. Friend.**—Exactly; it comes out of the ultimate consumer, and is paid by the people who buy the product.

### A Third of the Theaters Have Absorbed Tax.

Mr. Friend observed that the reason for the closing up of a number of theaters "is the fact that people want better entertainment in better places, and the better theaters are surviving and the poorer theaters are going out of business. At the same time the tax had some effect. We must realize that out of 14,000 motion picture theaters in the United States a few are unimportant; there are some that could not house, for instance, 'The Hearts of the World.' Many of these outlying theaters—neighborhood theaters, we call them—have been unable to compel their patrons to pay the tax. Thirty per cent of the motion picture theaters have been compelled to absorb the tax themselves, and many of them could not do that because their profit was not 20 per cent of the gross receipts, and it had to be 20 per cent of the gross receipts in order to meet this tax, and I wanted you gentlemen to know that fact when you come to consider amendments to this bill. The admissions tax as it exists today, I think, will result in a steadily increasing income to the Government because the bigger and better theaters surviving will get a better patronage, and the business will net more in dollars and cents."

He was asked by Congressman Sterling what he thought of the following: "Repeal the tax on the film altogether and have an admission tax graduated on the amount paid for the admission, 1 cent on a 5-cent admission; 2 cents on a 10-cent admission; 3 cents on a 15-cent admission; and so on up, with 20 cents on a dollar admission."

Mr. Friend thought the scheme would be excellent except on prices between 20 cents and $1.

### Goodman Talks of Excess Profits Law.

Maurice Goodman took up the provision of the excess profits law in regard to nominal capital and invested capital. Speaking for all classes of theaters, he said:

Soon after the passage of the excess-profits tax law this association wrote the Treasury Department, Commissioner Roper, suggesting that they should not be compelled to pay excess profits on their business, and setting forth in detail the nature of its business. In other words, it was explained in detail that the vaudeville managers operate their theaters simply through a leasing of the theaters, not owning the ground on which their theaters stand in a great majority of cases, the theaters were held only on leases. Therefore, so far as the place to do business was concerned, it was an intangible asset; that the important thing in a vaudeville theater was a booking contract and an arrangement for the producing of the shows. Now, just what is the show business? The vaudeville managers do not produce anything; they contract with actors and sometimes with singers and others whose voices or whose performances are an attraction. The only necessity for a cash deposit or capital invested is for a small fund to pay for licenses and for advertising and for light and heat and other expenses incidental to the operation of the theater. The main or primary thing from which profits are derived in vaudeville theaters and in moving picture theaters, so far as the manager and operator of the theater is concerned, is the service or personality and good will of the manager and his leasehold, and his ability to use what he gets on his booking contract.

Inasmuch as capital means nothing in arriving at profit, eliminate capital and fix a definite tax, whatever that tax may be, but fix it upon the amount that we and our neighbor in the same business will have to pay in proportion. The man who runs a business across the street from ours, if he is making $25,000 and we are making $50,000, let him pay half as much as we have to pay. The other suggested remedy is that a provision be made that if you want to fix the capital provide for the determination of the value of these intangibles. Have a board or a commission, and let them decide the value. But there is a great objection to that, and that is this objection: It is so difficult to get a standard of comparison. Section 201 provides that the Secretary of the Treasury shall, in certain cases, fix the value of property for taxable purposes.

Now, in the show business you cannot take one business as the standard for another, and the law provides that in the fixing of these values the Treasury Department shall take standard representative values. There are so many conditions that enter into what may be the value of a show business, as I have said before, the personality of the manager and then again the location of the house and the size of the house, and all those things must be taken into consideration; and the nature of the show he puts on and all these things. My second objection deals with this: That it would be most difficult to establish any standard for comparison, and I think the first suggestion I made will work out to the interest of the Government and will be a great deal more satisfactory to the show business, because we are not here to avoid any taxes or to get any exceptions or to dodge any issues. We are here to get the same deal that other industries get, but we are placed in a class with other industries when we are not doing business on any such basis as the other industries are doing.

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## CHILDS TO GET TESTIMONIAL FROM FRIENDS.

John E. Childs, formerly a salesman for World Pictures working out of the Buffalo branch office, will never have any cause to complain about the people at home not remembering him with letters. As a testimonial to Mr. Childs and the service he gave them, the exhibitors in his territory have all written him letters and these letters have been gathered into a bound volume by the Buffalo office. This volume will be forwarded to Mr. Childs, when more letters from New York friends and well-wishers are added, and the initial volume, it is expected, with be followed by others. The testimonial is undoubtedly one of the most unique tokens of esteem ever accorded a film salesman.

Mr. Childs is a sergeant in Company E, 308th Regiment, American Expeditionary Force, and is in France.

# The Motion Picture Exhibitor

## Black Appeals to Rembusch

**Speaking for the Motion Picture Exhibitors' League He Urges the A. E. A. to Meet at Boston and Settle Differences.**

ANSWERING the recent letters of Frank J. Rembusch, secretary of the American Exhibitors' Association, on the subject of amalgamation, A. S. Black, of Rockland, Me., has written to Mr. Rembusch, urging that the members of the A. E. A. hold their convention at Boston during the convention of the Motion Picture Exhibitors' League and that an effort to square the differences existing between the two organizations be then made. Mr. Black's letter follows:

Rockland, Me., June 18, 1918.

Mr. Frank J. Rembusch, 524 Longacre Building, New York City.

My Dear Rembusch: I just wired you night letter to New York, where I understand you will be Wednesday, with copy sent to Shelbyville, Ind. In the telegram I have appealed to the Americanism of every member of your association, and I believe that I will be backed by the Americanism of every member of the Motion Picture Exhibitors' League of America in making this appeal. In doing this I shall ignore to a large extent the vicious attacks you have recently made in the trade papers in referring to things of the past, simply stating that I do not agree with these methods; believing in majority rule and that the ills, of which I admit there are some in our league, should be cured within and not by splits without. It is, at least, a two-sided proposition which, under existing national conditions, should be entirely forgotten and laid one side as a patriotic duty if nothing more.

The writer knew there would be an article on amalgamation in the June 15 issue of the Exhibitors' Trade Review, but had no idea of what that article would contain, so that you are wrong in inferring that I was a party thereto. As stated to you recently in New York the writer had several conferences with Mr. Pettijohn and other members of the amalgamation committee in New York during the past few months in an endeavor to get together. It is very regrettable that you did not receive my letter of May 21 inclosing copy of letter written Mr. Pettijohn upon this subject. It is also regrettable that the resolution passed by the amalgamation committee at its meeting at the Hotel Astor last month that was addressed to King Perry, secretary of the Michigan branch of the A. E. A., and which was to be presented to their meeting, and which, at the request of your members, was withheld from the trade papers, was not presented to the Detroit meeting as agreed (said resolution being signed by Messrs. Joseph Hopp, of Chicago; Louis Blumenthal, of New Jersey; C. C. Pettijohn, of Indianapolis, on behalf of L. M. Mosher, of Buffalo, and himself, and agreed to by Lewis Frank, of Chicago, who was to present same at said meeting) on account of all of the time being consumed with the affairs of the Affiliated Producers and Distributors proposition, no time being left or given to a proposition on amalgamation.

I claimed to you in New York, and claim now, that selfish motives in the various booking propositions and otherwise have had much to do with preventing the amalgamation of the two associations. Much good has come from the other committees that were suggested by the resolution committee that met in my room in Washington last December, and the fact that we have worked harmoniously on national legislation is conclusive proof, to me at least, that by fair play and honest treatment full benefits of complete amalgamation can be obtained and obtained now at the time of all times when most needed by our country.

While I have very high respect for Mr. Pettijohn, I do somewhat blame him for not keeping you closely informed as to what took place in the amalgamation committee affairs as was understood, and I am very sure that had you so understood you would not have made the erroneous statements that appeared in your published articles in the Motion Picture News of June 8 and the Motion Picture World of June 15.

The way you suggest of putting facts in writing so as to show good faith is neither practical nor feasible to the writer. There is only one practical way, and that is to hold both conventions in Boston, appoint committees of fair-minded men from both associations that have only the best interests of the country and the exhibitors at large, and with the amalgamation committee work out a plan that is fair to all. Forget the past entirely and show the United States that its motion picure exhibitors have risen to the occasion and as one grand organization are to become the most important factor in existence toward winning this war. We cannot afford delays and meeting after meeting. Let's get together next month and settle things as they should be settled, and if your members are as honest and have the best interests of this country at heart as I believe you have and as I believe the members of our league have likewise there will only be one result, and that is success.

Again, I appeal to your Americanism and nothing else. Will you answer "Yes"?

Sincerely yours,

A. S. BLACK.

**Black's Telegram to Rembusch.**

Rockland, Me., June 18, 1918.

Frank J. Rembusch, Secretary American Exhibitors Association, 524 Longacre Building, New York City:

Your letter June 15 received. I consider method suggested of reducing facts to writing by committees and your question of good faith under existing national conditions a mere subterfuge for unnecessary delay in getting both associations amalgamated. As member of national amalgamation committee and also member of executive committee of Motion Picture exhibitors' League, I now appeal to the Americanism of yourself and every member of the A. E. A. to call convention of your body in Boston on July 13, where committees from both organizations can be appointed to meet with the duly appointed national amalgamation committee and come forth with one united exhibitors' organization in support of the President of the United States. Fair play is absolutely guaranteed. Let us forget past mistakes by both factions and disregard absolutely selfish motives of co-operative booking companies and other interests and meet with one thought in mind and that of our country in its hour of need. Am writing open letter today embodying this telegram.

ALFRED S. BLACK.

## Michigan Association Elects Officers

**At Annual Meeting June 13 Chooses Col. Butterfield President and King Perry Secretary.**

THE annual meeting of the American Exhibitors Association, Michigan branch, was held at the Hotel Tuller, June 13, with the attendance just fair. It was a quality crowd—but not quantity. The meeting was interesting and lively, many subjects of current importance being discussed. The new officers elected were as follows:

Col. W. S. Butterfield, Battle Creek, president; J. S. Rittfer, Detroit, first vice-president; John Cutler, Detroit, second vice-president; King Perry, Detroit, secretary; John Brennan, Detroit, treasurer.

In addition an executive board was elected, which comprises the officers and W. F. Phillips, of the Majestic-Colonial theater, Jackson, and Mr. Beecher, of the Beecher chain of houses in Grand Rapids.

It was decided to discontinue the weekly meetings, especially during the summer months. All the real business of the organization will be taken care of by the executive board. The association will meet the first Thursday in June and December, making two meetings each year. Col. W. S. Butterfield, the new president, operates the chain of Butterfield theaters in eight towns in Michigan. He has an office in the City Bank building, Battle Creek, and he takes this means of notifying exhibitors that he will be pleased to have them forward to him direct all complaints, suggestions or criticisms.

### WILLIAM FARNUM GOES FISHING.

William Farnum has returned to Los Angeles after spending a vacation on Caltalina Island with his director, Frank Lloyd and Archie Bell. While on the island the party obtained a large catch of fish.

## Coming League and Other Exhibitors' Conventions

**(Secretaries Are Requested to Send Dates and Particulars Promptly)**

**National Exposition Moving Picture League of America at Boston.....Week July 13 to 20**

**American Exhibitors' Association, Business Convention.....Week August 20**

**Virginia A. E. A. Meeting, Ocean View, Va.....August 25-26**

# National Association Directors Meet

**Decide as an Organization to Take No Part in Boston Exposition—Will Hold Annual Convention in the Hub.**

A SPECIAL meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the offices of the association, Times Building, on Wednesday evening, June 19. The following members of the board were in attendance: William A. Brady, presiding; Samuel Goldfish, Lee A. Ochs, Alfred S. Black, J. H. O'Donnell, Louis F. Blumenthal, Louis L. Levine, Donald J. Bell, J. E. Brulatour, J. H. Hallberg, W. C. Smith, Joseph F. Coufal, J. A. Berst, Walter W. Irwin, P. A. Powers, Richard A. Rowland, W. R. Sheehan, Paul Gulick, George Irving, Joseph F. Lee, Thomas G. Wiley, Fred J. Beecroft, William A. Johnston and Frederick H. Elliott. Others present were J. D. Williams, First National Exhibitors' Circuit; David P. Howells, William Wright of Kalem, Frank J. Marion, president of Kalem; James Clark and Attorney Goldsmith.

President Brady stated that the meeting had been called for the purpose of receiving a report from the Motion Picture Exposition Company as to the advisability of holding the Motion Picture Exposition scheduled for Boston, July 13-20. It was the consensus of opinion of the officials of the film companies who were in attendance that the exposition should be abandoned, and after a lengthy discussion a motion was adopted on a vote of 11 to 8 that the exposition should be abandoned in so far as the active support of the N. A. M. P. I. and Motion Picture Exposition Company is concerned.

J. A. Berst was appointed a committee of one to investigate the report on the relationship of the National Association in the matter pertaining to the Boston Motion Picture Exposition.

It was announced that the executive committee, at a meeting held during the preceding week, had decided to hold the second annual meeting of the members of the National Association of the Motion Picture Industry at the Copley Plaza hotel in Boston on Friday, July 19, at 11 A. M. The board indorsed the action of the executive committee with the understanding that the convention of the Motion Picture Exhibitors' League of America would be held in Boston at that time.

Frank J. Marion, who was recommended by the National Association as the representative in France, Spain and Italy for the Committee on Public Information, addressed the members of the board in regard to his activities and related many interesting experiences during the past few months in these countries. Mr. Marion also gave suggestions to the producers and distributors in regard to the showing of their pictures abroad, and he was given a rising vote of thanks for his instructive and interesting address.

**Decline to Co-operate with Other Amusement Interests.**

A memorandum of a conference held at the office of Adolph Zukor on June 17 was submitted suggesting ways and means for cooperation between the theatrical, burlesque and vaudeville interests, and after consideration it was unanimously voted that it was not deemed advisable at this time to cooperate with the other interests referred to upon legislative matters. The report was thereupon rejectd.

The banquet, which was scheduled to be held under the auspices of the Associated Motion Picture Advertisers, was brought up for discussion and a committee of three, consisting of Walter W. Irwin, P. A. Powers and Paul Gulick, was appointed to confer with the officers and committee of the Advertisers' Association in regard to the function.

The question of political indorsement was considered, resulting in the appointment of a political committee, without power to act before reporting to the board of directors its suggestions or recommendations. The committee named consists of P. A. Powers, chairman; Louis L. Levine, Arthur S. Friend, Lee A. Ochs and J. E. Brulatour.

A report presented by Theodore Mitchel, secretary of the Censorship Committee, requesting support for the candidacy of Congressman Harrison of Mississippi, who is in the field as a candidate for Senator from Mississippi, was approved and instructions given to have the distributors through their exchanges cooperate in every way possible. Notice is also to be given to President E. M. Clarke of the Motion Picture Exhibitors' League of Mississippi asking him to present the matter to his organization with a request to support Representative Harrison's campaign for the United States Senatorship.

**Supply and Equipment Division Nominates.**

At the meeting of the Supply and Equipment Division, held on the preceding day, presided over by Chairman J. E. Brulatour, the following nominations were made for representation on the National Association Board: J. E. Brulatour, Donald J. Bell, J. B. Hallberg, Walter J. Moore, W. C. Smith, E. M. Porter and Joseph F. Coufal.

The new board of seven to represent this division in the National Board is the same with the exception of E. M. Porter of the Precision Machine Company, who takes the place of N. C. Cotablish of the National Carbon Company, Cleveland, who has found it impossible to attend the meetings.

Two other divisions of the National Association are to hold annual meetings during the coming week, the Producers' Division on a call to be issued by Chairman Adolph Zukor and the General Division, of which John C. Flinn is chairman.

**Distributors Nominate Directors in N. A. M. P. I.**

At the meeting of the Distributors' Division, held on Thursday afternoon, presided over by Chairman Walter W. Irwin, the following nominations were made for representation on the Board of Directors of the National Association: Walter W. Irwin, W. R. Sheehan, Arthur S. Friend, R. A. Rowland, P. A. Powers, Ricord Gradwell and Paul Brunet.

This board of seven directors comprises the same names as the present board, with the exception of Paul Brunet, who succeeds J. A. Berst.

# Boston Exposition Will Be Held

**Exhibitors' League Will Disregard Action of National Association and Will Go Ahead on Original Plans.**

REGARDLESS of the action of the National Association of the Motion Picture Industry and the Motion Picture Exposition Company in withdrawing from actual participation in the trade exposition to be held at Boston, the Motion Picture Exhibitors' League has decided to go ahead on its own hook. Therefore the exposition will be held as scheduled. The management declares that it has already secured sufficient encouragement to insure a good trade display and that it expects to close enough contracts within the next two weeks to insure success.

There is nothing in the action of the N. A. M. P. I. that binds any member of the trade to stay away from Boston, so it is more than likely a great number will be there in some form of representation. New England exhibitors will attend almost to a man. They are all good fellows and worth while meeting. The Moving Picture World has taken space and will be among those present.

# Advertising Men Postpone Dinner

**New Date Is Set for July 22 and Plans Are Maturing to Enlarge Scope of Affair.**

At a meeting held Friday afternoon, June 21, at the Hotel Astor consisting of committees from the National Association of the Motion Picture Industury and the Associated Motion Picture Advertisers, it was agreed to postpone the annual dinner of the latter scheduled for Wednesday evening, at Delmonico's, until July 22.

This decision came about as a result of the desire of the National Association to co-operate with the Associated Motion Picture Advertisers in making this an occasion of great national importance. Many celebrities including various members of the Administration at Washington have already accepted an invitation to be present, and with the additional time allowed, the project, together with the hearty cooperation of the National motion picture body, the affair easily should prove the greatest event of the motion picture industry since its inception, particularly in view of the fact that it comes at a most psychological time.

The management of the affair, which was conceived by the Associated Motion Picture Advertisers, will be in the hands of a representative committee of all branches of the industry.

Although further details than the date of the dinner are not available as yet, it is promised that this will mark the most important gathering the film enterprise has yet seen.

Among the guests will be former Ambassador James W. Gerard, Edward N. Hurley, Charles M. Schwab, Senator J. Hamilton Lewis, George Creel, Frank Wilson, C. F. Foster, Morgan Shuster and others. In addition several persons of the Administration not heretofore announced will be on hand.

At the meeting Friday afternoon the following persons were present: J. E. Brulatour, Arthur S. Friend, L. Z. Levine, Lee A. Ochs, Paul Cromelin, William Sherrill, J. A. Berst, Gabriel Hess. P. A. Powers, Louis Blumenthal and F. H. Elliott, of the National Association, and Arthur James, John C. Flinn, P. A. Parsons, Paul Gulick and C. W. Barrell, of the Associated Advertisers.

# *Affiliated Directors Hold Sessions*

**For Three Days Distributors' Corporation Considers Problems of New Organization—Elect Cohen Chairman.**

AFTER three days of the most productive business sessions the national board of directors of the Affiliated Distributors' Corporation, which convened at the offices of that organization in New York on Wednesday, June 19, adjourned Friday, having put in motion the machinery for a new order in the film industry which the Affiliated members declare will prove revolutionary.

That the co-operative booking plan of the Affiliated has attracted the support of not only a large body of exhibitors, but of representative exhibitors in each section of the country, was clearly evidenced by the standing of the national directors sent by the various exhibitors' booking associations connected with the Affiliated to the meeting.

The directors present at the meeting were R. D. Craver and H. B. Varner, representing Maryland, District of Columbia, Delaware, Virginia, North and South Carolina, Eastern Tennessee, Alabama, Georgia and Florida; Morris Spiers, representing Eastern Pennsylvania and Southern New Jersey; Fred J. Herrington, representing Western Pennsylvania and West Virginia; Sydney S. Cohen and John Manheimer, representing Greater New York; Alfred Hyman, representing Upper and Western New York; Sam J. Bullock, representing Northern Ohio; John W. Weinig, representing Southern Ohio and Eastern Kentucky; Frank J. Rembusch, representing Indiana and Western Kentucky; Charles H. Seaman, representing Michigan; Louis Frank and Joseph Hopp, representing Illinois; Byron Parks and Glenn Harper, representing Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico.

In addition to the foregoing, Henry J. Lustig, of Cleveland, president of the Exhibitors' Booking Association of Northern Ohio; Henry A. Brink and William J. Clark, of Grand Rapids, attended the meeting.

In the earnestness with which the directors got down to business at the opening session, which was presided over by Charles C. Pettijohn, general counsel of the Affiliated, on Wednesday morning it was apparent that the meeting would set a new precedent in exhibitor gatherings. Despite the most arduous analysis of contracts and agreements which occupied the first two days the earnest and deliberative character of the sessions was maintained at equally high efficiency throughout the three days.

Equally noteworthy and significant of the determination upon the part of the exhibitors present to perfect an exhibitors' business body which would be lasting and constructive in the relief it offered exhibitors for existing evils was the spirit of co-operation manifested throughout the meeting.

Both the terms of the contracts existing between the Affiliated Distributors' Corporation and the booking units associated with it, as well as the trust agreements whereby the funds of the exhibitors are protected under the control of each exhibitor unit in their own territory, were worked out with thoroughness and a desire on the part of every one to see to it that the interests of all were fully preserved.

This "give-and-take" attitude was also manifested to a remarkable degree in the fixing of the percentages of each of the territories. This important matter, which has been the source of so much dissension at other gatherings of exhibitors and distributors, was disposed of with dispatch and complete satisfaction on all sides.

Following the unanimous acceptance of the various agreements between the Affiliated and the units comprising it permanent officers of the National Board of Directors were chosen. All the officers were elected unanimously.

Those chosen are as follows: Chairman, Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York State and of the Exhibitors' Booking Association of Greater New York; first vice-chairman, Sam Bullock, of Cleveland; second vice-chairman, Glenn Harper, of Los Angeles, secretary of the Theater Owners' Association of California; secretary, Frank Rembusch, of Indianapolis, national secretary of the American Exhibitors' Association.

Friday's session of the meeting was devoted to the consideration of proposals from prominent producers of New York and Los Angeles to produce pictures for distribution under the Affiliated plan. From the statements of these producers and reports of Mr. Cohen and Mr. Harper it was established that the stars are following the co-operative booking movement as established by the Affiliated, and that the organization, once going at full force, will have a strong claim on the interest of players.

A number of pictures were viewed by the directors in the evenings during the meeting, and several productions are under consideration as initial releases. That by September 1 the Affiliated will be operating on a regular schedule of releases seems probable by the number of producers' applications filed with it.

The final afternoon's session of the directors' meeting was devoted to informal talks by Chairman Cohen, Mr. Pettijohn and William J. Clark, treasurer of the Affiliated Distributors' Corporation.

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# *Abe Warner to "Okeh" Crusader Contracts*

**Volunteers Services to Committee on Public Information, and Will Aid in Unraveling Tangles.**

AMONG the film men of wide experience and high standing in the industry who have volunteered their services to the Committee on Public Information is Abe Warner, of Warner Brothers, who has agreed to supervise and "Okeh" all contracts in connection with the distribution of "Pershing's Crusaders."

Mr. Warner, who is acting in co-operation with J. A. Berst, manager of distribution for the Committee on Public Information, will continue to make his headquarters with the First National Exhibitors' Circuit, 6 West Forty-eighth street. His services in this connection were solicited because of his signal success in handling the bookings for Ambassador Gerard's "My Four Years in Germany."

Mr. Warner is personally known to hundreds of the leading exhibitors in the United States and has an accurate knowledge of present conditions in all territory that remains unsold. His judgment will be followed in deciding upon prices and the adjustment of the problems that arise in places where "Pershing's Crusaders" is to be shown under the auspices of the First National Exhibitors' Circuit.

As a member of the firm of Warner Brothers Abe Warner has an interest in the Gerard picture, and his various friends in the production and distribution field wish him well in his new work.

**Officers and Directors of the Affiliated Distributors' Corporation.**

From left to right (seated) Morris Spiers, Louis Frank, Fred J. Harrington, Henry S. Lustig, Sydney S. Cohen, Sam Bullock, Ernest Schwartz, John Manheimer, Alfred Hyman. Standing, left to right—John W. Weinig, Frank Rembusch, H. B. Varner, Charles C. Pettijohn, Joseph Hopp, Charles H. Seaman, Henry A. Brink, William J. Clark, R. D. Craver.

# Chicago News Letter

By JAS. S. McQUADE

## Charges Filed Against Funkhouser

**Include Forty-one Specific Counts, of Which Two Only Refer to Moving Pictures—Trial Set for June 24.**

ACTING Chief of Police Alcock filed nine charges, embodying forty-one specific counts, with the Civil Service Commission against Second Police Deputy Funkhouser, Saturday, June 15. Acting Chief Alcock requested that the trial be set for Monday, June 24, to give Major Funkhouser time to prepare his defense, instead of five days from the time of filing which the ordinance specifies. Following are the charges filed against the second deputy:

Conduct unbecoming a police officer or employe of the police department; neglect of duty; inattention to duty; incapacity or inefficiency in the service; disobedience of orders; insubordination or disrespect toward superior officer; making a false official report; neglect to report any member known to be guilty of violation of any rule, regulation or order issued for the guidance of the department, and violation of any order or rule of superior authority, written or verbal.

Of the forty-one counts against the major, only thirty-six and thirty-seven refer to moving pictures, and condensed they read as follows:

"In that the second deputy failed and neglected to have kept an accurate record of complaints and violations of the ordinances relating to the regulation of moving pictures, or the number of suits filed in such violations and disposition of same, and failed to take proper and prompt steps to bring proceedings against violators of provisions of ordinances regarding moving pictures."

After filing the charges Chief of Police Alcock said: "I will prove every one of them by documentary evidence or by witnesses or by both. I am ready to prosecute the charges. They speak for themselves.

"That Major Funkhouser had men of his office shadow Chief of Police Herman F. Schuettler and prominent people of Chicago, including a number of prominent women, some of national repute, we have absolute proof. A large appropriation of money was spent by his office and there was not even a report of its uses made, let along a showing of results of his expenditures. Some of the men in his office said that they never saw such a rotten system as that upon which the office affairs were conducted."

Second Deputy Funkhouser has denied generally all the charges made against him, more specifically that concerning the shadowing of Chief Schuettler and citizens of good moral standing.

"I will file an answer to the charges just as soon as I have had an opportunity to digest them and will prepare a reply through my attorney, John S. Miller," the second deputy has given out. "I will be ready for trial in a short time and will meet this attack with a powerful defense."

The second deputy has also stated that he will ask for a continuance of a week or ten days, when the case is called June 24, for the purpose of obtaining evidence for his defense. In the absence of his attorney, who is at present out of the city, Major Funkhouser is abstaining from any controversy with Acting Chief Alcock.

## The Passing of John Hardin

**His Numerous Friends Will Regretfully Learn of His Death at Charleston, S. C., in March Last.**

ABOUT six weeks ago a rumor made the rounds that John Hardin, the well-known and popular exchange manager, had died. Numerous inquiries failed to reveal any reliable information, until Douglas Bergh, personal traveling representative for George Kleine, who is on the road most of the time, came into the city after one of his business trips. He informed me that he had heard the news, but could give no definite particulars. He referred me to John T. Ezell, manager of the Atlanta office of Foursquare pictures, and it is due to the courtesy of this gentleman that I am able to give details of the death of my old friend "Jack."

Mr. Ezell wrote J. J. Miller, of the Dixieland theater, Charleston, S. C., concerning the matter and forwarded to me Mr. Miller's reply, which bears the date of June 10. The letterhead of the Dixieland theater shows that Miller & Hardin were proprietors of that house, and Mr. Miller's letter, which follows, gives an account of Jack's death:

"In reply to your letter of June 8 regarding the death of my friend and partner (for he was both), Jack Hardin, I am sorry to say that he died March 26. He was first taken sick with tonsilitis, and was ailing off and on for more than a month. In fact, he lay up for five weeks and never thoroughly recovered.

"When he came out his legs went back on him, and he was forced to walk with a stick. He fought his illness bravely. He had a relapse after about three weeks and was taken home in an automobile one night from the show. He said then he thought he would never come out again. He died eight or ten days after.

"He was conscious up to five minutes of his death, and died very happy. He smiled and held out his hand to the writer while propped up in bed.

"While I only knew Mr. Hardin a year and a half, I want to say I have never been associated with a better fellow in my life. The real cause of his death was due to poison from his throat, which infected his entire system."

Mr. Hardin was manager of the Chicago office of Thomas A. Edison, Inc., from 1909 to 1913. He held a similar position with Pathe Eclectic for about a year, in 1914. He was afterward branch manager in Dallas, and then in Kansas City, Mo., for George Kleine, holding these positions for over a year.

His health being somewhat impaired at this time, he spent about a year with his family on his pecan grove in Mississippi, near Biloxi. Again desirous of getting back into his old business, he became connected with Mutual's Atlanta office, where he remained for some time, and shortly afterward was associated with Mr. Miller in the Dixieland.

Among his Chicago friends and associates Jack Hardin was one of the most likable of men—loyal and steadfast. Of a sunny disposition and gifted with a droll sense of humor, he was ever a most welcome companion to all who knew him. As a raconteur he had few equals, and no festive occasion was complete without him.

Who among those present can forget Jack in the role of referee at the famous "badger fight," given by Colonel William N. Selig in his old city offices at 20 East Randolph street, and who among the guests will fail to recall his gifts as a mirth-raiser at the famous stag dinner given by George Kleine at his home on Hampden Court!

Ah me! The past so far as Jack is concerned is filled with the joy of life, though it is sorely dimmed now by sadness at his death.

And how resignedly and bravely did he meet death! Mr. Miller writes that "he smiled and held out his hand," just before unconsciousness seized him. Even Death could not dim the sunshine of his soul.

Hats off all in memory of Jack!

## Select Pictures Corporation in Convention

**Branch Managers of Middle West, Pacific Coast and South Confer with Officials on Plans for Coming Year.**

A CONVENTION of the officials of Select Pictures Corporation and the branch managers of the Middle West, Pacific Coast and the South (Dallas) was held in the West Room, Hotel Sherman, June 19 and 20. Lewis J. Selznick, president; A. S. Kane, general manager; J. J. Rotchford, assistant general manager, and J. S. Woody, field manager, were present to greet the visiting branch managers.

During an interview with General Manager Kane, it developed that the convention was a real get-together meet-

ing for officials and the exchange men present, at which views and opinions were exchanged and considered in approved democratic fashion.

President Selznick delivered the opening address on Wednesday. He expressed great gratification over the work accomplishd during the year, and highly complimented the branch managers on the intelligent and forceful handling of their business.

He announced that Anna Case, soprano of the Metropolitan Opera House, New York, had been signed to appear in a coming special feature, the work on which would begin in a few days. He also discussed plans for adding to the number of stars in the Select forces and invited suggestions and opinions from the men close to the exhibitors, with the result that valuable opinions from the branch managers present were considered and accepted regarding the desirability of securing certain artists.

The work of the convention was in charge of General Manager Kane, who was ably assisted by Assistant General Manager Rotchford and Field Manager Woody. The keynote of Mr. Kane's remarks and work was to establish closer relations between the home office in New York and the branch managers throughout the entire country. He advocated the adoption of new ideas in order to increase the efficiency of the sales methods already in vogue, and he demonstrated conclusively how these new ideas could not fail to increase Select sales. Free discussion of all suggestions concerning the improvement of existing methods was invited during the convention and practiced by all present.

On Thursday announcement was made of the names of the stars retained for the year beginning September 1 and of those recently engaged. Clara Kimball Young, Norma and Constance Talmadge and Alice Brady will appear in photoplays adapted from fine modern stories by prominent authors, during the coming year. Marion Davies, a clever young ingenue, is one of the new stars, whose first picture, "Cecelia of the Pink Roses," is now scoring a success in New York and Chicago.

It was shown that the selling plan of Select pictures for the coming year is so carefully systematized and stabilized that a certain number of releases can be positively offered at stated intervals, thus according exhibitors the advantage of an exact and definite control over their programs far in advance.

A pleasant feature of Thursday's proceedings was the arrival at the West Room of Miss Constance Talmadge, who had timed her stopover, on a trip from Los Angeles to New York, so as to appear before the convention. She made a ripping little speech, which was enthusiastically received by the boys.

But the convention was by no means all work. President Selznick entertained the visitors at dinner, in the College Inn, Wednesday evening, and "Friendly Enemies" at the Woods theater was viewed afterward. The latter treat was made possible by the efforts of San Bernard, a co-star of the play with Louis Mann, who contrived to secure four boxes, although the house had been sold out in advance. Nate Ascher, of the Ascher Brothers, was one of the theater party. The visitors were also entertained at luncheon, in the Terrace Garden, Hotel Morrison, on Wednesday, Aaron J. Jones being a guest. On Thursday evening the visitors formed theater parties and were entertained in other ways.

The branch managers present were: Sam E. Morris, Cleveland; A. M. Muller, Cincinnati; James O. Kent, Detroit; Fred C. Aiken and assistant, Ben W. Bedell, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los Angeles; H. H. Hicks, San Francisco, and H. B. Dobbs, Seattle.

President Selznick and General Manager Kane remained in the city until Saturday, June 22, when they returned to New York by the Twentieth Century.

### Old Swindling Lottery Game Revived.

The American Investing Company, a concern with an office in the Boyce Building, this city, recently revived a swindling lottery game that was practiced in Chicago several years ago. The plan was the distribution of cards at picture theaters, so as to secure the signatures and addresses of patrons. Any patron whose name and address had been thus secured was called on later, at his or her home, by a representative of the concern. In each case the person called on was informed that he or she was the winner of a valuable lot in some adjacent State, the said lot having been raffled off at the theater on the night which this or that person had attended.

The lucky individual in each case was assured by the wily agent of the bunco game that all he or she had to do was to pay a certain sum for the transfer of the deed and an abstract of title to the lot in question.

It is believed that quite a number of victims were secured in this manner. Some of them squealed, with the result that the grand jury ordered detectives from the state attorney's office to raid the offices of the concern, seize its books and papers, and arrest those in charge. This was done and an inspection of the documents seized will be made by the grand jury. It is expected that indictments will follow.

### Mutual's Publicity Department Goes to New York.

The publicity department of the Mutual Film Corp ration and also the Screen Telegram department of that organization will make headquarters in New York henceforth. Terry Ramsey, chief of publicity and editor of the Screen Telegram, with the members of his Chicago staff, are already in New York, the temporary headquarters being in Mutual's office at 1600 Broadway. Mr. Ramsey and his staff will most likely occupy permanent quarters on another floor of the same building.

This partial transfer of Mutual's forces from Chicago to New York may be the forerunner of the removal to that city of the general executive and the entire office forces now in Chicago.

### Action on Maypole Ordinance Deferred.

No action was taken by the judiciary committee on the Maypole ordinance at the meeting held Tuesday, June 18. Action was deferred until the meeting which will be held June 25.

### Charles F. A. Young at Camp Grant.

Charles F. A. Young, who wrote many interesting articles on projection several years ago for the Moving Picture World and who, since that time, has been operator in several Chicago theaters, was drafted for service about five weeks ago and left for Camp Grant at Rockford, Ill. I had a letter from him the other day which afforded very pleasant reading. With other interesting news was the statement that he was stenographer and clerk of his company (the 39th 161st Depot Brigade), and that he had been appointed corporal June 9. He is very humble in speaking of this honor, and his heart and mind are set on making good.

Mr. Young is thoroughly in accord with his work and is strong for the officers in the camp. About them he writes: "I just have to admire them for the work they can do. They work all day, drilling men, attending to details of their commands, etc., and then most of the night on reports and other 'paper work,' when occasion arises, or else studying in the officers' school. I am ready at any time to call to account any one who has an ill word for any United States Army officers." Good for Charley!

### Edgar Hopp Goes to Washington.

Edgar Hopp, first class yeoman of the United States Navy, Great Lakes Training Station, Illinois, after eleven months' service there, will leave for Washington in the near future to work as cameraman and still photographer for the Bureau of Public Information. Edgar is the son of Joseph Hopp, president of Chicago Local, M. P. E. E. of A.

### "Cleopatra" Closes at Colonial.

"Cleopatra" closed its engagement at the Colonial Sunday, June 23, after a satisfactory run of four weeks. The final week showed a marked daily increase in the attendance, as photoplay goers realized that the last days were on. J. R. Granger, Fox special representative with "Cleopatra," expressed himself as being gratified with the financial results of the showing, the total receipts for the four weeks having reached $35,000. The prices at the Colonial were 25 cents to $1. An orchestra of 25 pieces played the accompaniment.

Two weeks' showing at the Rose theater, on West Madison street, in the Loop, have been arranged, and the feature is also well booked throughout the city in leading theaters. It has also been booked for the week of Sunday, June 23, at the Grand Opera House, Rockford, Ill.

### H. Tipton Steck with Universal.

H. Tipton Steck, for many years the efficient editor of Essanay's scenario department, has joined the Universal forces in Los Angeles. He has charge in Universal City of what is known as the reconstruction bureau, where poorly constructed scripts are transformed into serviceable photoplays.

### National Directors of Affiliated Meet.

Joseph Hoop and Louis H. Frank, national directors of the Chicago unit of the Affiliated Distributing Corporation, left for New York Tuesday, June 18, to attend the first meeting

of the national directors of that organization, which was held Wednesday, June 19, in the Longacre Building.

**"Firefly of France" Big Chicago Success.**

Wallace Reid in "The Firefly of France" broke the receipts' record of Paramount-Artcraft pictures at Orchestra Hall for the season, thus far, so Assistant Manager Voegli has informed me. These Orchestra Hall programs, which are now being arranged and directed solely by the management of the house, are proving very popular. The opening number on the screen last week was a Paramount-Burton Holmes travelogue, then a Paramount-Bray pictograph, a musical prelude to the feature picture by the fine orchestra immediately followed by "The Firefly of France," and this in turn by the Screen Telegram and a Max Sennett comedy.

The feature of next week's program will be "A Desert Wooing," a love story featuring Enid Bennett.

**A Thrifty Picture Theater Owner.**

Vincent Sazama, proprietor and manager of the Cornell Square theater, 1923 West Fifty-first street, this city, made a call at the Chicago office last week. The Cornell Square seats three hundred persons and offers programs which include Paramount, Mutual and Universal makes, seven or eight reels to each program. A daily change is made. Mr. Sazama informed me that he ran "The Kaiser, the Beast of Berlin," Sunday, June 16, to extraordinary business. Five presentations were given during the day to full capacity, although the heat was oppressive. Admissions are 10 and 15 cents, not including the war tax. Mr. Sazama purchased this theater in September, 1917, and has raised the business from almost nothing to a good-paying proposition. He was formerly piano player of the house for three years, and by saving his money he accumulated sufficient capital, together with other savings, to purchase the house. He is very much pleased with his bargain.

## *Film Exporters of America Hold Meeting*

**Plan to Present Brief to Kitchin Committee Showing Handicap Created Through Present Footage Tax—Elect Permanent Officers Next Meeting.**

THE third meeting of the Film Exporters of America was held at the Hotel Astor on Thursday, June 20, with practically all members present. With Temporary Chairman David P. Howells presiding the meeting adopted the membership charter, drafted by a committee composed of W. E. Shallenberger, temporary treasurer; Louis R. Thomas and Harry G. Kosch. This same committee was thereupon appointed to draw up a set of by-laws to be ready for the next meeting—at the Hotel Astor, Thursday-June 27, at 12:30 p. m.—at which time the permanent officers of the association will be elected.

The committee appointed to confer with the National Association of the Motion Picture Industry with regard to effecting an affiliation with that body reported that a joint meeting had not yet been held with the committee representing the National Association, as they had been unable to get together solely because of the many vital issues now confronting the association. Those on the committee for the F. E. of A. are David P. Howells, L. R. Thomas, Sidney Garrett, Joseph R. Miles and S. S. Krellberg. The N. A. M. P. I. committee consists of P. A. Powers, Gabriel Hess and Walter W. Irwin.

In the general discussion it was stated that at the present time approximately ten million dollars in foreign money and therefore new money was being brought into the country through exportation of film. Many interesting facts and points of view were brought out regarding the present difficulties and the future possibilities of American exporters of film, especially as affected by the federal tax. It seems that the Ways and Means Committee at Washington does not clearly understand just what effect the footage tax will have on the export trade, and, furthermore, that it is laboring under the wrong impression that England, after whose tax our own has been patterned, has imposed a footage tax of a similar nature. Congressman Kitchin, chairman of the Ways and Means Committee, has expressed himself as willing to suggest revisions, either in the present tax or in the proposed new measure, providing that his body be shown any injustice incurred by the levy.

The exporters would naturally prefer not to have to pass on to the foreign buyer the present footage tax on all prints. It has helped to disgruntle the foreign buyer, who now chooses to do business with an American exporter. The cost of production has always been higher in the United States than in other manufacturing countries, and it has long served as a handicap to the complete success of our export business. Even though American motion pictures possess acknowledged superiority the cheaper market price of foreign films will more than overbalance this virtue. Wise consideration of the matter at this time, the F. E. of A. rightly contends, will serve to bind the foreign buyer to the United States. Then, too, no other country, either now or at any other time, has levied just such a tax as this on footage.

**Exporters Will Appeal to Congress Committee.**

It was decided that the Film Exporters of America would either collaborate with the N. A. M. P. I. in drafting a brief to be sent to the Ways and Means Committee so as to guide it in its sessions, now being held to plan the new tax measure, or in case the brief of the N. A. M. P. I. has already been drafted it would present the exporters' case in a separate brief.

Official recognition was given by the meeting of the unselfish work of Paul H. Cromelin and his associates, who recently journeyed to Washington and secured several notable modifications of what would have been stringent rulings affecting the film exporting activities. This took form in a resolution of thanks that Mr. Kosch was instructed to send to the head of the Inter-Ocean Film Corporation.

There were several complaints by members of delays in cable dispatches to many parts of the world, especially to the Far East. Some cases of absolute failure to deliver the message were reported. A committee was appointed to present these difficulties to the Federal Reserve Board, which has supervision over the cable and telegraph organizations at this time.

The writer has witnessed the growth and development of many trade protective organizations. He feels safe in stating, however, that none has given evidence of more thorough virility or more sincerity of purpose. It will unquestionably be to the interest of every film exporter, managers of export department of producing or accessory houses and foreign buyers now in New York to attend the next meeting at the Hotel Astor on Thursday, June 27, at 12:30 p. m., on the eighth floor, as formerly. Luncheon will be served during the course of the meeting.

## *Davis Will Not Attend Convention*

**Triangle Man Starts on Vacation, Following Which He Will Return to Los Angeles Studios.**

THE Moving Picture World has it on the best of authority that the expected appearance of H. O. Davis, of the Triangle Film Corporation, at the Boston convention for a talk to exhibitors on "where the money goes" will not mature. Mr. Davis is now in New York City, but the call of a vacation that has been denied to him for six years is coming from the California mountains. After he has had this rest he will continue, as called for by his agreement, to give the Triangle studios the benefit of his knowledge as a production chief.

The World spoke to a representative of Mr. Davis at the Hotel Belmont, New York, while the latter was packing his grip for the hike back west. "Now the fact of the matter," said the Davis spokesman, "is that it won't be a case of telling troubles, for there aren't any more in the majority of the studios.

"There is no great wastage and no ruinous economy. The Davis idea—if you care to so call it—has finally obtained in the average producing department.

"The wrong sort of saving, it is now recognized, is as bad as wasting. The well-spent producing dollar is the one that shows one hundred cents large on the screen.

"Mr. Davis believes in studio efficiency only to that extent. He feels the efficiency which is altogether one of economy is false—injurious even. I do not believe that he will be able to participate at Boston, but if he went there his talk would be confined to the following points:

"1. Spend whatever is necessary to get a good story.

"2. Spend whatever is necessary to produce it properly.

"3. Spend whatever is necessary to get perfect photography.

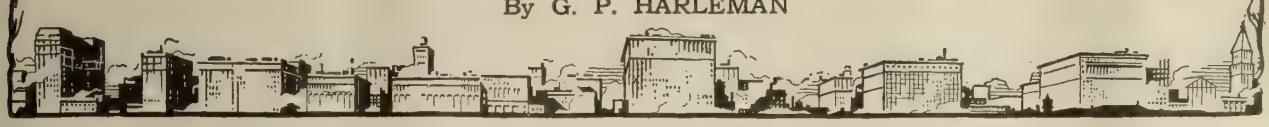
"4. Let your expenditure show dollar for dollar on the screen!"

**PENNSYLVANIA LEAGUE ELECTS OFFICERS.**

At the annual meeting of the Pennsylvania League Thursday, June 13, officers were elected for the ensuing year, much business of an organization nature was transacted, and reports were read showing that the membership was growing. The following officers were elected: President, M. Feitler; vice-president, George Schweitzer; secretary, L. Marks; treasurer, L. C. Schmidt. The board of directors consists of J. Mason, H. P. Kestor, R. Soltz, L. Goldberg, George Schweitzer, Oliver McKee, Henry Poke, L. Oppenheimer.

# News of Los Angeles and Vicinity

By G. P. HARLEMAN



## Thomas H. Ince to Return to Culver City

**Negotiations Closed for New Studio Site—$200,000 to Be Spent on Structures.**

AS a result of negotiations that have been in progress for several months it was announced on June 11, by Harry H. Culver of the Culver Investment Company that a site comprising eleven acres at Culver City has been purchased by Thomas H. Ince, and that a group of buildings to cost about $200,000 will be erected there. Mr. Ince will move his six companies to Culver City as soon as the new studios are completed.

The land acquired by Mr. Ince fronts on Washington boulevard and is about half a mile nearer to Los Angeles than the Triangle studios. It is understood to be his intention to double his present capacity at the new location. The selection of the site was made after investigations of several other locations that had been offered.

Plans practically agreed upon by Mr. Ince call for the erection of some eighteen buildings, which will be grouped in the form of a quadrangle. The glass inclosed stages, laboratories, projection rooms and other equipment will be of the most complete and improved kind. Architecturally it is intended that the new studios will be especially attractive.

**More Comforts for Triangle Players.**

Following close on the construction of the gymnasium, plunge and tennis courts for Triangle employes, O. L. Sellers, in charge of the big Culver City studios, is making another improvement which should add materially to the comfort of the employes. Two reading and lounging rooms, one for women and the other for the men, are being decorated and furnished. All the current papers, magazines and motion picture trade papers will be kept on hand in these reading rooms, where Triangle players can while away their leisure moments.

**Dustin Farnum Entertained by Sanitary Train.**

Dustin Farnum has been officially adopted by the 115th Sanitary Train of the army division stationed at Camp Kearny, California. Mr. Farnum visited his brothers for the first time on Wednesday, June 12. Upon his arrival at camp the entire Sanitary Train passed in review before Mr. Farnum and Lieut.-Col. Jolley. The men were then brought up to the reviewing stand, where Major John Sharp, on behalf of the entire organization, presented Mr. Farnum with a Gruen watch, upon which were inscribed the words, "To our big brother, Dustin Farnum, from the 115th Sanitary Train, U. S. Army." Mr. Farnum was taken off his feet by the honor.

After the review the men of the Sanitary Train put on several athletic events. Following this, Mr. Farnum was conducted to an elaborate luncheon in the officers' mess hall. For his entertainment the members of the train put on eight acts of vaudeville.

After luncheon Mr. Farnum and the officers and men of the 115th witnessed a ball game between the 115th Sanitary Train and the 159th Infantry. Naturally, the 115th Sanitary Train were victorious over their opponents, the 159th, who incidentally, are the proteges of Bill Hart.

After the game a series of litter and foot races was run by the members of the Sanitary Train. Following this an open-air barbecue was attended by Mr. Farnum and the entire personnel of the train.

**Stage Women's War Relief Gives Entertainment.**

The Stage Women's War Relief gave an entertainment June 11 for the men at the lower reservation at Fort MacArthur. The program included an address by Mrs. Lillian Brockwell and others participating were Helen Rayome, reader; Jeanetta Crawford, vocalist; H. B. Crouch, sleight-of-hand; Harry McCoy, comedy and music; Hank Mann and Larry Seaman, wrestling match; Polly Moran, in comedy character work, and Mrs. Harmony Ryus as accompanist.

Mrs. Tyrone Power is the head of the entertainment committee and the programs already given under her direction in the camps at San Diego and San Pedro have been most enthusiastically received by the boys.

**Selig Veterans Join Universal Forces.**

Colin Campbell, veteran director, for many years with Selig and who is remembered as the producer of "The Spoilers," "The Crisis," "The Garden of Allah," "The Ne'er Do Well," and other large feature productions, has been engaged by Universal and has started rehearsing on a Bluebird feature for this company.

Fritzi Brunette, also well known Selig star, has joined the Universal and is being featured in "Should a Woman Tell?", a melodrama directed by Douglas Gerrard, from a screen adaptation by F. McGrew Willis of Sidney Toler's drama "Playthings." Miss Brunette is supported by Mary Anderson, Lew Cody, Phil Dunham, Fred Turner, Myrtle Reeves and others.

Tom Nash, another veteran of the Selig forces and for many years production manager at the Selig Western studios, goes to Universal as assistant to Henry McRae, director-general of the big "U" Western studios. Mr. Nash is one of the pioneers in the motion picture industry and was one of the first motion picture directors to reach the Pacific Coast.

**Ernest Shipman in Town.**

Ernest Shipman, the well known New York film man, is in Los Angeles and paid the World office a visit on Wednesday, June 12. Mr. Shipman stated that he has thirty-two pictures a year on contract and that he expects within a short time to have at least fifty-two.

Mr. Shipman is handling the Shorty Hamilton series and Francis Ford's first release, "Berlin Via America," also the Josh Binney comedies. He has a contract with the First National Exhibitors Circuit on a new Japanese secret service story, starring Walker Whiteside, and will arrange for the production of his picture while here. Mr. Shipman has also contracted to handle the Lloyd Carleton productions and a number of other feature film subjects.

The film man said after locating an exchange in Los Angeles he would return to New York and en route establish exchanges in Los Angeles, San Francisco, Seattle, Denver, Omaha, Minneapolis and other centres.

**Al Jennings Leases Essanay Studio.**

The old Essanay studios at Culver City have been leased by Al Jennings, who is now heading his own producing company. W. S. Van Dyke is directing the first picture, which is called "The Lady of the Dug-Out." The story is taken from actual experiences in the lives of the "Jennings Boys," Al and Frank, and both are the principal characters in the story. The production will be in five reels.

The preliminary scenes of this production were taken in Arizona.

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## UNCLE SAM'S MEN WELCOME AT FOX STUDIOS.

It is announced from the William Fox offices that through the permission of Mr. Fox and Sol Wurtzel, Pacific Coast manager of the William Fox studios, an invitation has been extended to all of the men of the army and navy to pay a visit to the Fox studios at Hollywood any Saturday afternoon that might suit their pleasure.

The studios are on Western avenue, between Santa Monica Boulevard and Hollywood Boulevard.

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## BURTON HOLMES ARRIVES IN LONDON.

A cable dispatch from Burton Holmes, lecturer and photographer, has been received at his New York office, stating that he and his staff have arrived safely in London, after a fourteen days' voyage. Mr. Holmes will remain in London for three weeks prior to going to France.

# Famous Players' Executives Outline Plans

## Adolph Zukor, Jesse L. Lasky, Walter E. Greene and Al. Lichtman Tell What Will Be Done by Their Company in the Coming Year to Provide Entertainment for the Great Public—New Players and Old Favorites on the Roster

### A Year's Budget

**By Adolph Zukor,**
President of Famous Players-Lasky Corporation.

IT is possible in the realm of art, as well as in the realm of business, to establish for one's self a definite aim. In business such an aim comes under the term of annual budget, and its value is too well known to need exposition, but there is in art the same value attached to a goal toward which every effort is to be bent, and this goal, too, may be expressed in the form of an annual budget. There is a great deal to be said in favor of establishing this definite course to be run. It has in its elements of definite inspiration and a definite understanding of just how far ambition may go.

It has been the custom in the motion picture industry to set forth each year the plans and aspirations of the work of the coming year. This is true of all branches of the amusement industry, but, unfortunately, in many cases the performance has not equaled the promise, because of the very evident desire on the part of the amusement manager to make his future appear rosy, and because so many elements of uncertainty have heretofore entered into the business of the amusement world. But today it is possible to establish a budget for the work of the moving picture business based on authoritative knowledge and prearranged plans, which can be made as definite and as exacting as the most stable business in the world. This is what the Famous Players-Lasky Corporation has endeavored to do for itself for the year beginning September 1, 1918, and ending August 31, 1919—to establish a mark to shoot at which is worthy of the highest aim, a goal set after the most careful consideration, the most thorough preparation, and, we believe, the most complete understanding of what shall be, for the public, of the greatest entertainment value, and, for the exhibitor the means for making his business a genuine, real, thorough success.

Adolph Zukor.

Such an understanding can come not from guesswork or from the chance estimate of any one man or any two or three men, no matter how well versed in moving picture philosophy they may be. It must come from an experience based on years of hard work, years of constant endeavor for betterment, years of study and practice and revision, made by the largest number of intelligent motion picture experts obtainable, whose estimates are based on searching investigation and definite, helpful experience in every phase of the motion picture industry.

Such an understanding, we honestly believe, is the one powerful asset of the Famous Players-Lasky Corporation. There is much to prove that this is so. The very history of this organization speaks this truth. Its growth from the ideals of six years ago; its acceptance of public judgment; its constant endeavor to be of ever-increasing help to the real and only mainstay of the whole business—the exhibitor; its absorption of what has come to be admitted as the real brains and ability of the business; its good-will with the great motion picture public; its enormous national advertising policy, and finally its fortunate roster of screen artists who may be termed true stars, all have helped to put Famous Players-Lasky in a position to judge and judge correctly what shall make for the success of the motion picture business in this next year of its splendid history.

So it is with a feeling of confidence based on adequate experience and sound business judgment that this company has set its goal for the next year of its existence. Back of that confidence is a pardonable pride. Both the confidence and the pride have a reason for being.

**Company Has Added Many Stars.**

First, there is the known value of the stars who will appear in Paramount and Artcraft pictures. To the already formidable list of luminaries whose popularity in pictures is acknowledged by all we have added new stars in absolute certainty. There is no need to bolster up confidence in the hope that such men as Fred Stone, George M. Cohan, David Griffith, Cecil B. DeMille, Douglas Fairbanks, William S. Hart, John Emerson, Charles Ray, John Barrymore, Bryant Washburn and Wallace Reid will interest the moving picture public. That hope is a dead certainty.

And so with such stars as Marguerite Clark, Lina Cavalieri, Ethel Clayson, Shirley Mason, Billie Burke, Lila Lee, Dorothy Dalton, Enid Bennett, Vivian Martin, Mary Pickford, Elsie Ferguson, and Dorothy Gish their work advertises itself and no one can doubt their drawing power when they are provided with the stories, the directors, the settings and the artistic intelligence that we aim to put back of every Paramount and Artcraft picture.

The resources back of the production department of Famous Players-Lasky is not a mere matter of luck. It is the result of a definite aim and the ability to attract and interest persons of proved worth in the production of motion pictures.

Confidence in the success of our year's "budget" is based also on the known loyalty and service of our distributing agencies and the selling plan for the year. Two hundred and eight productions in twelve months makes four features a week. With the stars at its command and the proved value of the "Success Series" pictures, each one of these productions will be a real "feature" worthy of the highest exploitation and, properly presented, of definite cash value to the exhibitor that shows them. It therefore becomes possible for this company to present to the public through the exhibitors of America the finest attractions at the most reasonable prices at which productions of this calibre can be produced and distributed.

With such a plan it is possible for every exhibitor to make an unqualified financial success of his business during the coming year. There is no reason why any exhibitor anywhere in the country cannot place his theater on a high plane by showing Paramount and Artcraft pictures After reading the roster of stars who are to appear in Paramount and Artcraft pictures during the coming season it seems needless to state that the company is employing the greatest talent ever engaged in the making of motion pictures. The progress of the producing department has been artistically consistent until now we are firm in the conviction that there are no other pictures made which can compare in artistic value and drawing power with those of this company. And for these

pictures we have but one desire: the greatest circulation possible at a price within the reach of all exhibitors.

Another reason for our confidence in the success of our year's prospectus is in the good-will and reputation which we have built up with public and exhibitor. That reputation and good will does not come overnight and does not come haphazard. It is the result of hard work, backed by a constant ideal and the ability to show the sincerity of our aims to the public through our national exploitation work.

Give the public a chance and in the long run it is sure to learn to discriminate. Six or seven years ago when the photodrama was a "jitney" show the public's sense of discrimination was not so keen. It was in direct ratio with the amount of real art and merit to be found in pictures of that day. The sense of discrimination has been rising steadily since those days, aided in no small part by the establishment of the feature picture.

**Exhibitor Knows the Public Does Discriminate.**

The public is letting the exhibitor know that it does discriminate. No housewife will go to the grocery store nowadays to buy "a good scouring soap." She discriminates when she comes to pay her five cents and asks for a particular brand that she knows is good because her mother found it good before her, because it has always lived up to its advertisements and because she has found it good herself.

No man will go to the drug store and ask for "a good safety razor." He knows a particular brand by its advertising, by what his friends have told him and by his own experience. Modern shopping is all done by particular brands, by the exercise of due discrimination whether the price be a nickel for a cigar or $2,000 for an automobile.

So when Mr. and Mrs. Public saunter out to a moving picture show they are learning to know that there is a brand on the goods they are about to purchase, a brand that is the trade mark of a big producing firm striving honestly to provide the absolute best in art, in stars, in direction, in photography, in scenic equipment, in entertainment value and in everything that enters into the production of the very best in moving pictures.

That is the reason for the good-will back of Paramount and Artcraft pictures, and that, too, is the reason for our confidence in what we intend to do in this new season.

And finally we have confidence in our new pictures for one very important reason—that is, we believe thoroughly in the kind of stories that are to be told in Paramount and Artcraft pictures. Wholesome dramas, uplifting in character; clean comedies, comedy dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production. Such material as "Johnny Get Your Gun" and "The Big Top" for Fred Stone; "On the Quiet" and "Something to Do" for John Barrymore; "The Cruise of the Make Believe" for Lila Lee; "Out of a Clear Sky" for Marguerite Clark; "Come On In" for Shirley Mason; "The Pursuit of Polly" for Billy Burke; "Captain Kidd, Jr.," and "The Mobilization of Johanna" for Mary Pickford are examples of the kind of plays I mean.

The reason for our decision to eliminate photodramas of a morbid, depressing or tragic character as well as those concerned with religious problems, fairy tales and costume plays must be obvious to others as it is to us. Our conviction is the result of a thorough canvass of the situation, an interrogation covering the whole country, and our knowledge, which everyone shares, as to the effect of the war on the moving pictures.

**Theater in War Time More Than Ever a Necessity.**

In times of peace, the maxim of "All work and no play makes Jack a dull boy" is well recognized, and the film industry was brought to its present proportions because the American public thoroughly believes in it. In times of war, with the added mental burdens, the motion picture theater is more than ever a public necessity and its value is in the inspiration it can give, in the entertainment it can bring to hearts that are to be kept cheerful and courageous throughout the stress of such times.

Advertising is now essential to the exhibitor, for he should drive home the fact tha. his is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen.

Many theaters will take advantage of the conditions which have arisen because of the war and will capture increased patronage and prosperity by broadsides of prosperity, appealing to this necessity for relaxation that is in everyone of us.

It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present conditions and the anticipation of the future by its great national advertising work to acquaint the public with the photoplays it produces and that it is backing up this publicity with the best pictures that brains and money can produce. The prosperity of the picture theater is necessarily our prosperity, and we are desirous of building on solid ground.

So this is the message we wish to bring to the exhibitors and the great public behind them: Famous Players enters into its new picture year with a confidence that is a true growth and is based on solid experience. Never have we felt so firmly entrenched in what shall spell success for the showman who can take advantage of these new conditions of today.

I do not suppose for a moment that pictures have attained their ultimate end. With our confidence we still must maintain our poise. It is only by constant striving after an ideal that success may be obtained. If we believed that that end were obtained we could not but decay. There is no doubt that pictures will be improved year by year for many years to come, and it is our wish to be in the front rank with those responsible for such improvement. But I do feel sincerely that these productions in our new year are to be the best that can be made today. And if we do our duty by ourselves, by the exhibitor and by the public, they will be the best pictures tomorrow and through all the glorious future that is still to come for the motion picture industry.

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## *A Large Motion Picture Undertaking*

**Outline of What the Producing Department of the Famous Players-Lasky Corporation Will Do for the Season of 1918-19.**

**By Jesse L. Lasky,**

Vice-President, Famous Players-Lasky Corporation, in Charge of Productions.

THE preparation of one hundred and fifty-six Paramount and Artcraft pictures, each of five or more reels, and aside from the short subjects, presenting a general standard of quality and drawing power that will far exceed even the product of our own studios in the past, is a task of truly gigantic proportions. That the most tremendous motion picture undertaking ever attempted by any organization in the history of the screen has been allotted to the producing forces of the Famous Players-Lasky Corporation in the fulfillment of this schedule is readily evident.

With the best efforts of the greatest galaxy of players, directors, writers and technical experts in the industry at our command, it is only natural to expect notable achievements from the producers of Paramount and Artcraft pictures during the next twelve months commensurate with those of the past years, and more so, for our organization has been augmented with new genius and facilities. It is further natural to expect that the motion picture industry on the whole will be made a far greater enterprise than ever before as a result of the increased possibilities of our producing department.

Jesse L. Lasky.

Appearing in Paramount pictures, produced in the East and West, will be the following stars: Marguerite Clark, Lina Cavalieri, Billie Burke, Shirley Mason and Ernest Truex, Ethel Clayton, Wallace Reid, Charles Ray, Dorothy Dalton, Enid Bennett, Pauline Frederick, Vivian Martin, John Barrymore, Lila Lee, Dorothy Gish and Bryant Washburn. In Artcraft pictures there will be Mary Pickford, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, William S. Hart and Fred Stone. D. W. Griffith and Cecil B. De Mille also will produce Artcraft pictures of super-quality and

drawing power. In addition, there will be staged a number of special productions under both the Paramount and Artcraft trade-marks.

Mary Pickford's first two Artcraft pictures are "Captain Kidd, Jr.," a comedy which played one whole season on Broadway and was produced by Cohan & Harris, and "The Mobilization of Johanna," by Rupert Hughes. In the new vehicles, "Our Mary" will continue to show ever-increasing artistry which with each successive picture further enhances her popularity.

Following such sensational successes as his Artcraft releases of the past year have evidenced, Douglas Fairbanks, in his own language, will, to a greater extent than ever, hit them in the eye, knock them over, roll them down hill and leave them all laughing when he says good-bye. The famous comedian of the screen has already lined up a program that it would seem will make it easy for him to fulfill his expectations.

Elsie Ferguson's record of the past year is evidence sufficient of her great hold on the American public as a film favorite, justifying every promise which the Famous Players-Lasky Corporation made for her when she was yet untried on the screen, since she has not only fulfilled all that was claimed for her, but has gradually risen to a pinnacle obtained by only a few who seek the public's favor. Her new Artcraft pictures, during the coming year, will be produced with the same care and limitless resource as has marked all her previous subjects.

**Bill Hart, the Beloved "Bad Man."**

William S. Hart, the most beloved "bad man" in the world, will also produce a new series of photoplays for Artcraft release. There is something of the art of Remington in his pictures, something of the humanity of Bret Harte; but there is unmistakably something of the tenseness of William S. Hart in each production, which has been responsible for the hold this man has upon his American public. His plans for the coming year present a most fitting contribution to followers of Artcraft pictures.

"Hit-the-Trail Holliday" can bear witness to the fact that George M. Cohan in the right picture is the type of film favorite the American audience wants to see. His pictures for the coming year, based on famous stage productions written by himself, will go far to reaffirm the judgment of those who have seen his previous screen successes.

D. W. Griffith and Cecil B. De Mille, the two famous masters of screen production, will stage for Artcraft release further epoch-making cinemas such as have placed them foremost in their profession in the past. Productions that will exceed in merit even "The Great Love," "Hearts of the World," "Joan the Woman" and "Old Wives for New" are promised.

Marguerite Clark, in a series of productions under the direction of Marshall Neilan, of which the first, "Out of a Clear Sky," will be completed early in autumn, is another important card in our production plans. The combination of Miss Clark and Mr. Neilan offers an unusual producing team. For years these two have been co-workers at our studios, Neilan having appeared as leading man in some of Miss Clark's productions. He now returns as a director, full-fledged as disclosed by his work in recent Mary Pickford pictures, and Miss Clark and he have entered upon their association with an enthusiasm that guarantees extraordinary Paramount pictures.

The debut of Fred Stone in motion pictures as an Artcraft star will unquestionably be one of the most interesting events in the autumn and will be regarded by millions of photoplay fans, to whom his name is a household word, as an event of great importance. Mr. Stone's first picture, a circus story by Anita Loos and John Emerson, a comedy directed by Chet Withey. will be followed by "Johnny Get Your Gun," taken from the comedy of the same name, which had a long run on Broadway. Others will follow and many surprises will be screened as a result of the marked originality and individuality of this famous player.

Shirley Mason will be given vehicles of particular adaptability to her youth, beauty and talents. Her initial subject is entitled "Come On In," in which Ernest Truex, the youngest comedy star on the American stage, will appear in her support. This is a piece of particular timeliness by Anita Loos and John Emerson, and produced by Mr. Emerson. It is a comedy of the training camps and should strike a responsive chord in the breast of every photoplay fan in America.

Ethel Clayton is among the few motion picture artists who have held their places through the years that the cinema has emerged to its present great vogue. Miss Clayton will be starred in Paramount Pictures offering the type of drama for which there is constantly growing demand. Her first production will be an adaptation of the famous drama, "Leah Kleschna."

**John Barrymore, Too, Is Coming Back.**

The return of John Barrymore to Paramount Pictures marks the reappearance on the screen of a man who is making rank as a leading American actor. Among his first pictures to be produced are "On the Quiet," the famous farcical comedy by Augustus Thomas, which has made millions laugh, and Maximilian Foster's popular story, "Something to Do."

Dorothy Gish will make her debut as a full-fledged Paramount star during the coming year. As a result of her extraordinary work in the leading comedy-tragic role in D. W. Griffith's "Hearts of the World," she is becoming one of the much-discussed women artists in America. Announcement of the titles of her first pictures will be made soon.

For more than two years it has been my belief, that given a young woman extremely talented and blessed with unnsual beauty and charm, the Famous Players-Lasky organization, with its extraordinary resources for photoplay production and exploitation could not only popularize this young woman in the eyes of the American photoplay fan, but could justly live up to all the promises made because of the quality of the productions to be released.

Lila Lee comes to the Paramount ranks after a success of more than five years under the most highly competitive artistic conditions in America. In that time she has risen from the ranks of a child actress to a great favorite among vaudeville audiences because of her sweet personality, her inherent theatrical instincts and her characterizations and impersonations. Known from coast to coast as "Cuddles," Miss Lee is only fourteen years old. Special attention is being given to her early productions which will be made at our West Coast studios, the first of which is "The Cruise of the Make-Believe," by Tom Gallon, and the experiment of launching a film star into the Paramount firmament will be watched with close attention by our producing force.

Wallace Reid in the coming year will be consistently starred in Paramount comedy dramas, which give him an opportunity to appear to his best advantage in modern themes and situations. His popularity has become tremendous as just reward for his close attention and faithfulness to his work. The productions that will set him off to best advantage his next year should largely enhance that talent which has made him one of the most capable actors in films today.

Lina Cavalieri, the famous star of the opera as well as screen, will be given subjects befitting her regal bearing and great dramatic capabilities. Lucien Muratore will also be seen in one of her Paramount pictures, "The Rose of Granada."

**Three Ince Stars Will Continue for the Year.**

The Thomas H. Ince stars, Charles Ray, Dorothy Dalton and Enid Bennett, have been welded so effectively into the list of Paramount star features that the promise from this noted film producer that these three favorites will continue next season in the type of story which experience has proved them best suited for should be sufficiently reassuring. Mr. Ince, one of the most important factors in modern photoplay production, will continue to supervise the work of these three young stars whose wide popularity is the reward of exceptional talents properly developed under the care of a master.

The unanimous verdict of exhibitors and public following the release of Miss Burke's "Let's Get a Divorce" has proved unmistakably that photoplaygoers desire to see her in the farcical comedy in preference to any other type of story. With this in view, we have secured the services of Edward Childs Carpenter, author of "The Cinderella Man" and other notable stage successes, to write the first picture for Miss Burke.

Pauline Frederick's three Paramount Pictures for the coming year are all of different texture than the type of photoplay she has recently done. Two of her new season's productions are finished. They are entitled "Out of the Shadows" and "A Daughter of the Old South," both of them giving Miss Frederick every opportunity for a portrayal of her great dramatic talent.

Bryant Washburn, one of the most popular young screen comedians of today, and who will be remembered for his exceptional work in "Skinner's Dress Suit," "Twenty-one" and many other hits, will first appear in one of Cecil B. De Mille's special Artcraft pictures. He will then star in a series of Paramount pictures to be produced at the West Coast studios. In vehicles particularly adapted to his talents, Mr. Washburn will be seen in what we expect will be the greatest hits of his career during the coming year.

In addition to the activities of the stars great things are

expected from the staff of directors and authors staging Paramount and Artcraft pictures and presenting the most notable array of creative producing talent ever assembled. With such a program of pretentious work before us there is little wonder that we should take pride in our activities for the coming year and expect to achieve not only the greatest production record in the history of the photoplay, but to place on a new level the photoplay art in general.

## *Paramount-Artcraft's Success Series*

**Mary Pickford in Eight Revivals Heads List of Popular Stars in Attractive Reissues.**

THE inauguration of the Success Series comes into existence by particular request of exhibitors throughout the country, it is announced by the Famous Players-Lasky Corporation, which will distribute, commencing September 1, one reissue a week under this title. The pictures which have been selected for the Success Series were subjects in which stars made their reputation and they will be new to present theatergoers. The canvass of exhibitors, it is said, has indicated that they have practically a new audience today and that a great army of people have been converted to motion pictures in the last few years. Practically all of the old-time regulars, it is pointed out, will likewise be interested in seeing them again.

Many exhibitors were unable to secure bookings on these pictures because of the fact that the distributors preferred to shelve them rather than allow worn out prints to be shown. The Success Series, therefore, provides an organized outlet for such bookings as well as rebookings, sufficient to warrant the making of new prints with modern technical improvements.

The list of Success Series, with a few explanatory lines concerning each picture for the information of the exhibitor has been especially prepared by the Moving Picture World as follows: There will be eight pictures starring Mary Pickford.

**Mary Pickford Heads the List.**

"The Eagle's Mate" shows Mary in the role of a gently reared girl of the hills who is thrown in with moonshiners, but finally wins the man of her choice. James Kirkwood is the director.

"Caprice," the play in which Minnie Maddern Fiske starred. Owen Moore plays opposite. A country girl is brought suddenly into a society environment, finds herself out of place and returns home to educate herself.

"Hulda From Holland," by Edith Delano, directed by John B. O'Brien. Friendless Dutch girl lately arrived in America finds not only a home, but happiness and a sweetheart.

"Hearts Adrift," directed by E. S. Porter. Spanish girl, cast away on a South Sea island, becomes the common-law wife of another castaway and is happy until fate throws the real wife of the man she loves into her life.

"Behind the Scenes," by Margaret Mayo, directed by James Kirkwood. Contrasts the drama of life with the glamor of the footlights. Miss Pickford is seen in one of the best characterizations of her early career.

"The Dawn of a Tomorrow," by Frances Hodgson Burnett. An ignorant slum girl is enabled by a mysterious power which she but vaguely comprehends, to save her sweetheart from the gallows.

"Rags," by Edith B. Delano. A girl rises from the lowest strata of life to a position of social importance and finds it possible to marry the man she loves.

"Esmeralda," directed by James Kirkwood; story by Frances Hodgson Burnett. Based upon the separation of Esmeralda from her sweetheart by the unexpected finding of a fortune on the farm suddenly developing social ambitions of her mother.

**Miss Clark Stars in Six.**

Six of the Success Series will be Marguerite Clark features. "Wildflower," directed by Allan Dwan, story by Mary Germaine, is the production in which Miss Clark was introduced to the screen. She portrays the character of a child of nature, who knows nothing of the meaning of love until she meets the one man in all the world for her.

"The Crucible," from Mark Lee Luther's story of a girl who has been unjustly condemned to a reformatory because of a simple girlish prank; how she triumphs and in the end is rewarded.

"The Goose Girl," William C. De Mille's scenario of Harold MacGrath's novel; directed by Frederick Thompson. A princess is stolen by gypsies and subsequently adopted by peasants. She falls in love with the king of a neighboring country and shares his throne.

"Gretna Green," by Grace Livingston Furniss. Romantic comedy of the picturesque period of the early nineteenth century when elopements to Gretna Green added a dash of excitement to life.

Still Waters," by Edith B. Delano. Comedy-drama having a circus for its setting.

"Miss George Washington," by Lewis Allen; directed by J. Searle Dawley. Story of a girl who told a fib—and then many more of them.

**Miss Frederick's Half Dozen.**

Pauline Frederick also will be seen in six features of the series. "Sold" tells of the wife of a poor artist who poses for another and is misjudged. Hugh Ford directed.

"Zaza," from the story and play by Berton and Simon. Directed by Edwin S. Porter and Hugh Ford. Screen interpretation of the role presented on the stage by Rejane, Bernhardt and Mrs. Leslie Carter.

"Bella Donna," from Robert Hichens' novel of the treachery and punishment of a woman swayed by uncontrollable passion.

"The Eternal City," by Hall Caine. Directed by Edwin S. Porter and Hugh Ford. Production photographed in Rome, Italy, where the scenes of the story are laid.

"The Woman in the Case," from the play by Clyde Fitch. A story of a wife who never loses faith in her husband, though he is accused of the murder of a friend.

"Sapho," from the pen of Alphonse Daudet. Directed by Hugh Story. The story of an artist's model who forsakes fame and notoriety for the love of a young student.

**Dustin Farnum Has Four.**

Dustin Farnum will again be seen in four of his best known pictures. "The Virginian," by Owen Wister; scenario and direction by Cecil B. De Mille. A monument to "the West that was."

"Captain Courtesy," a stirring story of the early days in California when the Mexicans were in authority there.

"The Gentleman from Indiana," directed by Frank Lloyd. Booth Tarkington's delightful love story presented on the screen with all its idyllic charm.

"The Parson of Panamint," by Peter B. Kyne; directed by William D. Taylor. This is a story of the crude, virile life in a typical mining town in the days of '49.

**Victor Moore's "Chimmie Fadden."**

Three pictures of the series have Victor Moore as their star. "The Clown," by Marion Fairfax, is a romantic comedy of the "big top." Cecil B. De Mille directed.

"Chimmie Fadden," dramatized for the stage by Augustus Thomas from E. W. Townsend's book. This was one of Mr. Moore's greatest successes on the stage as well as on the screen. Scenario was by Cecil B. De Mille, who also directed.

"Snobs," by George Bronson Howard, was directed by Oscar Apfel and is the laughable story of a milkman who suddenly inherits a title.

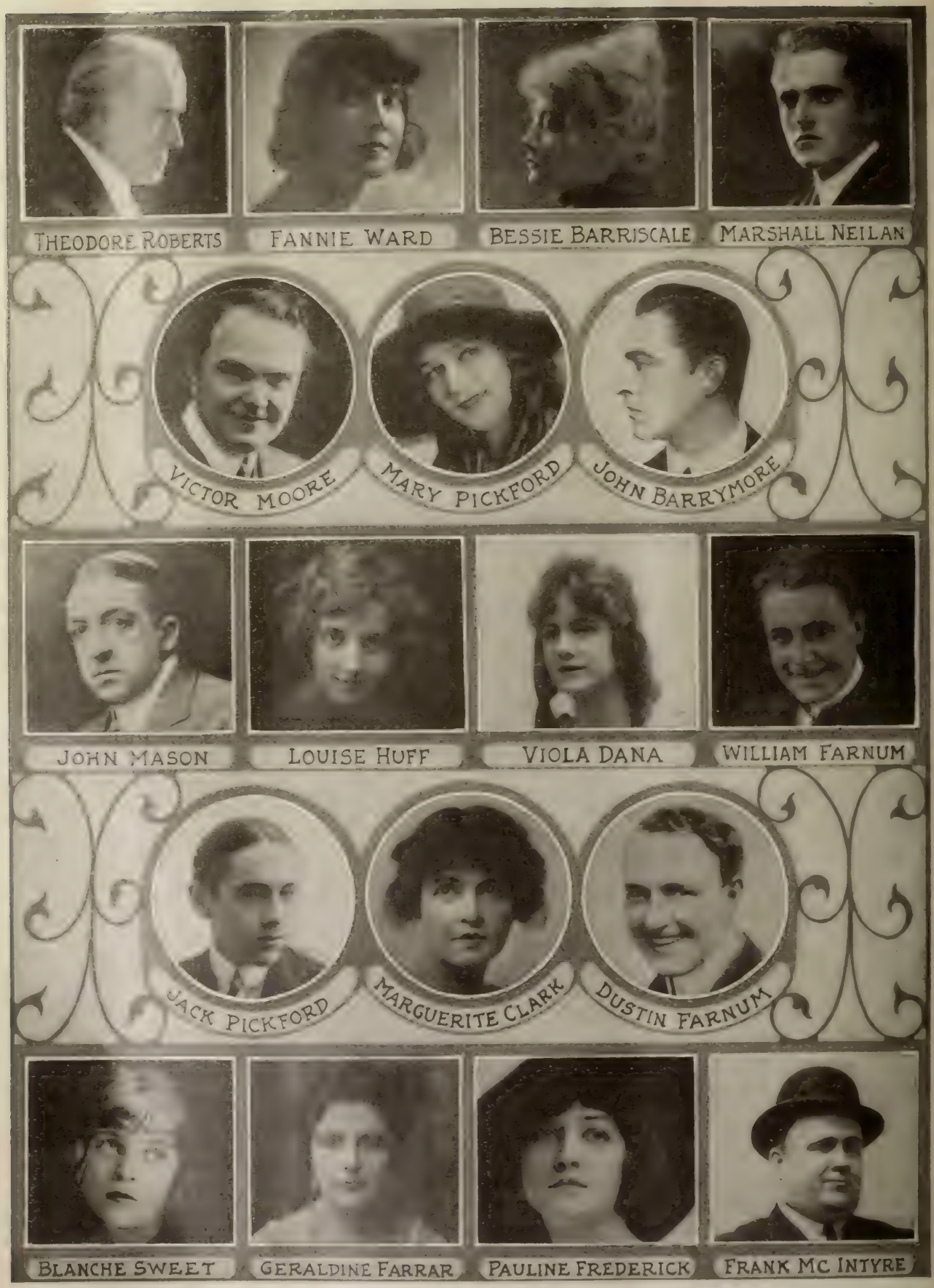
**Farrar, Farnum and Barrymore.**

Geraldine Farrar will again be seen in "Carmen." The scenario is by William C. De Mille, and Cecil B. De Mille directed. The operatic star will also be seen under Mr. De Mille's direction in "Temptation," a story of a prima donna by Hector Turnbull; and in William C. De Mille's screen version of "Maria Rosa," Angel Guimera's tragedy of a Spanish peasant girl.

William Farnum will be seen in "The Redemption of David Corson," Charles Frederick Goss' noted story of a man's regeneration; and in "The Sign of the Cross," Wilson Barrett's great play of the struggle of Christianity against Paganism.

John Barrymore makes his reappearance in four of his greatest comedies. "Are You a Mason?" by Leo Ditrichstein, is the story of a married man who pretends to join a lodge in order to stay out nights. "The Man from Mexico," by H. A. Du Souchet and directed by Thomas Heffron, is a tale based upon a trip to Mexico which the leading character took only in his imagination. "The Dictator" is a comedy-drama by Richard Harding Davis, which chronicles the adventures of a young American who becomes dictator of a small republic in South America. "The Lost Bridegroom," though funny, is also thrilling, showing Barrymore in the role of a crook. Willard Mack wrote it and James Kirkwood directed.

**Jack Pickford Features Five.**

Five features starring Jack Pickford are included in the series. They are "Seventeen," Booth Tarkington's humorous story of "puppy love," which Robert Vignola directed; "Great Expectations," adapted from Charles Dickens' novel and directed by Robert Vignola; "Freckles," Gene Stratton

LEADING PLAYERS OF THE SUCCESS SERIES

Porter's story of a runaway orphan, directed by Robert Marshall Neilan; "What Money Can't Buy," the famous George Broadhurst play which tells of the quest of a rich young American for the love of a princess, directed by Lou Tellegen, and "The Dummy," from the play by Harvey J. O'Higgins and Harriet Ford, based upon the kidnapping of a child and the triumph of a boy detective.

**Eleven With Various Stars.**

In addition to these there will be eleven special productions as follows: "The House of the Lost Court," mystery story by Mrs. C. N. Williamson, in which Viola Dana is starred; "Jim, the Penman," John Mason's first screen play from the drama by Charles L. Young; "The Country Boy," by Edgar Selwyn, directed by Frederick Thompson and starring Marshall Neilan, a story of the downfall and regeneration of a small-town youth who migrates to the city; Frank McIntyre in his comedy of the stage and screen, "The Traveling Salesman," written by James Forbes and directed by Joseph Kaufman; Fannie Ward in "The Cheat," the story of a woman's struggle to preserve her honor, by Hector Turnbull and directed by Cecil B. De Mille; an all-star cast in David Belasco's great play, "The Girl of the Golden West," which was directed by Cecil B. De Mille; an all-star cast in "The Old Homestead," Denman Thompson's stage classic of American country life, directed by James Kirkwood; William H. Crane, in "David Harum," the delightfully quaint story of rural life by Edward Noyes Westcott; Theodore Roberts in "Pudd'nhead Wilson," the Mark Twain story of law, love and finger prints, the late Frank Mayo presented on the stage; Bessie Barriscale in "The Rose of the Rancho," the dramatic tale of ranching by David Belasco and Richard Walton Tully, produced under Cecil B. De Mille's direction; and Blanche Sweet in "The Warrens of Virginia," David Belasco's Civil War drama which William C. De Mille scenarioized and Cecil B. De Mille directed.

"It will be noted," said a Famous Players-Lasky Corporation official, "that every one of these pictures carries the best artistry these stars have displayed. In reissuing them, they will be revivified with all the modern technique of the photographic art, which will make them even more attractive than when first released. These reissues will be handled in the laboratory in the same manner as a new production, from which they will not be distinguished in this respect, especially as we are only using such pictures as can appropriately be handled in such manner."

## *Seven Players New to Artcraft-Paramount*

**Jesse Lasky Outlines Past Performances of His Company's Recent Acquisitions.**

SEVEN new stars who will be seen in Paramount and Artcraft Pictures during the coming year starting September 1, in addition to the many former stars of the Famous Players-Lasky Corporation, who will again be seen in pretentious productions, have already been signed up, it is announced. Six of these stars will appear under the Paramount banner. They are Ethel Clayton, Jack Barrymore, Lila Lee, Dorothy Gish, Bryant Washburn and Shirley Mason, Fred Stone, who has just arrived at the Hollywood studio in California, will appear in Artcraft Pictures.

The production activities of these players will come under the supervision of Jesse L. Lasky. "These additional stars," said Mr. Lasky in outlining their work for the coming year, "are the brightest lights of the stage and screen, whom we deemed eminently fitted for stellar roles under the Paramount and Artcraft banners and when their names are added to the list of players now appearing in our productions, the greatest ensemble of public favorites in the history of amusements, either on the speaking stage or the screen, is presented.

"Fred Stone is unquestionably the most famous comedian on the speaking stage today, possessing not only dramatic ability, but a marked individuality. He is renowned for his eccentric acrobatics, which made him a popular favorite from the time he appeared with a circus many years ago. It is a significant fact thaat Fred Stone plays have had the longest run of any similar attraction ever launched, some of them being presented successfully for two and three years without interruption. We anticipate that Fred Stone's Artcraft pictures will be booked for long runs in all photoplay houses, for without doubt, if Fred Stone can pack a house for a year, his photoplays will be worthy of a long run in cinema houses. In "Jack o'Lantern," Mr. Stone during the past season drew record business on Broadway.

"Ethel Clayton is already too well known as a motion picture star to require comment, but I can predict that this star will shine even more brightly in the elaborate Paramount vehicles in which she will appear.

"Jack Barrymore returns to the Paramount fold with a record which makes his individuality as a comedian notable. Several years ago he appeared in pictures produced at our studios and established on the screen a new type that could not help but take immediate hold upon the patrons of the photoplay. Since his last appearance as a Paramount star he has won added laurels on the speaking stage.

"Lila Lee is a new name to the photoplay world. It is a name, however, that will before long become a household word, to use the old phrase, of the great motion picture public. Under the care of masters of the cinema art the talents and beauty of this young lady of fourteen years, already evidenced on the stage, will be brought out effectively. For several years we have been looking for just such a person as Lila Lee.

"Dorothy Gish is another Paramount star who will bring new patrons to the theatre in addition to the established picture patrons, for her prominence in big D. W. Griffith productions has made her popular with theatergoers as well as the regular followers of film plays. Her wonderful characterization of the grisette in 'Hearts of the World' has given her new prominence in the eyes of the entertainment-seeking public.

"Bryant Washburn is the latest addition to the Paramount roster. He has been a screen favorite of particular prominence for the past few years and his exceptional work in recent photoplay hits will be remembered.

"Shirley Mason also brings to the Paramount fold, youth, beauty and exceptional talents. She is seventeen years old, but has had a great deal of experience both on the stage and on the screen. Appearing opposite Miss Mason, in her first Paramount picture, and Anita Loos-John Emerson production, will be Ernest Truex.

"It will be noted that these stars are well established as leaders in their respective branches of the profession and are well fitted to enter a '100 per cent. organization.' They will prove valuable assets to all first class houses catering to intelligent people, for they have repeatedly proven their talent for entertaining their audiences and their names are well known in every community where newspapers are read.

"Our recent announcement regarding a change in policy whereby we will present subjects of cheerful theme followed careful investigations extending back for many months and as soon as we were assured of our ground we began to take steps to secure the services of the most talented people along these lines, who would bring with them not only the dramatic qualities desired, but a personal following which would insure box office success."

## *Fifty-Two Paramount Comedies for Year*

**Twenty-six Subjects from Sennett Studios, Ten Arbuckle Films and Sixteen Flagg Pictures.**

FOR the coming season, commencing September 1, the Famous Players-Lasky Corporation will increase its distribution of Paramount comedies to fifty-two releases, one two-reeler every week. These comedies will come from the studios of Mack Sennett, Roscoe "Fatty" Arbuckle and James Montgomery Flagg, it is announced, presenting the best efforts of these three famous producers of popular motion picture fun.

In announcing the releasing plans in connection with these comedies, Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution, said. "Mack Sennett will produce twenty-six comedies for the year, one being released every other week. The success of these pictures has made them world-renowned and exhibitors well know their mirth-producing qualities. Mr. Sennetts' career in the motion picture world as a producer of comedies goes back to the inception of the industry. His wonderful ability of turning out fast moving comedies with many new bits brought about by his great technical genius as well as his rare sense of motion picture humor has been established for some time past. His company will celebrate its triumphs of the past year by enlarging its scope and bigger and better laughs may be expected in these pictures, if such a thing is possible, during the coming year.

"The Roscoe 'Fatty' Arbuckle organization will stage ten Paramount Arbuckle comedies, each of two-reel length. 'Fatty' Arbuckle has become a national institution and his comedies have consistently maintained a popular demand. The policy of production has been a most liberal one and no effort or expense has been spared to insure laughs. In

limiting himself to but ten pictures a year, in which he will personally appear and also act as director, Mr. Arbuckle brings to the exhibitor assurance that this brand of comedies will continue as a most desirable adjunct to any program.

"Sixteen James Montgomery Flagg comedies will be produced and work on the first two reeler, has already been started under the supervision of Jack Eaton, directed by Martin Justice, whose O. Henry pictures are well remembered. These comedies have become established with patrons of the motion picture theater, and under the new arrangement whereby they are to be released under the Paramount trademark they are a tremendous reinforcement to the humorous releases. The finest and best theaters in America have been showing the James Montgomery Flagg pictures with remarkable success in the past, and the new series for Paramount will be the most pretentious attempts yet made by Mr. Flagg and his associates, who have laid out some very ambitious plans for the coming year.

"This combination solves for the Paramount exhibitor the perplexing question covering the comedy situation in a most satisfactory manner."

## *To Issue 104 Educationals in Year*

**That Is the Schedule Arranged by Famous Players-Lasky—One Holmes and Pictograph a Week.**

IN preparing the short subject release schedule for the coming year, starting September 1, the Famous Players-Lasky Corporation has arranged for the presentation of 104 educational subjects, which offers the release each week of one Paramount Burton Holmes Travel picture and one Paramount Bray Pictograph. The distribution of these films during the coming year will be largely increased throughout the country, and various plans in connection with their production indicates that their scope will be considerably enlarged.

Speaking of the new plans for the short subjects, Walter E. Greene said: "Paramount-Bray Pictographs have made a niche for themselves as 'the magazine on the screen,' and have presented some remarkable scenes during the past year. For the coming year one will be released each week. These new releases will be of great added interest and present a wider variety of subjects treated than ever before, one of which involves a new treatment of fashions, never before disclosed on the screen. The animated drawings idea, giving clear explanations of many scientific subjects in a way never before possible and which have created wide comment, will be extended considerably.

"Paramount Burton Holmes Travel Pictures are having a greatly increased demand and are much more in vogue among the better theaters catering to intelligent audiences. The prestige of Burton Holmes is not to be underestimated in showing these subjects, for the famous lecturer and globe trotter is particularly a favorite among those who seek knowledge of foreign things as well as those who admire beauty of nature. One of these films will be released each week during the coming year.

"The wonders of the world have been brought to the screens of American motion picture theaters by Mr. Holmes. The world war has burst the shell of nations and has excited curiosity in the minds of the public in distant countries. Cities and countries that heretofore have been merely names of passing interest have now become imbued with modern historical significance as they become associated with the great drama of life and death that is now being enacted and this has brought into interest the peoples of the entire globe. Thus the Burton Holmes subjects for the coming year will be of greater interest than ever, particularly in that they will involve an intimate presentation of scenes and conditions resulting from the war 'over there,' Mr. Holmes having left America recently to take pictures in England, France and other countries of the Allies."

## *Square Dealing Aim of Sales Force*

**So Says Al Lichtman, General Manager of Distribution for Famous Players.**

THE principles which govern the relations between the Famous Players-Lasky Corporation and its field force engaged in the selling of Paramount and Artcraft pictures have been set forth for the benefit of exhibitors by Al Lichtman, general manager of distribution.

"The Famous Players-Lasky Corporation laid its foundations upon the principles of square dealing, justice and honesty and the ideal of creating and doing something better than anyone else," said Mr. Lichtman. "These principles and ideals are being constantly instilled in our sales force at the periodical meetings of the district branch managers, held at the home office; through the medium of letters, office and inter-office memoranda, personal interviews and in every conceivable way which presents itself.

Al Lichtman.

"To the end that the Famous Players-Lasky Corporation may render 100 per cent. service to each of its customers, big or little, our men are being thoroughly imbued with the idea that the reputation of the organization lies entirely in their hands, and that if they are not adhering strictly to a policy of square dealing, justice and honesty in their transactions with their customers—our customers—they are undermining the principles we are striving so hard to maintain.

"The Famous Players-Lasky Corporation demands of every member of its field force that he shall know; first, what he is selling; second, why he is selling it; and third, why it is worth selling. These are the Three Rs of salesmanship, yet it would astonish the industry, if a check could be made of the thousands engaged in selling films, to find out how few have learned them. They make sales, good-will, more sales.

"There, in the last analysis, is the root of the whole selling proposition. No business succeeds unless it is continually going forward. No business can go forward without increasing its sales. And there can be no increase in sales without the good-will of customers. That is a cardinal principle of all business, and every salesman of Paramount and Artcraft pictures is required to apply it. In meeting his customers he must have enthusiasm and transfer it to them, but in the shortest time possible, for the exhibitor—the only kind of exhibitor he should be doing business with—is a busy man.

"We teach our salesmen that the man brimful of belief in himself and his goods and bubbling over with enthusiasm and vitality is bound to affect the other fellow. He is going to affect him in direct proportion to his own enthusiasm. A man's success with a proposition is only limited by his faith in it, and once a salesman has that faith and puts it across to his customers he need not fear that there will be any request for reductions on one score or another.

"The entire proposition is one of service, and it is my opinion that when the exhibitor has become acquainted with what we are doing along these lines the word 'service,' when coupled with the name of the Famous Players-Lasky Corporation, will take on a new significance."

### WORLD BRANCH MANAGERS IN TOWN.

Three World branch managers dropped in at the World home office last week and looked over the new World pictures, which are scheduled for release within the next few months. These were Fred Salinger, Pittsburgh; R. B. Smeltzer, Washington, and C. A. Thompson, Cleveland. All declare the outlook for business during the summer and fall is exceedingly gratifying. They also report that a number of legitimate houses are going to show pictures because of their inability to secure road attractions on account of the increased railroad fares.

### FAMOUS PLAYERS SIGNS WANDA HAWLEY.

The acting of Wanda Hawley in "Old Wives for New" and "We Can't Have Everything," both Cecil B. De Mille special Artcraft productions, has brought her a long term contract with the Famous Players-Lasky Corporation. Miss Hawley has been in picture work only about a year but her rise has been rapid.

# GRINDING THE CRANK WITH THORNTON FISHER

## "THE DIRECTOR'S DILEMMA" OR "NO WONDER THEY DIE YOUNG."

AH, 8.45— A BEAUTIFUL DAY FOR PICTURES— EVERYTHING'LL BE READY BY 9 O'CLOCK AND I OUGHT TO GET 12 SCENES TODAY-
8.45 A.M.
ALL RIGHT JOE, GET THE BUNCH TOGETHER— I'M READY TO SHOOT!
9 A.M.
THE LEADIN' LADY TELEPHONED AND SAYS SHE'LL BE DELAYED ON ACCOUNT OF HER UNCLE WHICH IS SICK-
9.10 A.M.
I'M SO SORRY I KEPT THE SCENE WAITING- BESIDES THE GOWN I'M TO WEAR IN THE BALL ROOM SCENE HASN'T BEEN DELIVERED!
HURRY AND GET DRESSED!
10 A.M.
ALL RIGHT, LET'S TRY THIS NOW!
11 A.M.
YOU'LL HAVE TO HOLD THIS SCENE— THE PROPERTY LIST CALLS FOR A LOUIS XIV VASE AND WE'VE SENT OUT FOR ONE!
11.02 AM
NOW LET'S SHOOT-
1 P.M.
HEY, YOU CAN'T WORK IN THIS SET YET— WE AIN'T GOT IT WIRED!
1.02 P.M.
I DON'T SEE WHY THESE DIRECTORS HAVE TO BE SO GROUCHY-
STUDIO
TEMPERAMENT, MY BOY, TEMPERAMENT!
GR-R-R
THORNTON FISHER

# Spokes from the Hub

By Marion Howard

WHAT a splendid picture "Joan of Plattsburg" is! Mabel Normand in this Goldwyn offering has endeared herself to fans everywhere. The picture is sane all through and very timely, to say nothing of the scenes "inside the lines" at Plattsburg. Good comedy here when Joan gets mixed up with the men in their "over the top" drills. It now has the indorsement of the "First Lady of the Land," cabinet officers and millions of fans. Robert Elliott, always dependable, plays the lead perfectly, and caused "Ohs" and "Ahs" among the girls. As a critic says, this is a "patriotic wallop." Two things I would suggest to little Mabel: Learn to toe out, especially when descending stairs wearing white shoes; another—do not display the ivories so widely, as it gives to her otherwise handsome features a vacant expression when staring. We are spared actual battle scenes in France, and how the house applauded when "Johnnie came marching home" up Fifth avenue!

* * *

Mrs. Ayer put on the same program "Selfish Yates," by odds the best Hart offering this season, skilfully directed by the star. While we get the same old idea of a soul awakened, the luring of the heroine by the villain, the rough and tumble fight between the men, still somehow it took hold of us in front. I liked the funeral scene—a new touch in a Hart picture—and the compelling work of Jane Novak as the pathetic heroine. Harry Dunkinson, a newcomer with Artcraft, had a fat part, into which he fitted physically. A well balanced company, but Master Butterworth as Hotfoot got the laughs, for he was decidedly clever all through.

* * *

"A Weaver of Dreams," with little Dana doing her customary emotional work, went well. But why do they not give her a leading man nearer her own age? Clifford Bruce is a splendid heavy, and fits in elsewhere all right, but opposite dainty Viola is a misfit—so the fans think, as they did in recent pictures. What got us strong in the "Weaver" was the novel introduction of the middle-aged couple hugging a romance of long ago. Clarissa Selwyn, with her beautiful eyes and stateliness, and Russell Simpson made a picture long to be remembered. Some rebelled at the flashback picturing the hideous wreck, as the directors went a bit too far here; but it may be necessary to "rub it in" and leave little to our intelligence or imagination. Nothing finer in outdoor photography has been seen in a long time, the principals standing out like paintings; some of the scenes seemingly tinted in sepia. A young thing back of me said, "That feller don't know a good thing when he has it"—referring to the lover's caddishness and bad taste in choosing the doll-like girl to Judith, the heroine. Dana gave us fine touches here in sacrifice, but my companion said she was well rid of the man anyhow. We were spared the customary ending and two-lip stunt.

* * *

In "Masks and Faces" (done in England) Forbes Robertson certainly made good. What a cast! Maybe the support of his own people over there had something to do with the success of this. In it we have a Terry, a Boucicault, a Du Maurier, the only George Bernard Shaw; Sir Beerbohm Tree, Sir Arthur Pinero, Sir James Barrie, Irene Vanbrugh, who plays "Peg" deliciously; Lillah McCarthy, much liked here, and others with international names. It was distinctly English, and an excellent screen interpretation. No wonder this picture is indorsed by the National Council of Women and strongly commended.

* * *

After seeing "The Guilt of Silence" we went over to the Fenway to see "The Seal of Silence," a big picture put out by the Vitagraphs for Earle Williams, Grace Darmond and others, well directed by Tom Mills, whose work on the O. Henry pictures has been superfine. Here we get a story with a doctor, an uncongenial mismated wife and a young girl—making an interesting triangle. It had many new ideas, especially on the kid end, with four-year-old Pat Moore to handle. We liked the professional side of the story and the entire consistency, also the proper ending with the skies cleared. Clean picture; good for reissue at any time, as most of the Vitagraphs are.

Another good play for the screen, "Her Decision," with an excellent cast. I went twice to see this just for the work of J. Barney Sherry, who has a decidedly "high-water mark" part and holds true to the character. While the plot is not entirely original, it is so well worked out in such capable hands as to give it new angles worth while. Here we get the employer and his stenographer, whom he marries, knowing well the girl thinks she loves another (who is a ne'er-do-well, and gets his innings later on). The part of Martin Rankin could not be in better hands, and Gloria Swanson develops the character perfectly. This is a fine Triangle picture and to be commended to the limit.

* * *

"Lend Me Your Name" was seen twice, as I hoped to find something to enthuse a bit over, liking young Lockwood. Here he undertook to double, but was quite the same, forgetting, as the masquerader, to cut out the facial twists of the dyspeptic, and these were not natural. Best thing about this is the scenery and the fine support, for the valet and the impossible doctor were funny and the leading women excellent. Lockwood's fall in the brook was the cause of much merriment, even among the staid patrons of the Exeter.

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A corking circus picture, good for all classes, is "The Biggest Show on Earth," with its Barnum-like title and so cleverly directed by the only Ince for Enid Bennett and a capable company. This included Melbourne MacDowell, who makes a typical circus owner with his loud watch fob and all else that shouts. Then when daughter goes to a swell school she, too, lives up to the circus "mold of fashion" and wears clothes that arouse varied comments. What we wondered at was her stunt with the lions, for it looked perilous; but Enid never turned a hair. Bets were made as to how it was managed. There were good camera shots and some fine sets where the quality reigned. As Colonel Trent, the aristocrat (rather the hubby of one), Carl Stockdale had a most congenial part. Young Rodney, the lover, stood pat in spite of mother on the circus question. Good twist on dad's part in giving away the source of their income from said circus.

* * *

Score another for the Japanese actor, Hayakawa, whose latest seen here is "The White Man's Law," directed by James Young most creditably. Pretty daring theme in making the white man the villain and an eastern Hindu a hero! Jack Holt has a part in keeping with his former ones, and I never could see why he should be cast as a goody-goody, for his features forbid it. My neighbor could not quite see why he should commit suicide in such an abrupt manner when the Arab had good cause to kill him when opportunity was there; but this is of the unexplainable. Anyhow it gives a novelty to customary killing off of the bad 'un. Joe Swickard does a good piece of character work. And does not Maym (don't like that name) Kelso look well as first lady?

* * *

Rubes, somewhat overdone, form the comedy element in "Mile-a-Minute Kendall," a good vehicle for Jack Pickford and sister Lottie, who does the naughty stunt very well. It jarred a bit to know that brother and sister played together in such parts. Louise Huff is at all times good, and her introduction through a soapy window was clever. We had the same week the other sister, Mary, in "M'liss," but somehow it fell short of her recent pictures. Not yet has she duplicated her most remarkable work in "Stella Maris," by all odds her very best.

* * *

What a pity Benjamin Chapin has gone out of our lives! But what a memory he has left in his wonderful portrayals of the great Lincoln on platform, stage and screen! I feel glad that he lived long enough to give us pictures of such great value in many ways. We feel a bit proud over here that Henry Hadley, a native of Somerville, has completed the first symphony written for motion pictures. Mr. Hadley has been seriously thought of as a successor to Karl Muck, former leader of our symphony orchestra, and now an interned alien in Georgia, where he has organized an orchestra for other Germans—United States prisoners.

* * *

We are glad that Frank Mayo has made good and now with the World Film; of the fact that Vernon Steele is to play opposite Mme. Petrova, and that Walthall has gone back to his first love—Griffith, who made him famous as the Little Colonel in "The Birth of a Nation."

# British Notes

By J. B. Sutcliffe.

THE case of the long film, pro and con, is the all-absorbing topic of the moment in those rare intervals when film men can find time to discuss other matters than war, its ramifications and restrictions upon the industry. It is now some months since a prominent exhibitor laid a definite complaint of padding features at the door of the modern, multi-reel producer. The question was taken up by the exhibitors' association, and the metropolitan branch of that body filed a resolution of protest to the joint Kinematograph Trade Council, the objection being to the padding of films more than to the measured length, although a shorter standard was generally recommended. Frank Goodwin pointed out at the time that the exhibitor had often no alternative but to show the long film. It was usually of undoubted advertising value, was woven around a star and had a famous title. If Mr. Goodwin's statement was representative of most exhibitors' views—which, by the way, it is not—the resolution becomes a candid admission of shortsightedness on the part of the exhibitors. Less than a year ago the London agent of a newly established American house returned fifteen negatives to the head office as useless for the English market. They were all two and three reel features; first-class subjects at that, if the samples I saw were any criterion. The agent in question since returned to the States, but four of his films have returned "in extenso" as four and five reelers and have been sold off territorially at satisfactory prices; an experience which to an extent justifies Will Barker's innuendo that the exhibitor often shuts his eyes to the increased length of a film so long as it is delivered to him as so many reels.

* * *

At another city in the north has the Famous Players' version of "Sapho" gone "under the hammer," as they say in the army. A moralist of the standing of T. P. O'Connor sanctions the film in his capacity as censor, but the York Watch Committee, thriving on the thrice-purified air of the cathedral city, stubbornly refuse its exhibition.

* * *

Malvina Longfellow has been in England a few months already and probably numbers her film engagements more than her stage bookings. She sustained the role of Jacynth in the Samuelson production, "Holy Orders," dramatized from Marie Corelli's novel; played lead in "Thelma," and is now posing as the figure of Britannia in a series of propaganda subjects being issued by the Government Department of Information.

* * *

Charles Urban's second visit in official capacity to the U. S. A. has convinced him that there is plenty of room in the States for the British film.

* * *

Major Paul Kimberley, the representative of Lubin and Thanhouser pictures, has added still another responsibility to his existing long record of war activity. This is in the postion of superintendent of the home propaganda section of the Government Kinematograph Branch. Major Kimberley's special task will be in connection with the distribution of the shorter propaganda films—the regular releases, so to speak—of the different departments concerned. So that the official films shall not be issued to the exhibitor haphazard he proposes to attach them as "trailers" to the bi-weekly news reels, the length of each not to exceed 150 feet. "The Gaumont Graphic," "The Pathe Gazette" and "The Official Topical Budget" have agreed to the extra footage, which will not, of course, be charged to exhibitors.

* * *

Another innovation of the state department, now under the direction of the champion Canadian hustler, Lord Beaverbrook (better known in New York as Sir Max Aitken), is the despatch throughout the countryside of a fleet of automobile moving picture exhibitions. They have been specially detailed to exhibit the official films in rural villages and hamlets where no moving picture theater exists.

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Woolwich, the arsenal city, has hitherto been as a barred and bolted door to the cameraman, but one of the recent official topicals holds back the curtain and reveals wonderful glimpses of the doings, mostly by female labor, within the walls.

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One of the sincerest friends of the moving picture in the days it needed friends most, it is a matter of general regret that the late actor-manager, Sir George Alexander, did not appear in but one or two film productions. His most notable screen appearance was in "The Second Mrs. Tanqueray," the first British film to fetch a big price in the States.

* * *

E. Temple Thurston, the popular novelist, lecturing at the Stoll Picture Theater Club, decries the old ways of some producers in the matter of "cut-backs," as they are termed in the American trade. A man who has led a fast youth would be shown enjoying himself in a dance hall, but that does not convince the public that he is reprehensible, he argues. Many feet of film are absorbed like this and all the time the people are wanting to get on with the story, but the producer won't let them until he has show them the dissipations of the hero in the only way he knows.

# Indian Notes

By S. B. Banerjea.

IN spite of the fact that the times are so abnormal the Indian cinema trade does not appear to have been affected. Some time ago it was feared that this trade would be paralyzed; that the cinema proprietors would be compelled to raise their admission charges, while giving, perhaps, one change of program weekly. The fear has not yet materialized. In fact, all the leading cinema proprietors are not only giving two complete programs weekly, but some of them give three changes. This is proof positive of the fact that the cinema trade is going very strong. It should be stated that the programs very seldom include rubbish films. I am, of course, speaking of the present. But who knows what will happen in the near future?

* * *

I am glad to report that Kirkee now boasts a cinema theater. It has just been opened near the railway station. Attached to it is a fine refreshment room, an excellent garden, and it will have several side shows. It has been named the Royal cinema.

* * *

Our Bioscope king, Madan, is erecting a new theater to replace his present Elphinstone Bioscope on a new site in Rangoon.

* * *

Yet another new theater! It is being opened at the Ferozepur cantonment. The military element will be strongy represented in the management.

* * *

Among other films, the New Alexandria of Bombay has shown the following: Anthony Hope's "Sakhy of Kravonia," the "Ware Case," "20,000 Leagues Under the Sea," "Life Guardsman," "Sorrows of Satan," "Masquerade at Sea," several Chaplin comics and "All the World a Stage." "The Strange Case of Mary Page" also has been finished.

I hear that the proprietor of this fine theater is shortly transferring his interests to the management of the New Majestic cinema, which has just been opened in Bombay. I hope it will continue to maintain its reputation under the new management.

* * *

Mr. Ducasse of Calcutta has gone to Bombay with a number of complete pictures. He is giving one complete program each day. Should this venture prove a financial success he will, in the near future, open a theater of his own in that city.

* * *

His Bijou is maintaining its reputation as a first-class

theater. Just look at the program he has provided us with since I wrote last about him: "The Haunted Pajamas," "Sirens of the Sea," "Pay Me," "Phantom's Secret," "Flower of No Man's Land," "Two Men and a Woman," "Yoke of Gold," "Extravagance," "Man Without a Country," and a number of American comics.

* * *

The New Majestic was opened with "Robespierre." During the last two weeks several fine American films have been screened, including "The Gray Ghost."

* * *

The Imperial cinema has completed the exhibition of "The Fatal Ring," and has also screened installments of Pathe's History of the War and several American comics.

* * *

The Royal Opera House of Bombay has shown, among others, "Saintly Sinner," "The Man Who Took a Chance," "The Girl in Checkered Coat," the "Circus of Life" and "The Woman Who Was Nothing."

* * *

The Bombay Excelsior has screened the "New Exploits of Elaine" to crowded houses.

* * *

At the Empire (Bombay) "Stranded in Arcady," one of the new series of "Pathe plays," has been exhibited to packed houses. The management has completed "The Neglected Wife."

* * *

At the Napier "The Mysteries of Myra" is now being screened. I learn that this theater has already become a financial success.

* * *

At the picture house of Messrs. K. D. Brothers we have seen "The Labyrinth," "Man in a Taxi" and several British films of no particular merit.

* * *

The Cinema Palace, which is now under the management of Krishnadas Brothers, has just completed the exhibition of "The Purple Domino." It should have been shown at one of the Calcutta theaters first. However, it is not too late yet. Perhaps the management will be able to induce the authorities of the Presidency theater to take over the film.

* * *

Madan, of the Elphinstone, has shown "Second Mrs. Tanqueray," "The Deemster," "Peggy," "Fall of Nation," "The Mysterious," "Who's Your Lady Friend?" and several American comics. He has also booked "Patricia." His "Fun Fridays" are always well patronized.

At his New Cornwallis the exhibition of the "Goddess" has been completed. "The Mysteries of Myra" has just been started.

At the Albion he has screened "Two Little Vagabonds," "Alone in London," "The Romantic Journey" and "The Shielding Shadow." "The Great Secret" is now being shown.

* * *

At the Ripon old friends mostly are screened. I cannot commend this practice. The Calcuttaites want fresh food. They get more than plenty of it at the Bijou. Films like "The Chance of a Lifetime" will appeal to Europeans, not to Indians.

* * *

At the Presidency a serial of 30,000 or 36,000 feet is screened every Sunday and public holiday. The patrons do not mind sitting from 11:30 a. m. to 6 p. m.

* * *

At the Bioscope theater we have seen the "The Wrath of the God," the "Master of the World" and other films, which, though old, are new to the Calcuttaites. "The Wrath of the God" is a film calculated to excite racial ill-feeling. I am afraid if it be screened in a place like Rangoon or Mandalay, for instance, there will be hooting, and police interference will be necessary.

* * *

At the Karachi Kohinoor "The Shielding Shadow" is being screened, while the Emperor has shown "Patricia" and other films of note.

* * *

The Wellington cinema (Madras) has exhibited "Gentlemen of the Jury," "A Social Buccaneer" and several American comics. I trust its management will arrange to screen serials, which always draw crowded houses.

* * *

Certain Indian theaters still continue their prize shows. The Picture House of Calcutta has a children's prize show every Saturday at 11 a. m. Certain Bombay theaters offer watches to their patrons. A Calcutta theater once gave away books to every patron. These shows draw extra crowds.

## *Newman Plans to Classify His Theaters*

**Will Have Three High-Class Houses in Different Parts of Kansas City and Will Make Each Appeal to Individual Clientele.**

FOUR years ago, on June 10, 1914, the Theater Royal, Kansas City's first high-class downtown photoplay theater, was opened. Practically on its fourth birthday Frank L. Newman, owner of the Royal and Regent, announced a new Newman theater, to be erected at 1112 Main street. With reference to his new theater Mr. Newman says: "Throughout the entire eleven years of my experience it has always been my dream to build a theater especially for moving pictures which would seat two thousand people. When the opportunity came for me to secure this ideal location I resolved to realize it. I expect to have something as fine as anything in America, to install every possible modern convenience, which will make it the last word in a photoplay theater. If it is possible we intend to have the theater cooled by a refrigerating system. The architect is at present studying the problem. Some of the features will be a mezzanine floor between the first floor and the balcony, which will be furnished as a salon for both men and women. Aside from this it will also have rest rooms and a nursery."

Mr. Newman, with the three theaters, will be enabled to stage his pictures each in the vicinity most suitable and where it will have the strongest drawing capacity. For example, such stars as William S. Hart, Theda Bara, Madame Petrova will probably be run at the Regent and any other features perhaps a little too strong for the Royal. The Royal will provide a suitable audience for Mary Pickford, Marguerite Clark and others who appear in another type of photoplay.

At the Newman the idea will be not so much to feature the star as the production. In fact, Mr. Newman's idea is apparently to give his theaters an individuality which will stand for the best in motion picture plays.

Mr. Newman seems to feel that it is possible to create a reputation for his houses as such aside from the programs which he presents. Moreover, the fact that he has three houses will make it possible for him to secure releases in such large quantities that he can discard a certain per cent which have objectional features and are not up to the required standard.

Although eleven years' experience might almost warrant it, Mr. Newman does not feel that he knows every turn of the business. He is arranging to leave Kansas City about the middle of June for an extended coast to coast trip for the purpose of "seeing what the other fellow has" in the way of innovations. Mr. Newman will probably be gone about six weeks.

## *Fox Names Eight District Managers*

**Assistant General Manager Robbins Will Look Out for Philadelphia, Washington and Buffalo.**

ANNOUNCEMENT has been made by the Fox Film Corporation's sales districts in the United States and Canada. The appointments were effective June 11.

Herman Robbins, assistant general manager of the Fox Film Corporation, will be responsible for the territory embracing Philadelphia, Washington and Buffalo. Lewis Levin, who is also connected with the home office will preside over the sales in the territory taking in Atlanta, New Orleans and Dallas.

Paul C. Mooney will be district manager of Cleveland, Detroit, Indianapolis, St. Louis and Cincinnati, and Clyde W. Eckhardt will have charge of Chicago, Kansas City, Omaha, Denver, Minneapolis and Salt Lake City. George Mann will supervise the territory embracing Los Angeles and San Francisco, and Harry F. Campbell will continue as district manager of Boston and New England. Albert W. Eden is made district manager of Seattle and the Northwest, and Vincent McCabe remains as district manager of Toronto, Montreal and St. John, N. B.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## Interesting Educationals

**Two Military Subjects, Two Travel, Two Industrial, One Agricultural, One Topical and One Zoological.**

Reviewed by Margaret I. MacDonald.

**"Britain's Bulwarks, No. 7" (Pathe).**

CONDITIONS existing along the front at St. Quentin after the retreat of the Germans are pictured in this number. It shows the flooded areas through which the British cavalry advanced, the engineers working to rebuild roads and bridges, the ruins of many villages, troops resting between marches, and the capture of some German prisoners covering the rear. Such pictures do much to bring the actual conditions at the front home to the observer.

**"Britain's Bulwarks, No. 8" (Pathe).**

Further scenes on the British front in France, in and about St. Quentin. This gives a number of intimate views of the British troops on the march, resting in camp, repairing railroads and preparing trenches. A view of the men waiting to go over the top is also included. Further scenes give an idea of the ruin wrought by warfare in that region.

**"Rainbow Bridge" (Educational-Newman).**

Of unusual interest is the Newman camera trip to the Rainbow Bridge found in the rocky wilds of the Western States. The Newman party started from Gallup, New Mexico, and journeyed to Arizona and Utah, sure-footed mustangs being used as a means of transportation. Following for a distance along the rim of the Canyon de Chelly they finally enter the canyon where they are faced by walls of solid rock from 800 to 1,200 feet in height, which have to be surmounded in order to continue the journey. Monument Valley presents an unusual sight with its stone monuments rising at intervals from 300 to 1,300 feet in height. Over trackless trails of stone and ledges sometimes but a few inches in width they finally arrive at their goal, the Rainbow Bridge, which forms a perfect natural arch 309 feet in height, 277 feet in width and 30 feet in thickness. It is easy to imagine that few have found their way to this freak of nature; therefore the pictures of this desolate portion of the country brought to us by Mr. Newman are doubly valuable.

**"Through the Nation's Parks" (Educational-Newman).**

A reel of beautifully photographed views of the nation's parks is herein presented. These views have become familiar to patrons of moving picture theatres during the past year or two; but it is still quite possible to dwell on some of the featured beauties of these parks, such as for instance, Handkerchief Pool and the Paint Pots in Yellowstone, the beautiful Mirror Lake of Yosemite, or the various picturesque spots in Great Glacier Park, without becoming stale. This Newman has done, and done it well. One of the interesting features of the reel are the bears, showing King, the monarch of the Yellowstone bears, and several lesser members of the tribe feeding and fighting.

**"Making Peanut Butter" (Universal).**

A subject of considerable interest appearing in the 77th issue of the Screen Magazine shows the making of peanut butter. The raw peanuts are dumped down a chute to the roaster, from which they are taken when roasted to exactly the proper flavor, and placed in a hopper for hulling. The bad ones are culled out and the good ones are placed in a machine which grinds them into a butter. The peanut butter is then placed in jars of various sizes, labeled and sealed and made ready for the market.

**"A Twentieth Century Cooper" (Paramount-Bray).**

An interesting subject appearing in the 125th issue of the Pictograph shows us the manner in which barrels are made. Each detail is shown from the putting of the staves together in the form to the heading of them by automatic machinery.

**"War Garden Hints" (Paramount-Bray).**

The planting of potatoes is given attention in the 125th number of the Pictograph of the "War Garden Hints." Here we see a young woman preparing the ground for the planting, choosing the potatoes to plant, preferably medium-sized ones with plenty of eyes, the soaking of them in a solution of formalid to prevent scabbing, and then the cutting and planting of them. Having seen this demonstration one can scarcely fail to know considerable about this particular science.

**"To All Canoers" (Universal).**

Lessons in "safety first" methods of handling oneself in a canoe are given in the 77th issue of the Screen Magazine. The main points emphasized are don't change seats or stand up when canoeing, sit or kneel on the floor to be safe; don't stand on the gunwale unless you are an expert swimmer; exercise care in landing. It is also illustrated that an overturned canoe is a good life preserver.

**"Wonders of Insect Life" (Universal).**

The 77th number of the Screen Magazine gives a fine series of views, and much information concerning various kinds of insects which frequent the garden. Among these is the aphis or plant lice which are shown in magnified form on pea vines. The Lady-bug, which is a useful insect, is also introduced, showing its larva feeding on plant lice. Then there is the tufted grub of the tussock moth, which is very destructive, the grubs of the parsley butterfly and also their transformation, and the tomato grub parasite, showing its eggs on the back of its victim.

## E. W. Hammons Establishes New Exchanges

**Visit to Middle West Affords Glad Tidings of Educational Outlook.**

E. W. HAMMONS, vice-president and general manager of the Educational Films Corporation of America, spent the third week of June in the Middle West on a flying visit to the Educational exchanges. While in Chicago and Detroit, Mr. Hammons established new exchanges in those cities, which will ensure a much better distribution of the concern's scenics, travels, animal pictures and cartoon comedies than has hitherto been possible. Announcement of these exchanges will be made shortly.

The number of first run houses contracting for Educationals throughout the United States is increasing rapidly. A notable instance is the yearly contract just entered into between Moore's Theaters Corporation of Washington, D. C., and the Educational. All-the International cartoon comedies, including the Katzenjammer Kids and Happy Hooligans, will be put on by Tom Moore the first three days of each week at the Garden or the Strand theater. Mr. Moore herein follows the example of S. L. Rothapfel of the New York Rialto and Rivoli, and Harold Edel of the New York Strand, who have played up Educational films for years.

In the Far West a striking instance of the drawing power of scenic Educationals comes from the Columbia theater, Portland, Oregon, where "Alaska Wonders in Motion" was booked for a half week, but on account of the enormous demand was carried over to fill the entire week of May 19.

## Mutual's First Outing-Chester Release

**"An Ex-Cannibal Carnival" Comedy of Life of Ex-Head Hunters of Fiji Islands Due for Public Appearance.**

THE first of the Outing-Chester series of travel pictures, which are being released by the Mutual Film Corporation, will appear June 30, and is entitled "An Ex-Cannibal Carnival." This picture constitutes a comedy of the life of the ex-head hunters of the Fiji Islands, who have now adopted meatless days, and who welcome white strangers with dancing and a drink of "Kava," instead of threatening them with unwilling participation in the evening meal.

The second of the series, due for release July 7, has already been reviewed in these columns and takes the spectator on a delightfully thrilling trip to the great South American cataract, Kaieteur. It was exhibited some weeks ago at the

Strand theater, New York City, winning much praise for its interesting quality and splendid photography. The educational market today is offering nothing better in general good quality than the Outing-Chester Pictures.

**Items of Interest.**

The group of films entitled "Colonel Roosevelt's Exposition Into the Wilds," 2,000 feet of which was recently exhibited at the Strand theater, New York City, is owned by the Rondon Commission, of which Colonel Rondon is the head. The money realized on the sale of the pictures will be used, according to Luiz Reis, sales representative of the Rondon Commission in this country, for the furtherance of the education and civilization of the natives of interior Brazil under the supervision of the Brazilian government.

* * *

The eightieth issue of the Universal Screen Magazine contains an inspiring series of views taken on May Irwin's farm. To those interested in farming for profit this will be of value. This particular issue, which is not due for release until July 20, also contains considerable information, accompanied by a number of close-ups on the beetle, the scarab and the cricket, and some attractive pictures of prize-winning dogs and cats.

* * *

A new one-reeler about to be released by the Educational Films Corporation of America is entitled "Cigars for Kings and Millionaires." The region illustrated is the Vuelta Abajo district in the Pinar del Rio province of Cuba.

* * *

The second of the "Mexico Today" series, exhibited at the Rivoli during the week of June 9, gave a detailed illustration of the Necaxa dam and power plant.

* * *

"Our Invincible Navy," the splendid natural color production made by the Prizma, Inc., was exhibited at the Strand theater the week of June 16. This is the same series of pictures which ran at the 44th Street theater for several weeks during the winter. The Topical Review of the previous week contained the Educational Films Corporation's film, "The Friendly Bee," and interesting views from the potash fields of Trona, Cal., from the Hearst-Pathe News.

## *Thomas Meighan*

IN Marguerite Clark's forthcoming production for Paramount release, "Out of a Clear Sky," which is now being completed at the eastern studios of the Famous Players-Lasky Corporation, the star is fortunate in having the support in the leading male role of Thomas Meighan, one of the best known and most popular of the screen's leading men. In "Out of a Clear Sky" Miss Clark plays the part of a Belgian princess who is being forced into an obnoxious marriage with a German nobleman. She comes to this country and, seeking a hiding-place in the mountains of Tennessee, meets a young mountaineer, portrayed by Mr. Meighan, who assists her to thwart the plotters.

**Thomas Meighan.**

Mr. Meighan's popularity is by no means confined to the picture-going public, for he is one of the most sought after leading men in the various producing units of the Famous Players - Lasky Corporation. His services have been in such demand in Paramount and Artcraft pictures that he has frequently been found working in two or more productions at the same time. He has been leading man at one time or another to nearly all the feminine stars of the organization.

Previous to this Marguerite Clark subject Mr. Meighan had the chief male role in support of Elsie Ferguson in the big western subject, which will be an Artcraft picture, adapted from "Pierre of the Plains," and released as "Heart of the Wilds." Mr. Meighan plays the part of Sergeant Tom, a Northwest Royal mounted policeman, in which capacity he takes part in sensational scenes, and as the lover of Miss Ferguson has some extremely dramatic moments.

## *Goldwyn Managers Hold Sales Conventions*

**Two-Day Meetings, at Which Future Policy is Outlined, Take Place in New York, Cleveland and Chicago.**

TWO-DAY sales conventions of Goldwyn's managers and the salesmen from all nineteen of its American branches were held simultaneously June 22 and 23 in three cities—New York, Cleveland and Chicago.

In each instance an executive of Goldwyn's home office organization was present in charge of the regional convention, bringing with him the new sales policy of the Goldwyn Pictures Corporation for the season, which begins in September. Managers and salesmen were impressed with the fact that next year they will have productions featuring six established stars, in addition to the Rex Beach pictures, and that instead of twenty-six releases there will be more than fifty.

The eastern district convention was held in New York, and was presided over by Samuel Goldfish, president of Goldwyn. Present were: Samuel Eckman, Jr., manager of the New York City branch; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and G. F. Lenehan, Washington. Salesmen from all of the offices in the territory also attended.

Alfred Weiss, a vice-president of Goldwyn, had charge of the central district meetings, which were attended by H. A. Bandy, manager of the Cleveland office; J. F. Flynn, of Detroit; C. C. McKibbin, of Pittsburgh, and A. J. Pincus, of Cincinnati.

The Middle West convention, held in Chicago, had Harold Bolster, another vice-president, and Messrs. Aaron J. Jones and Nathan Ascher as its heads. It was attended by H. J. Bayley, manager of the Chicago branch; Richard C. Fox, of Minneapolis; Paul Bush, of St. Louis, and Richard Robertson, of Kansas City.

The salesmen in every division of the territory were called in to the convention cities to hear the voice of the representative of the home office and to learn from him direct of the good things Goldwyn has in store for the coming producing year.

The western states convention is held in abeyance pending the arrival on the Pacific Coast of a Goldwyn executive, leaving in a few days with the official draft of the sales policy.

## *Baseball Close-Down Affects Sunday Shows*

**Demand for Seventh Day Pictures Increased in Nashville as a Result of Less Entertainment.**

AT a meeting of southern league baseball officials in Nashville on June 10 it was decided to close down the premier Dixie organization on June 28. This action is expected to have an important bearing on the Sunday moving picture situation in Tennessee, and especially in Nashville, where an active fight has been waged for the past several months in an effort to get the shows opened on Sunday.

The effect of the baseball closing has been to take Sunday baseball away from Nashville, Memphis and Chattanooga, thereby leaving Sunday moving pictures as the only method of entertainment on the seventh day. Chattanooga was accorded Sunday pictures after a vigorous fight. Military authorities advised that a place of recreation was needed for the various camps in and around the city, so the shows were opened, and are running full blast on Sunday. In Memphis the shows also are running, yet the mayor of Nashville absolutely refuses to permit the houses to open and charge admission or allow contributions to be made by the audience.

The Nashville theaters are continuing to run several large uptown houses on Sunday, charging thrift stamp admittance. No profit is realized, and the owners are under a heavy expense in pursuing the policy. Each entrant is required to buy a thrift stamp at the box office, and, of course, permitted to keep the stamp. The moral effect of running a few shows, even at a loss, is expected to show the desire of Nashville for Sunday amusement, and should prove of benefit in the end.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Proofreading.

PROBABLY one of the chief contributing causes of poor advertising is to be found in poor proofreading, both by the management and the printing office. The printer is supposed to read proof only for the mistakes of his compositor. The rest lies to the advertiser, who is supposed to catch errors in names and titles made by himself and also to pick up the errors due to illegible writing and which may not fairly be blamed upon the compositor. Also he gets a chance to head off blunders the compositor so often makes and the proofroom does not catch. The other day a correspondent from Trenton sent in an advertisement of the Lyric theater in which Elsie Ferguson was announced in "Barbering Sheep." Of course the proofreader should have been sufficiently familiar with book titles to know that Barbary Sheep was intended, yet both the proofreader and the management permitted the hideous blunder to be aired in print. It is carelessness plus stupidity plus laziness to permit such a break to pass unnoticed, and yet no week passes which does not bring into this office examples of poor proofreading almost as bad. Any composing room foreman will be glad to show any advertiser how to read proof. It is no great mystery, and may be mastered in an hour, so far as the marks are concerned. The hard part is to develop the intelligent scrutiny that makes the errors apparent. Give more attention to proofreading. Do not leave it to the printer. He doesn't care a whoop whether your ad reads properly or not. It is not classed among the worries of his sinful life. It is up to you to see that you get what you want rather than what the printer thinks you should want. Go a step further than this. Get your copy in early and do not be afraid to tear apart a make-up that does not seem just right. Some of the samples sent in are disgraceful. And these errors react against the house. The patron is apt to argue that if the manager does not know how to spell a title or the name of a star, he is lying when he says that a play is great or a star unusually good. They lose faith in the announcement, and not without reason, and the fans are far better informed as to titles and spelling than many exhibitors seem to be, even though the latter may have the printed copy right in front of them for reference. To announce the title of the Hitchins novel as "Barbering Sheep" is not only to confess laziness, but ignorance of common literature that a live manager should be ashamed to own up to. Read your proofs, and read with care.

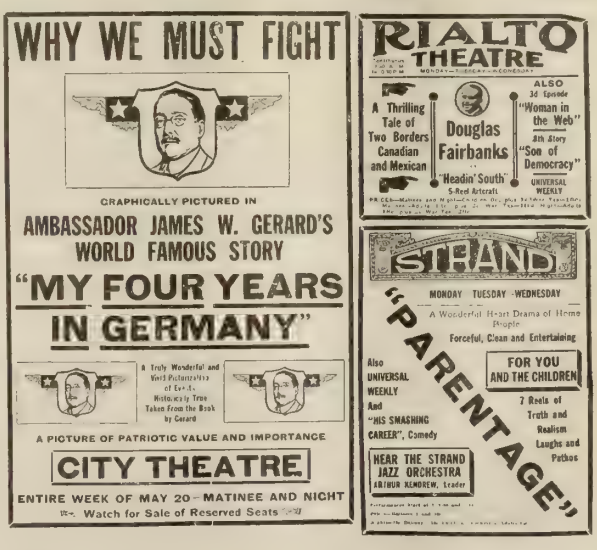
### A Page to Be Read.

Here is an example of a page advertisement that does not try to carry too much type just because it happens to be a full page and not a two fives. It is sent in by H. C. Farley of the New Empire, Montgomery, Ala. Much more might have been said, but the chances are that the bold display makes the few simple lines carry greater conviction than would a crowded display. If you are accustomed to crowding a couple of hundred words into a few inches it is sometimes difficult to take a whole page and say even less, but the little you do say is far more apt to be read.

ANNOUNCEMENT - - EXTRAORDINARY
The World War and a Woman
Is the fascinating theme of Metro's great 8-act special production
LEST WE FORGET
The Mighty Arraignment of the
HUN
Starring the beautiful survivor of the Lusitania disaster,
RITA JOLIVET
AT THE
EMPIRE THEATRE
THURSDAY and FRIDAY
MAY 9th and 10th
ADMISSION 15c
This Great Picture is Being Shown in Every Other City at 50c to $1.00. Montgomery Is the Only City In Which Prices Were Not Advanced

### A Little Too Formal.

Annabel Davidson, who does the advertising work for the City, Strand and Rialto theaters, Brockton, Mass., sends in some samples asking for a criticism. We think from her signature that she is a newspaper graduate, but evidently she has not spent much time in the composing room during her newspaper days. Her advertising is generally good, but a bit too formal. It is all nicely lined off or boxed in or fenced around with border. The left hand example in the top cut is a three tens. It comes already cut from the page, so we cannot see what it had to fight in the way of other display, but the three-point


WHY WE MUST FIGHT
GRAPHICALLY PICTURED IN
AMBASSADOR JAMES W. GERARD'S WORLD FAMOUS STORY
"MY FOUR YEARS IN GERMANY"
A Truly Wonderful and Vivid Picturization of Events in History as Told in True Token From the Book by Gerard
A PICTURE OF PATRIOTIC VALUE AND IMPORTANCE
CITY THEATRE
ENTIRE WEEK OF MAY 20—MATINEE AND NIGHT
Watch for Sale of Reserved Seats
RIALTO THEATRE
A Thrilling Tale of Two Borders Canadian and Mexican
Douglas Fairbanks
"Headin' South"
5-Reel Arterraft
ALSO
3d Episode "Woman in the Web"
8th Story "Son of Democracy"
UNIVERSAL WEEKLY
STRAND
MONDAY TUESDAY WEDNESDAY
A Wonderful Heart Drama of Home People
Forceful, Clean and Entertaining
"PARENTAGE"
Also UNIVERSAL WEEKLY And "HIS SMASHING CAREER", Comedy
FOR YOU AND THE CHILDREN
7 Reels of Truth and Realism Laughs and Pathos
HEAR THE STRAND JAZZ ORCHESTRA
ARTHUR KENDREW, Leader

rule border is a little too light if it is close to other large displays. It will be noticed that it all runs regular lines across the space save where the two smaller cuts break the space. Evidently the printer thought that white space was no good, for he has picked out a type for "Ambassador James W. Gerard's World Famous Story" which too completely blocks the film title. The "Graphically pictures in" should have gone in a light ten point, with the following line about as it is,

but with the "world famous story" cut down to another ten to give some white space with which to show up the title. The text here is the weakest of the set sent in. There is no real fuss made over the film, no allusion to its long run on Broadway, no hint of the vivid scenes in the story. This was a chance to fairly bubble over, but the

opportunity was not accepted and the announcement is rather dead. The printer helps a lot with his choice of type. That last line never should have been played up as it is. It could have gone in an eight point in the same space and would have looked even more conspicuous. There is a certain abruptness of announcement in the Rialto space "A thrilling tale of two borders, Canadian and Mexican," sounds too clipped. It does not sound interesting or inviting because it is too bald. "The story of a man who headed South from the Canadian border and reached Mexico," would have roused more curiosity. The two serials are also scamped. "The eighth story of 'The Son of Democracy'" is not so good as the chapter title would have been and the same holds good for the Vitagraph story. Better copy shows in the Strand space, but the diagonal line points the wrong away. Since we read from left to right, it is easier to read a diagonal if we start from the lower left-hand corner and read upward. Compare this with the "Intolerance" advertisement and you will find that the latter is much more easily read, though in part this is due to the lesser angle of ascent. This is apparently the New Bedford printer's limit in display work. The "Intolerance" space is six tens. The copy is fairly well written, but it does not get the reader gravely excited. It is a trifle too regular in its layout. Carrying the panel for the title clear to the right-hand margin would have killed some of the space, but would have broken the regularity and would have presented a better layout. The matter it displaces could have been set in eight point to almost as great an advantage. This regularity of make-up and a certain lack of jazz in the announcements are the chief faults. The general effect is slightly above the small town average, but could be improved if the printer can be induced to use some judgment in the choice of type faces. The best way to induce judgment in a printer is to mark the size and type to be used and make him follow instructions. Left to himself, he is certain to make an effort to fill the space with type as large as will go into it.

### Half Addressed.

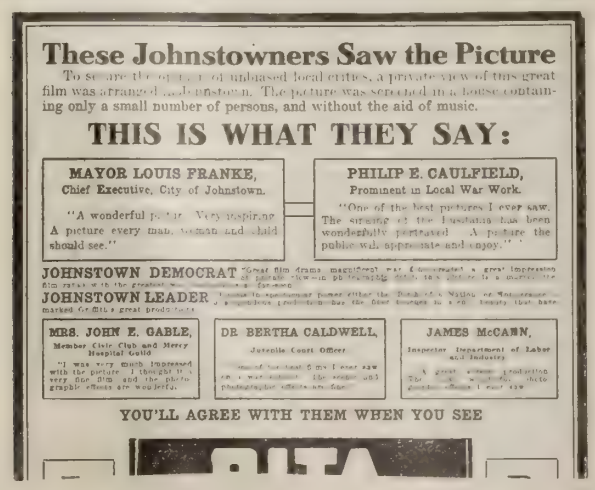
The Century, Brooklyn, sends out a weekly program and to save time it has half of the address already written in, for "Brooklyn, N. Y.," is printed on. This saves a lot of time in addressing and costs nothing since the envelope has to be printed up with the corner card. This latter is nicely done. There is a paneled card with the name of the house and the management, the address and "Program for next week." Above and below are printed in box head Gothic "If not delivered in three days, return to" and "postage guaranteed." This last will insure the return of matter going out under one cent postage. The cheaper forms of addressing machines are the real solution of the mailing problem, but if for any reason one of these cannot be put in, the half-printed address is the next best help.

### Here's Something New.

L. W. Barclay, of the Grand Amusement Company, Johnstown, Pa., operating four houses, offers something that is new to us when he writes:

> I am inclosing several ads on two of our houses, the Grand and the Parkview. The stunt we used on "Lest We Forget" might be used to advantage by others, so long as the picture they try it on is good. It brought excellent results for us here.
>
> When we booked "Lest We Forget" it was with the knowledge that we'd have to push the prices up to a quarter to make the picture pay. We had the exchange send us the film for a private Sunday showing two weeks ahead of the playing date, and had the city officials, newspapermen, and other local folks on hand to look it over. Then we used their comments on the film in our advance advertising.
>
> The other ads we are sending show about our usual run of newspaper stuff.
>
> The one big trouble in this theater advertising proposition is the lack of really good cuts. The stuff the producers send us is generally very bad, and this is rather hard on the house in the middle-sized city that can't afford to have special layouts drawn for cuts on the various pictures.

Have you let that second paragraph sink in? They advertise the film with *local* indorsements gained from a private showing. This will not be worked easily in states where Sunday shows are permitted, but look at the top of this three-column advertisement, and think what it would mean if you could do the same thing. If you cannot call up the film for a prior showing, perhaps you can take the formers of opinion to some nearby town where the film is being shown. It is worth the money if you have something you want to show an extra profit. The full advertisement is three fourteens, which is doing nicely for a small town, and the display is well balanced. The group cut shows a smaller form of the same advertisement, a three nines. The Nazimova advertisement is a four elevens. The real advertisement is just below the portrait. The small type shows the trade paper reviews. We like better, however, the four sevens for Theda Bara. It recalls past successes in the same house and tells what the new story will contain. But best of all the work is the single ten for the Grand; the one on the extreme left. It begins "Well balanced. That's the term that describes the program at this theater, not on occasion, but always." The house that can live up to that billing is already half way to success. It is more than half way, for the well balanced bill will look better than a well chosen feature of three or four times the rental cost and a poor comedy that completely kills the effect. Johnstown seems to be entitled to its place on the advertising map and we are sorry that Mr. Barclay is just putting in his claim. He should have come in long ago, but now that he has started we hope that he keeps on coming.


These Johnstowners Saw the Picture
To secure the opinion of unbiased local critics, a private view of this great film was arranged in Johnstown. The picture was screened in a house containing only a small number of persons, and without the aid of music.
THIS IS WHAT THEY SAY:
MAYOR LOUIS FRANKE,
Chief Executive, City of Johnstown.
"A wonderful picture. Very inspiring. A picture every man, woman and child should see."
PHILIP E. CAULFIELD,
Prominent in Local War Work.
"One of the best pictures I ever saw. The casting of the characters has been wonderfully portrayed. A picture the public will appreciate and enjoy."
JOHNSTOWN DEMOCRAT
JOHNSTOWN LEADER
MRS. JOHN E. GABLE,
Member Civic Club and Mercy Hospital Guild
DR. BERTHA CALDWELL,
Juvenile Court Officer
JAMES McCANN,
Inspector Department of Labor and Industry
YOU'LL AGREE WITH THEM WHEN YOU SEE

### Philadelphia Programs.

Jay Emanuel has left the Park and Jefferson theaters to become one of those despicable film salesmen one of our contemporaries takes so much delight in roasting. We always knew that Jay would come to some bad end, living in Philadelphia as long as he has, but we didn't suppose he would ever become a salesperson. Usually he has been the buyer, whether it was films or wet goods.

We could tell that Jay was either away from the Jeff-Park or else off on a buying trip, for the last monthly program is a screamer. In working over a program reader to suit two houses the grammar becomes mixed and you are told that you are on your way to the best photoplay *houses* in your vicinity and that you do not have to hunt for *it*. All the way through the singular and plural numbers are badly mixed. But the program is as bad. Ethel Clayton is announced in "The Witch" instead of "The Witch Woman," Henry B. Walthall is announced in "Rundrom Brown" instead of "Humdrum Brown," the article is omitted from "The Bluebird," "The Brass Check" and similar titles, Cecil De Mille's "The Whispering Chorus" is translated "Whispering Love," Jack Pickford is appearing in "His Majesty," which is more suggestive of His Royal Highness than of "Bunker Bean," Madge Kennedy is showing in "Little Wife" instead of "Our Little Wife," and—shades of sin!—"Sir *Jeff.* Robertson" is seen in "Masks and Faces" instead of "Sir Johnston Forbes-Robertson." We do not recall such poor preparation before. It's the limit. Even a new manager is supposed to have a little intelligence and can get his billing from the house dope if he cannot carry it in his head.

Lubin's, Vineland, N. J., uses a sad blue stock and it sets too much copy in too small a space. A vest pocket should not be expected to carry elaborate billing and even descriptions. A change in stock would help and less type would help more.

The Rex, a negro house, opened May 8 and announces it will "make no distinction in race, color or creed." The Paramount people should slip over and book the Lincoln Cycle in there. The program is not badly prepared, but is too profuse in the use of superlatives. The patron is led to expect too much.

The Bridesburg uses a similar program, a plain white 4x6. It announces a weekly bill, daily change, and offers six admissions on the week, tax paid, for 65 cents. Presumably the admissions are limited

to the week for which it is sold. The general admission price is not stated, but if it is 15 cents, this strip ticket is a good plan. The days are nicely dated and not too much copy is used, with a good choice of display types.

The Fairmount, a Zimmermann house, gets a rather messy looking job of printing. The ink offsets and the borders are off their feet. The days are not dated and the too-common error is made of giving the same display to star and play, which detracts from the display of both.

The Regent and Victoria are now using the two-front-pages idea, the manner of folding determining whether it is the Regent or Victoria program. It gives a very casual mention of "Tarzan of the Apes" as the attraction at the Victoria. It looks more like an underline than an announcement of the current attraction. Someone must be fast asleep over there. Even with a film above the average you must advertise to make money.

There seems to be an utter lack of aggressiveness in the Philadelphia program. It is a wonder that they even get out programs.

### Knows Better.

Someone around the Grand theater, Williamsport, Pa., with a trick signature that might be J. something Bedford, sends in a three nines with this K. C. B.:

No advertising staff artists.
A small town paper.
Must lay out ad in detail to get any kind of results.
Small theater.
Space limited.
Enclosing you one of our ads.
Think it better than some we have seen in your department.
Think it is a damsight worse than most.
Hope to do better * * * if
You will just hop on to this.
Don't be too hard on us.
This is just a start for a poor boob.
Who thinks.
He may do better some day.
We're ready for the pan, go to it.

P. S.—Get us right, we are not trying to be funny, we're dam serious.

We think the correspondent knows he has got a pretty good looking advertisement, but one good advertisement does not make a publicity man, and we would like to see more samples. You will note that he

GRAND
2---DAY
2---MORROW
2---FEATURES
2---DAYS IN ALL
THAT'S ALL
SPECIAL DOUBLE FEATURE PROGRAM.
PRISCILLA DEAN
IN
"THE TWO-SOUL WOMAN"
With Mr. Joseph Girard of Williamsport, As Dr. Copin, Co-Starring With Miss Dean.
PRISCILLA DEAN IN THE TWO-SOUL WOMAN A FEATURE EXTRAORDINARY
Men and women of strong mind, of dominant will power, ridicule the statement that there is any such thing as "Hypnotism," in "The Two-Soul Woman," these doubts will be swept aside.
Suppose you had fallen in love with a kind-hearted, sympathetic girl, and then—one day—find that she suddenly changed into a coarse and vulgar woman—a woman with a dual personality. See the part hypnotism plays in this
The Most Powerful, Convincing, and Absorbing Drama of the Year.
ON THE SAME PROGRAM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE
IN
"WITH NEATNESS AND DISPATCH"
From The Saturday Evening Post Story by K. L. Roberts.
Real wholesome amusement—a crook play without a crime—a drama without a villian.
WOULD YOU CRACK A SAFE FOR THE GIRL YOU LOVED?
A fascinating comedy drama—entirely different from any play this popular star has ever appeared in—surprises every minute—both for the hero and the audience
Coming--"The Doctor and the Woman" From Mary Robert's Rinehart's Popular Novel "K"

makes his layout which is why he gets a good type display. We think that we would have played up the local player more strongly even at the expense of the small type bank that follows. The second bank is argument enough, and so there was room and to spare. As it is there is a little too much small type in both sections of the ad to make really good display. On the other hand, the panel work here done effectively shows a good use of rule work. There are two distinct announcements held together by the break which is something different from one play announced in two sections. And we like the restraint of the underline. It is not intrusive, and yet it is there to be seen. But we think we would have shortened those panels a little to give three lines and a better drop to the "on the same program." This would give greater emphasis to the double feature, though we can't see why anyone should want to sit through ten reels.

### Should Be Able to Spell.

Anyone who lives in Punxsutawney, Pa., and is liable to spell the name of the town correctly should be able to tackle anything, but in a recent issue of a local paper, out of three houses the Gem advertises Norma "Talmage" and the Majestic announces Mabel "Norman." The missing D is supplied by the fan, it is to be presumed. More than that the quotation "The little girl you can't forget" is spoiled in the Normand advertisement by merely quoting "little girl" instead of the entire catch phrase. It is not recorded that either house offers a prize for misspelled words, but if they did———!

### Circusing the Kaiser.

W. L. Woodin of the Keystone Opera House, Towanda, Pa., sends in a circus bill he got out for The Kaiser. "Circus bill" is what he calls it and circus bill is right. We don't know where Mr. Woodin learned how, but he doesn't have to back down before Dexter Fellows and the rest of the adjective slinging crew; not that Mr. Woodin offends in this regard, but because he has produced a piece of paper with the real circus pull. It is a sheet 11x25 and was evidently got out to drag in the surrounding towns, for the entire county is warned by name to come and see it at the Keystone or forever after lose their chance. This is the first honest-to-goodness hustle advertising we have seen for The Kaiser. It was made to be circussed. It brings in the most money when it is circussed, and yet few Exhibitors seem to have gone at it from the proper angle for the entire clean-up. What if the film does more than make good with an indifferent advertising campaign? If there is one ten-cent piece coming to you that you didn't get you have lost some money on the film. We wish we could reproduce this bill, but the yellow stock prevents. It is ideal for its purpose both in layout and copy. Mr. Woodin is "there" with the goods. This holds good for all sensational subjects, whether they are propaganda or not. You must make a fuss over them to get your money, and the more fuss you make the more money you will get, and we take it that is what you are in business for. Lately we told how S. Barret McCormick spent $4,000 and cleaned up on the Gerard film. Mr. Woodin cleaned up just as much in proportion sending this circus paper into the surrounding towns. Don't use small throwaways. They won't do. You never saw a real circus put out a 5x8 throwaway. Neither should you when you want to raise a riot. And mind you the bill is not glaringly sensational. It does not fairly drip blood. It just reads to get your interest, that's all.

### Imported Blotters.

One of the dangers of having advertising done out of town is a possible change of bill. The Third Street, Easton, Pa., had to overprint the face of the blotter recently and then print on the blotting side because their blotters were printed in New York and sent down to them and the bill for the week was changed while the programs were on the way down. Mr. Buss, by the way, has gone into the photographic division of the Signal Corps and is studying at Columbia University.

### Loud But Permissible.

Distributed matter should be carefully considered, especially stuff that is liable to come into the hands of children. Hennegan has got out an ingenious advertisement for "The Kaiser" that would be outside the pale for any picture but a strong propaganda. It is a card 2¾ by 9 inches, with the upper 3½ inches fouled over on itself. At the top the text reads, "Take off his mask and give him"; just below is a circular window showing a red "H" on the under card. The rest of the fold is a partial picture of the Kaiser matching with the lower half of the under picture. Raising the card transforms the Kaiser into the Devil and the red H now becomes the initial letter to "Heartrending and Horrible Cruelty." The idea is clever and even permissible, but we think it would have been better to have left the H out where the piece is apt to come into the hands of so many children. Even less good is the epitaph adorning the back page. Even in propaganda film not all things are permissible in the advertising matter. Someone who writes from Cincinnati, but says he is a West Virginia exhibitor, sends the novelty in.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building Chicago, Ill.

Wright and Callender Building Los Angeles, Cal.

# The Photoplaywright

Conducted by EPES WINTHROP SARGENT

## NOTICE.

**Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.**

### Camouflage.

BECAUSE the synopsis is merely the story or a story, it does not follow that the story should not be told with care. It is still more important that you stick to the story and refrain from seeking to impress the editor with your literary skill. Too many beginners, and not a few better practised writers, seem to think that if they can interest the editor in the way the story is written they can make a sale. This is an error. Most editors can tell the difference between verbiage and plot. If you have your heroine make a pie do not devote several paragraphs to telling how delicious that pie is. That will not show on the screen. You may make the editor's mouth water, but you are trying to sell him a story and not a pie, so advertise your story and not the pastry. All that will show on the screen is that the heroine makes a pie. Tell that and then go on to the next fact. Do not enlarge upon the pie or how adorable Dora looks with her cheeks flushed with the heat from the stove and an adorable dab of flour on her pert little nose. The color will not show and the star may have a beak like a parrot. Tell about the pie and then what happens to the pie, but leave out the rhapsody. This holds doubly good in the case of a comedy story. Don't try to make the editor laugh at your *words*, but at the scenes your words conjure up—and it is seldom that the two go together. Tell what will be funny and you can be as solemn as a henpecked man at the marriage of his best friend and still impress the editor, but try to write something that will be good enough to print and you'll find that it should be printed instead of filmed and that you have sent it to the wrong man. Give the editor a good plot and he will not care whether you are a literary genius or the graduate of a correspondence school. All he wants is plot, a clear, understandable plot, and the less you camouflage it with words the better. This does not mean that you should cut down to the barest mention of the facts, but that every phase should exemplify the plot rather than your cleverness of expression. Do not say that "Marie breaks Ben's heart and their engagement at the same time." Say rather that Marie breaks her engagement and add that Ben is heartbroken. The former phrase may sound smart, but the latter gives the facts in their order. You will have all you can do to get the story down plainly and attractively without trying to dress it up with smart phrasing and meaningless sentences. You can tell your story plainly and yet vividly. There is a difference between the attractive presentation of facts and an effort to be smart. You must be interesting if you would interest the editor, but interesting him in the story and not in your method of expression.

### Don't Grouch and Work.

Don't try to do creative work when you feel that the whole world is wrong. You'll probably write sour, cynical stories that no one wants, and you'll not be sufficiently cynical to be clever. You don't have to bubble over with joy in order to write good stuff, but the better you feel the better your story is apt to be unless long practice has made you proficient in doing your stunt no matter what your personal feelings. Don't ever argue that you feel too rotten to do anything else, so you'll write a story. That may work after you have been on the job a dozen years, but it never works with the beginner and it is apt to leave an after effect that is not easy to eradicate.

### Hold to Your Character.

Don't get the idea that you can make too many people interesting. If you can interest an audience in just one person, that is all you need do. If you are writing for a star, it is even more important that all the other persons and events be made a background for the star, yet writers will persist in wandering from the track and writing in a lot of side developments in which the star has no part whatever. This will not do. The audience must be presented a single question, and all of the action must contribute directly toward the answer. Side action is interesting only as it applies to the response to that question. The fact that Jim chokes John is interesting only because if he succeeds in his attempt at murder John cannot marry Jane as you want him to, not so much because you are interested in John as because Jane is, and you are interested in all that concerns Jane's happiness. It is this centralization of interest that makes a play. The lack of it spoils all chances of success. Pick out your chief character in advance and write all of your action around that character. Do not try to write three or four lines of distinct but related action and then unite them at the finish. Be clear and explicit.

### Study the Wants.

If you hear that a certain company wants stories of a certain type, study that type of story. Don't shoot in a lot of stuff you think *might* suit. Make certain that it *does* suit exactly. Not long ago we advised a writer that a certain type of story was wanted. The result was a slapstick comedy that was hardly strong enough for a reel when the demand was for a light comedy-drama in five reels. The author simply went ahead without investigation and sent in the product, still ignorant of the company's actual wants. It does not pay, as a rule, to write material to suit one particular company, but most assuredly it does not pay to send in any old idea on the off chance that it might possibly get by. You can at least select from the material at hand the types of stories best suited to the advertised needs.

### Write Ready Mades.

We know of an author who is filled with an ambition to write for a certain star, and he will not be deterred by the fact that this star has a personal author who prepares all of her scripts, generally from published novels. As the star has a marked personality and the author writes to suit this personality, it follows that the stories are not available for the use of others, and so the effort is completely wasted unless persistence is at last rewarded in the shape of a staff job. The star system makes for the special staff writer. Pray for the abolition of the star system and the use of star stories, and in the meanwhile write stories that are stories, and not merely vehicles for a certain star. The Chaplin business heads are particularly irritating in this respect. If an author queries the company he is cordially invited to send in, and then he gets his script back with the statement that all Chaplin comedies are specially written. Naturally, in view of this fact, he imagines that he has been asked to send in that any suggestions he has to offer may be appropriated. In reality the business end, through a mistaken idea of friendliness, welcomes the script, which is then turned over to the script department which gives the reply which should have been sent in the first place. It is not dishonesty, but merely a bungling policy of trying to make friends for the brand which has a decidedly reverse effect.

### Propaganda Stories.

It is useless to try the open market with propaganda material. Most of this material is written by arrangement with those interested in the propaganda; particularly with propaganda not having to do with the prosecution of the war. The outsider cannot know the particular points the propagandists wish to emphasize, and so their stores are apt to fall short. The general scheme is for the propagandists to interest some company in the making of a story. The producing company either has the story written or refers to some author whom it thinks can do the work. In either case the continuity writer confers with the society as to the exact points to be brought out and the plot is changed and revised until these points are clearly emphasized. The free lance writer stands no chance at all unless he works with strong influence at his back. This applies with double force to the war propaganda. Here the story must be carefully written and exactly suit. Merely riding your own hobby will not serve.

### Get Action.

Don't write the synopsis of a story until you have sat down and have seen it acted before your mental gaze. The ideal way to write a synopsis would be first to do the continuity and then make the synopsis from this continuity, offering the synopsis only for sale. Then you will be certain that your story can be made in action. It has happened more than once that a company has bought an interesting story only to find that the idea cannot be told in action. This has resulted in a film so stuffed with leaders that the story fails to score, and the author and not the poor judgment of the editor is blamed for the result. The mere fact that you are writing synopsis and not continuity does not release you from the need of writing material that can be worked into a continuity without trouble. You still need technique, even though you may not seem to use it.

### In Summer.

Don't get the idea that just because it is hot weather you cannot write. If you are looking for an excuse to loaf, that is as good an excuse as any, perhaps, but there is no real excuse for loafing. Write in the bath-tub or under the trees, if you will, but keep on writing, or you will find when the weather cools off again that you must do much of the work over again. Better ten minutes work once a day, every day, than a hundred minutes work once a week most weeks. Get the habit of regularity and you will find that work becomes a pleasure or, at least, is robbed of much of its drudgery. In the summer your vitality very probably will be lowered by the excessive heat, but if it gets so hot that you cannot think you would do well to see a physician. Take a couple of weeks off, if you will, but do not lay off the entire summer. You'll be all out of practice in the fall.

### Reversed Emotions.

If you only knew it, you should be obliged, sometimes, to the man who sends back your script. It might be worse if he made it.

**TECHNIQUE OF THE PHOTOPLAY**

**By EPES WINTHROP SARGENT**

**A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.**

**By Mail, Postpaid, Three Dollars**

**Published and For Sale by**

**THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.**
**Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles**

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

**IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.**

### Important Notice.

**Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.**

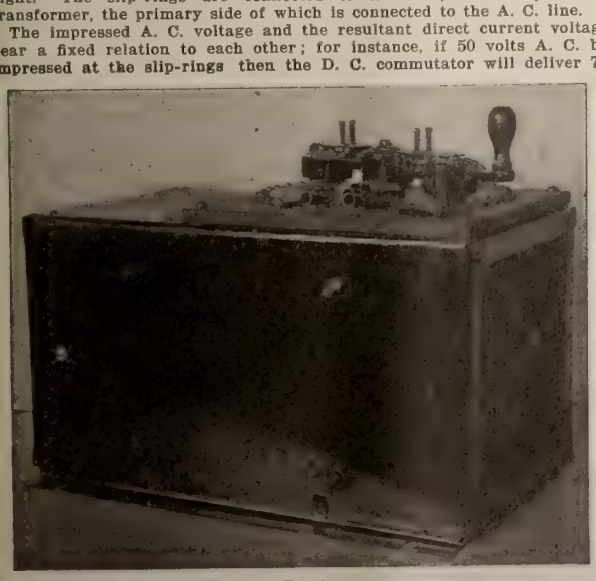
**Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.**

### The Wagner Converter.

The purpose of my visit to St. Louis was primarily to examine the Wagner Converter and set before our readers such details with regard to it and its performance as may seem desirable. The Wagner Converter is well known to the motion picture fraternity, having been on the market for four or five years. It is a compact apparatus, having a very satisfactory electrical efficiency, as has been proven by former tests published in this department at the time of my last visit to the plant.

The Wagner Company's outfit is a current rectifying device of the converter type. As between the regular motor-generator set and the converter the difference consists in the following: The motor-generator is nothing more nor less than a D. C. generator of suitable amperage capacity and voltage range driven by an alternating current motor designed to work at the line voltage and frequence of the supply circuit. The converter, on the other hand, consists of one machine only, which in general has the performance of a standard D. C. generator. It has a commutator, and the brushes on the commutator end have exactly the same function as the brushes on a D. C. generator. In addition to the commutator, however, there are two or more slip-rings mounted on the shaft on the opposite end from the commutator. These rings will be seen at the left in the illustration and the commutator at the right. The slip-rings are connected to a small, stationary A. C. transformer, the primary side of which is connected to the A. C. line.

The impressed A. C. voltage and the resultant direct current voltage bear a fixed relation to each other; for instance, if 50 volts A. C. be impressed at the slip-rings then the D. C. commutator will deliver 75



**Duplex Resistance.**

volts. If more than 75 volts D. C. is required an A. C. voltage larger than 50 volts must be impressed on the slip-rings. This is accomplished by providing the A. C. transformer with special, higher voltage taps. In other words, the machine is, by means of the transformer, which is an integral part thereof, adjustable either for the purpose of obtaining a higher direct current voltage at the lamp or to compensate for fluctuations in line voltage. This is accomplished by means of a change in tap connections in the transformer, the coils and connections of which are seen just above and to the left of the converter. The switch leading to the alternating current supply is the two-pole, single-throw switch immediately above the transformer. In addition to this switch a four-pole switch will be seen to the right of the two-pole switch just mentioned. This four-pole, double-throw switch is marked "Start" on one side, the other side is marked "Running." In order to start the converter throw the four-pole, double-throw switch into position marked "Start." Leave the switch closed in this position until converter has reached approximately normal speed, which will occur in ten to fifteen seconds. Then throw the switch into the position marked "Running." The machine will now be ready to deliver D. C. current on the commutator end. One peculiarity of the machine is that the polarity of the brushes on the D. C. side cannot be predetermined. Sometimes the top brush is positive and sometimes negative, and this makes necessary an additional two-pole, double-throw switch in order to change polarity. This switch is shown in the upper right-hand corner of the switchboard. If it should happen that the converter has picked up with wrong polarity all that is necessary is to throw the double-throw switch in the opposite position.

**50 Ampere Wagner Converter Installed at the Victoria Theater, Watertown, Mass.**

In order to obtain a steady arc it has been found essential that a certain amount of resistance be introduced between the arc and the D. C. supply. For this reason a certain amount of resistance is connected into the D. C. line. This resistance is shown in the right, lower corner, just above the converter. It is inclosed in a pressed steel, ventilated case.

In cases where two arcs are to be fed from the same converter, and where it is desired to gradually increase the brilliancy of one and decrease the brilliancy of the other a duplex resistance, or, as the Wagner Company term it, "Duplex Arc Regulator," is used. This resistance makes it possible to gradually decrease the brilliancy of the arc in use, and to gradually increase the brilliancy of the arc to be used. It is by this operation that the act of change-over is accomplished. The cutting out of resistance on one arc and cutting it in on the other is accomplished by simply moving this handle from one extreme position into the other extreme position. The arc of the idle machine is thus gradually developed to full brilliancy, and the arc of the running machine gradually extinguished.

The manufacturer claims a machine efficiency of from 70 to 75 per cent. when operating on 220 volts A. C. supply. This, however, does not include the resistance loss. The Wagner machine is mechanically well built; also the materials used in its construction are high grade. The Wagner Converter is built for single phase or polyphase current. One improvement that has recently been adopted is to make it possible to operate the arc even in case of a break down in the converter. In this case the arc will be connected directly across the leads of the A. C. transformer. In others words, the leads, which normally are connected to the commutator brushes, will be connected to the leads of the A. C. transformer which normally would be connected to the slip-rings of the converter. This arrangement is known as "Emergency A. C. Supply."

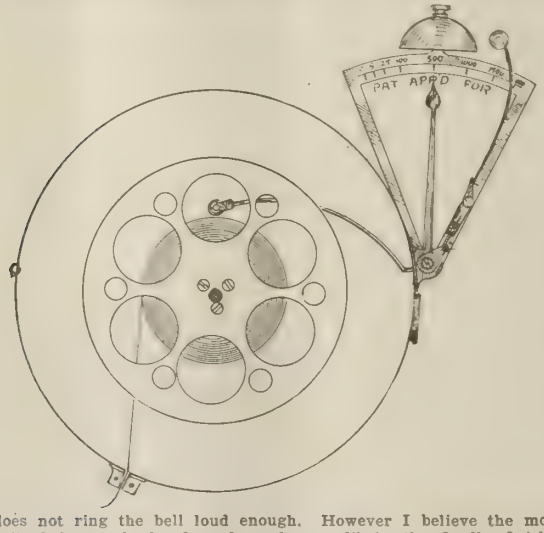
While at the Wagner plant I had the privilege of talking with Mr. J. F. Jones, of the sales department, and Mr. H. Weichsel, of the engineering department.

### Film Indicator.

The J. K. E. Company, Seattle, Washington, have submitted working model of their indicator, designed to warn the operator when to prepare his second machine for the change-over. The operation of the device is quite clearly shown in the illustration, except as to the

"trigger," which is adjustable and may be set to ring the bell at any desired distance from end of reel.

The operation is entirely mechanical and, barring possible variation caused by out-of-center reel hubs, or out-of-center film roll caused by some other agency, such as, for instance, a humped-up hub spring, ought to function with at least very reasonable accuracy. I would, however, suggest the making of the component parts, aside from the frame itself, a trifle more substantially. Of course there is nothing in the operation of the device to call for strong parts, but it seems to me the trigger part is unnecessarily light; also the coil spring is too light.




It does not ring the bell loud enough. However I believe the model submitted is mostly hand made and very likely the finally finished, ready-to-be-marketed device would not be properly subject to these criticisms. But there is one change I would by all means advise, viz.: so arrange that the roller at end of arm in magazine will run on film track. In fact the arm should, in my judgment, end in a fork, without rollers. True the arm is very light but it is nevertheless possible, with the roller not rollering, as might happen, that a scratch could result. The scale of feet would be approximate only and not even that when a large-hub (5-inch hub) reel is used. This is, however, of slight importance. A convenient catch holds the magazine arm up out of the way while treading.

Altogether, within its limitations as a mechanical device, the indicator is basically well designed. I shall be very glad to have the opinion of several practical theater operators who are using the device as soon as they have been marketed. One thing makes me particularly willing to recommend its purchase without hesitation and that is the unequivocal statement of the company, "Satisfaction guaranteed or money refunded." You cannot very well lose on that proposition. Address of company supplied if stamped post card is sent for same.

## An Odd Mixture.

L. L. Craig, Missouri Valley, Iowa, sends in the following:

> It is not often that you hear from a fellow out in the sticks who is trying to solve the light ray problem. I have spent 12 years at the crank, two of them in the Forum, of Omaha, then one of Omaha's best. Came out here at good salary, and have ample time for study and experiment. As you no doubt know there are eight different kinds of light rays, of which the visual has three distinct rays. Light rays travel by vibration, and before the eye can see them the vibrations must be 500 or more per second, which is the rate for low red. Hot iron, which looks black to the eye, gives off light rays, but their rate of vibration is too low to make them visible. I do not believe we shall ever solve the light ray problem until we have condensers and lenses which will focus all vibrations at an equal distance at one time. There came upon the market a concave screen. It was a failure because the lens used therewith was ground for a flat surface. I claim that with a lens ground for a concave surface such a screen would help solve much of the difficulty of securing a perfect sharpness of definition. (You are badly twisted, brother. The concave screen was introduced because the lenses in use WERE designed for use with just that kind of a screen, or at least were not corrected finely enough, if that is the right word, to secure sharp definition all over the flat field. But the concave screen set up other troubles which were worse than the one which it did remedy. The concave screen had little or no value except with short focal length lenses.—Ed.) And here is another theory in which I think you will bear me out, viz.: If we could filter out all the light rays but the ultra violet we would have a perfect screen illumination. The Amberlux Lens is a step in that direction. (Are you not putting that backwards? The Amberlux filters out the ultra violet, which is presumed to be injurious to the eyes. I think, from what you say further on that you must mean precisely the opposite from what you have actually said.—Ed.) In this connection let me say that inasmuch as the mercury arc rectifier tube gives off a large percentage of ultra violet rays it ought never to be installed in the projection room. The light from the tube, if allowed to flood the projection room, will in time work serious injury to the nervous system of the men therein. To sum up, we will never get the acme of result until we have a condenser or lens which will filter out all unnecessary rays and focus all rays at the same point. (Some considerable lens.—Ed.) I have perfected a process for cooling the light ray at the condenser so that when it reaches the aperture it is cool enough to allow of the film being stopped in the full power of the ray for ten minutes. Has such a thing any commercial value?

I have given this letter space as a somewhat queer mixture of fact and impossible ideas. I am not very well up in the various light ray vibrations, but broadly what the brother says on that subject is true, but its utilization in projection is quite another matter. The "focusing of different rays at different distances from the lens," of which he speaks, is nothing more or less than chromatic aberration, and lenses may easily be made to correct that fault. The trouble is that such lenses are too high in price to use for condensers until such time as condenser breakage can be entirely eliminated. That is what puts the quietus on this particular thing. The question of rectifier tube rays being injurious to health is a serious one indeed, though it has no bearing as applies to actual use of the instrument, but merely as to its location, or the suppression of its tube light, a thing this department has long insisted upon, though for other reasons than the one now set up. Paint your rectifier tube black, and *keep* it painted black, is and always has been my advice if the instrument is in the projection room. As to the ray-cooling process that is easily done, but to date all processes have either been too cumbersome or too wasteful in light absorption. If you have something really practical from all view points it should have commercial value.

## Maryland Law.

Recently a law proposing to govern the licensing of projectionists was introduced in the Maryland legislature. The act as originally presented held a clause requiring on the examining board "one master electrician to represent the building inspector's office of Baltimore City." This the exhibitors insisted be changed to read, "One exhibitor duly licensed to operate motion picture machines." This may be all very well, but it looks a bit queer to find exhibitors insisting on representation on a board of this kind. It is quite possible they have in mind the preventing of licensing of any but high grade projectionists who are expert in their business, but there will be those inclined to question that proposition. The projectionists, through their representative, G. Howard Kingston, opposed this change, but conceded it when it was agreed that instead of designating another member of the board as "one licensed moving picture machine operator" it be, "one moving picture machine operator, a member of the moving picture operators union." Now I know I shall not be at all popular when I say I am opposed to that also. I do not think it is right or proper to incorporate into law the proposition that a board member shall belong to any specified body. In my opinion the whole thing, as applies to both projectionist and exhibitor members of the examining board, is wrong, both in principle and in practice. I do not blame the projectionists for insisting on the insertion of this clause when they found the exhibitors insisted that they themselves be represented on the board, but I do object to the whole proceeding as tending to in a measure defeat the very purpose for which such a board is formed. Members of the examining board are state officers, and as such cannot, without prostitution of their office, interest themselves in but one thing, viz.: The qualification of candidates for license to project motion pictures. If this is all that they have in view then why are Maryland exhibitors and projectionists so very anxious about having representation on the examining board? Personally, I strongly suspect the exhibitor wants to get just as many men licensed as is possible without too much fussing about competency, while the projectionists want to limit license, and maybe temper the wind to the shorn lamb to some extent in some instances. The exhibitors tried to get the proposed age limit of 21 years reduced to 18, but in that they failed. The original draft proposed that applicants for license should have at least one year of experience under a licensed operator, or two years' experience operating a moving picture machine. This was cut to "six months experience operating a moving picture machine," which is, if the exhibitors secured the change, as I understand they did, an example of a man handing himself a vigorous slap on his own face. This by reason of the fact that, while the inexperienced projectionist works injury to the whole industry, he injures the exhibitor more than any other one individual. There has always been more or less trouble between Maryland projectionists and exhibitors over the examining board make-up. In my humble opinion this is something worse than a lot of energy wasted. I believe the projectionists will be willing to keep hands off the make-up of the board if the exhibitors will do likewise, and that both would be gainers if this were done.

## Take-Up Trouble.

Edward Rosen, Frankfort, Maine, has trouble with his take-up, which he describes as follows:

> Am an interested reader of the department, and have obtained much valuable information therefrom. From your descriptions of theaters I find that although I am now operating in a small town still our equipment is not so far behind the times, though we are constantly trying to improve. Have a Power's Six, which has been working very nicely, but all of a sudden when machine is in operation the crank will go around two, three or maybe four times alright, then once or twice it will go very hard, varying that way. It runs alright without the film, or with the film allowed to drop free upon the floor. Why should it be different when lower reel is in action?

That is rather hard to say. When it is running hard test the film between the lower sprocket and the fire-valve of the lower magazine. It is pulled very tight—much tighter than when machine runs easy—

then the trouble is in the take-up tension or in the take-up belt. Maybe for some reason the belt slips freely on the small pulley in all but one section of its length. If that is it, then tighten your belt and adjust your take-up friction, which is too tight. If it is not in the belt then examine the take-up tension very carefully, taking it apart. Also take its spindle out and examine it. The trouble lies in the take-up, and, knowing this, a little ingenuity in testing the various points involved (belt, spindle, and friction) should locate it.

### Suggests New Form of Handbook.

B. A. Aughinbaugh, Mingo, Ohio, arises to remark:

"Fools rush in where angels fear to tread," says the poet, so I am constrained to once more obtrude myself upon your notice. Your masterpiece, "Motion Picture Handbook," makes me feel that if you were to publish another book, or even a pamphlet or series of articles in the projection department entitled "Projection Troubles and How to Correct Them" it would find instant favor. You will doubtless remark: Well, what is my Handbook for anyhow? Allow me to explain. Let us suppose a projectionist notes a floating, up-and-down motion in his picture. The first question is, "Where shall I look for the seat of this particular trouble?" The answer is doubtless contained in the Handbook, but it takes considerable search to find it. If there were a heading, "Up and Down Motion of Picture on the Screen," followed by the various possible causes all this searching would be eliminated. Might say this idea occurred to me after reading Henry Ford's Manual for his automobile. For example, the Manual has one heading, "A Knock in Engine." He then describes the various kinds, and tells how to distinguish them from each other; also he sets forth the means for correction. The whole psychology of the matter is this: We note the *result* of mechanical troubles before we note the troubles themselves, hence the trouble results should form the headings of a book rather than the troubles themselves. This fact is proven by the number of times you have yourself been obliged to refer owners of your Handbook to certain passages therein. Get a Ford Manual and examine its make-up. Does it not help the novice to correct or to find troubles quickly? I am having this floating, up-and-down motion in one of our American Standards (this machine, too, just came back from the factory, where it was put into supposedly first class condition), and I'll be hanged if I can adjust it out, or find the answer in the Handbook, which I have come to regard as my Projection Bible.

I have long realized and recognized the value of the form of instruction book you describe, yet I deliberately chose the form I use in the Handbook. Why? Well, for the simple reason that I want the men who have charge of the projection rooms to have REAL, GENUINE KNOWLEDGE. If you had such a convenient trouble finder, Friend Aughinbaugh, you doubtless would use it wisely and well, but how many would do that? How many thousands of projectionists would place reliance in the aid of such a book, when in trouble, *instead of equipping themselves with real* KNOWLEDGE. I regard such a book, as applied to projection, as the equivalent of what you, I think, call "cribbing" in examinations. I want the projectionist to have comprehensive knowledge of his business, and that he cannot and will not get without *study*. The man who owns a handbook and studies it as he ought to study it won't have to search very much when he gets into trouble, because he will have the necessary knowledge stored up in his mind where it should be. I am not so much concerned about the "novice" nowadays. If the novice will serve a competent apprenticeship, as he should, he won't be a novice when he takes charge of projectors. And right there lies the big trouble. For some inexplicable reason men imagine they can jump in, spend a week or two in a projection room, and, presto, they are projectionists. It can't be done. If the Ford owner, through lack of knowledge, ruins or injures his car, it is his car, he is the loser, and it is his privilege to raise merry hallelujah with his own property if he sees fit. But neither the films or the machinery ordinarily belong to the projectionist, and that is very different; also he can do large damage to the screen result if he lacks knowledge, and that works injury to all concerned. For these reasons, genuine knowledge is necessary to the projectionist. As to the trouble in your Standard projector the answer is to be found in General Machine Instructions in the Handbook, but it is scattered through several instructions. No man could tell you what is the trouble without knowing just what sort of jump it is. It may be due to dirt on face of intermittent sprocket, improperly adjusted tension springs, intermittent sprocket itself not true (rare these later days), intermittent sprocket shaft sprung (almost impossible with Standard), worn intermittent shaft bushings, excessive wear or loose adjustment of intermittent movement, worn intermittent sprocket, old films or films with inaccurate perforations.

Please do not imagine I am taking a swipe at you, Friend Aughinbaugh. Your case is exceptional, you being a school principal and interested in projection for the school benefit only. Yours is a separate field from the regular theatrical work, and one demanding quite different treatment, but in my position it is very hard to differentiate.

### All Wrong—But Right.

H. H. Burg, secretary-treasurer Tacoma Theater Managers' Association, has this to say concerning an article in May 4 issue:

Concerning your "apologies, the Man Is Right," page 493, May 4 issue, you are all wrong! Punches are bad. Indicators get out of order. There is one way to detect the change-over time which never fails, provided the projectionist be not reading a paper or talking to a visitor, viz.: Split a long subtitle, leaving at least three feet of it on end of reel, and attaching the rest to next reel. The first reel can be faded into subtitle of the second reel without the audience knowing the change is being made. The subtitle at the reel end to be the change sign, of course.

No Friend Burg, I am NOT "all wrong"; also I am not wrong at all. If you will examine the back numbers of this department you will find that I have advocated the plan you suggest as excellent in cases where it can be used. But it has its faults, also they are serious ones. You say it will work "unless," and the very fact that there is an "unless" constitutes one weakness. Of course, if projectionists are careless an indicator most likely will get out of order. But that is precisely one of the things the projectionist is in your operating room for, viz.: To keep things in order, and if he is too shiftless or careless to do it I would respectfully suggest that he first be reported to the Tacoma union, and then, if the fault continue, that he be fired bodily. If he is so careless that he won't keep a simple indicator in order I think you will agree that he is just the one who will very likely be "reading a paper or talking to a visitor." Also, I might remark that you yourself are open to just criticism if you allow visitors in your projection room while the show is on. Your subtitle splitting has serious faults, to wit: (a) It requires the disarrangement of reels when received from the exchange and the return of them to former state when they leave the theater—something of a task if it be a seven or eight-reel feature. In this connection it is useless to say the producer should arrange the subtitles as suggested. This department expended a lot of energy trying to get them to do that very thing some time ago, but without success. Two or three of them promised, but that was all. They later made excuse that they could not get their directors to incorporate suitable subtitles at proper places. (b) Long subtitles rightly situated for such a purpose are by no manner of means always to be found. (c) The subtitle fails in another important item, viz.: It does not and cannot give warning in time to light second lamp in time to get it properly burning.

Personally, I am not very enthusiastic over the indicator, but a postive-acting, simple mechanical indicator which can be arranged to give two alarms, one to light the lamp say fifty feet before change, and one at exact time of change, has advantages sufficient to justify its installation cost, and the projectionist who won't keep it in order has no place in a projection room. Please let it be understood, Neighbor Burg, that this little discussion is all in the best of feeling. I was glad to have your views. It is by discussion that we advance. As long as we sit tight like a lot of supposed-to-be wise owls and hug our own views to our breast we won't get ahead very fast. And so it is with discussions of this sort. It makes us *think*. As soon a I read your letter I dug up that May 4 issue; I then marshaled my facts on both sides, with result that I find my views are or seem to be correct, viz.: Either an incorporated-in-the-negative change over sign (which it seems utterly hopeless to get producers to do) or some form of indicator.

### High Class Work.

Charles E. Bowthy, with the "Italian Battle Front" picture, writes:

Dear Mr. Richardson: I want to tell you of some high class work I saw in Des Moines, Waterloo, and Dubuque, all Iowa cities. The best projection I have ever viewed, and I have been pretty well all over the country in the past four years, was in these cities. In the Garden theater, Des Moines, the screen result was very high class, and it remained so through the entire show. In Waterloo, I visited the Crystal, Plaza, and Palace theaters. In all my experience I have not seen a better screen result than that at the Palace. I did not meet the projectionist, as I was told the union assessed a fine of fifty dollars (presumably on the projectionist in charge.—Ed.) if anyone was caught in the projection room. If you ever get near Waterloo, Iowa, drop in at the Palace. The projectionists at the other houses certainly are clean-cut men who are delivering the goods. I met the man at the Plaza. I saw some coloring put on at the Palace. It was very good indeed. How is it done?

Um, Brother Bowthy, why don't you send in a few details? You say the work was very fine, but do not detail its points of excellence. But anyhow I am glad to know the men in these theaters are doing good work. As to the coloring, why you have not described it sufficiently to enable me to say how it is done. It is possible to work color effects in a very limited way by the use of carefully selected colored glass held in the light ray, but nine times in ten where this is attempted it is over-done, the effect leaving very much to be desired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# Music for the Picture

**Conducted by GEORGE W. BEYNON.**

### Notice.

**QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.**

## Proper Presentation of Pictures Musically.
## Orchestral Balance.

THE wise exhibitor sees the handwriting upon the wall and is increasing the number of men in his orchestra. He sees the tendency towards a large ensemble and notes the wonderful possibilities to be derived from a big body of musicians. In the first place it is good showmanship, as it gives his theater a distinction that will be sure to draw a better class of patrons to his box-office. This patronage takes up of the slack in his expense line, and though his overhead has been increased he will not feel it appreciably. A poor orchestra of any size is the most expensive adjunct to his business.

When an orchestra is to be augmented, or a larger one installed, there always comes the vexing question of instrumentation. What shall the orchestra consist of? How many violins should be used? How many string and wood-wind will be necessary to balance the brass section or vice versa? Is a harp needed or can a piano be used instead of second violins and violas?

There has always obtained a sort of general rule as to what constitutes an orchestra of a particular size. This rule has been followed more or less as a matter of course without any serious thought being given to the results. As a consequence, if an exhibitor desires a ten-piece orchestra he tells his leader to get him one, and the leader secures a collection of men playing the following instruments: Piano, cello, bass, flute, clarinet, cornet, trombone, drums and another violin beside his own. This really is a vaudeville orchestra completely top-heavy in the brass section and totally unsuited to properly play pictures.

It has never been thoroughly understood why American vaudeville houses adopted this combination because of the many points against it from the musical standpoint. It is entirely overbalanced, the string section being almost worthless when the brass is playing, while the wood-wind portion, as represented by the flute and clarinet, sounds peculiarly out of place. When the drums have a forte passage the entire orchestra is lost in the rumble of sound.

At first the performing artists tried to use music arranged for a concert orchestra, but had to give up the idea because of the conspicuous "holes" in the orchestration. It meant that all acts desiring even a respectable accompaniment were forced to have their music specially arranged. It became the reason for "Shoo-fly" music, and one of the longest strides backward that music in America has ever taken. English and foreign artists laughed at us and then swore lustily. In spite of all criticism this combination of musicians became permanent in the variety theaters throughout the country and are still with us, much to our shame.

Orchestras of this make-up are to be found in many picture theaters and are worthless as an agency for picture portrayal. Many expedients are resorted to in order that the music will be at least bearable. Frequently the leader will "mute" his cornet and trombone to obtain a soft effect, but this becomes monotonous in time. Cello solos are introduced and are found effective, but if overdone, lose their variety value. If your orchestra be overbalanced no amount of ingenuity will cover up the fault.

In our opinion a ten-piece orchestra should be made up entirely of strings and wood-wind, with the trap drums for an occasional effect. A combination consisting of two violins, second violin, viola, cello, bass, flute, two clarinets and drums would be ideal for a thousand-seat house; a piano to be used to give tonal color and relieve the orchestra. The second violin player could double without the necessity of employing an extra man. Of course each player would have to be an expert on his instrument, because he could not depend upon the piano to cover up his sins of omission or commission. The music would be most soothing and yet would be able to rise to any occasion requiring volume. The use of the harmonium with the instrumentation would be excellent, as it could well take the place of the brass without introducing its blariness.

People have gotten beyond the point where noise will suffice their musical needs. They call for better music, more artistic rendition and more intelligent selection. They do not want to be entertained, as some leaders seem to think, by the music, for their purpose in coming is to see the picture presented in the best possible way. It is the business of the orchestra to accompany the feature, not play away from it by giving a concert. Therefore, the smoother the quality of tone the sweeter the playing, and the fewer the breaks in the music the greater will be the satisfaction of the audience.

For the inroads made by the organ in picture playing, the orchestras have nobody to blame but themselves. Musicians have been looking for jobs, and when employed they have ceased to thing about improving their position. They take it for granted that because the combination is the same as they have been accustomed to lead that it fits the situation. They never consider the acoustic properties of the theater; they never think of beautifying their surroundings; they let their lights shine in the faces of the people, and as for seeking a better solution of their instrumentation problems, that never occurs to them.

Orchestral balance is not always possible, even in a careful selection of instruments. Sometimes, because of acoustic propensities, it may be necessary to "hide" the orchestra, allowing the sound to come through a curtain. Again, it may be necessary to change the positions of certain men or shift the whole orchestra to obtain the best results. The exhibitor depends on his orchestral leader to give him the best possible music with what he is given in the way of an orchestra. The first thing the leader must get is balance, and the way he gets it matters little. Change your men, change your instrument, change your position, change your seating arrangement, but get perfect tonal balance.

The contention may be raised that by dispensing with the brass in a small combination, the playing of the pictorial will suffer. It is a mistaken idea that it takes brass instruments to make a march sound well. Naturally a march will sound better with all brass as in a band, but we have heard a seven-piece orchestra "put over" marches with all the vigor and swing of a vaudeville combination and with a better balance. Brass instruments should not be added to any orchestra until the number of men playing have reached fourteen. When we speak of brass we do not include in this classification French horns which are really of the wood-wind family in their tonal relation.

The lack of balance in almost every case is found among the small orchestras, but once in a while we come across this fault in symphony aggregations The habit which we have fallen into of dropping the viola and second violin parts, using the piano instead, is probably to blame for the scarcity of "filling" to be found in some symphony; orchestras. The tonal quality of the piano prohibits its use in a large orchestra if proper balance be desired. The piano is not originally an orchestral instrument, but its wide range and facile execution has made it the stand-bye of the American orchestra. In small combinations it is frequently necessary, and when played artistically, becomes a wonderful orchestral aid, but it is not needed in large orchestras and only tends to spoil the beauty of tone.

No set rules can be laid down for orchestral balance. Much depends upon the size of the orchestra, acoustics must be considered, individual playing enters into the problem, and instrumentation plays a large part, but after all, it lies with the leader to judge whether his orchestra is balanced rightly. Tests should be made from all parts of the theater, listening to the playing of a variety of numbers. If a leader will take up this problem conscientiously and solve it, his gratification will be the fact that it will remain a credit to himself and a box-office asset to the theater.

## Music At the Rivoli.

*With neatness and despatch* and *perfect artistry.* These two trite sayings sum up the fine show presented at the Rivoli, during the week of June 9. The full two hours were knit together with a continuity that is seldom found in motion picture presentation. The costuming and "sets" used for the singers were in strict keeping with the songs' interpretations, while the lighting upheld the usual high standard of the Rivoli in this respect.

Erno Rapee conducted the overture, "The Merry Wives of Windsor," by Nicolai, with a little different interpretation than is usually given to this well known number. His work is constantly improving and his results are becoming more clearly defined. He is gaining a broader sweep in the use of his baton, coupled with a more definite beat that will eventually stamp him as one of our best conductors in pictures.

This overture was produced in 1849, about a month before the composer's death, and the opera to which it belongs still holds the stage. Founded upon Shakespeare's play of the same name, it is a delightful musical setting of that rollicking comedy, and there is much charming melody and clever orchestration in it.

The Scenic, showing "Mexico Today," was beautifully fitted by the use of La Feria Suite, by Lacombe. This was indeed a happy selection, inasmuch as the first two numbers were all that was required to play the entire reel, besides being admirably suited to the picture.

Miss Gladys Rice sang "Mighty Lak' a Rose," a little negro melody by Nevin. "Suwanee River," played by the organ, served as a prelude to this song, and immediately established the coming atmosphere. As the curtains swung back there was disclosed a "set" representing a hut, bare of furniture, save a cradle, which was rocked to and fro by the singer dressed in the costume of the Civil War times. The orchestra accompanied the singer unconducted, with no lights showing in the stands. The idea was splendid, but the accompaniment was poor. It is sufficiently difficult to follow a singer under the best of conditions, so why handicap both orchestra and vocalist by dropping the director. His presence would not have been conspicuous, the effect would have remained and a smooth performance insured.

The music for the pictorial was well chosen, and especially so when

the pictures of the Marines were shown. The spotlight effect upon the flags hung a few feet in front of the proscenium arch was stirringly patriotic. It made one's blood tinkle with the love of country.

Following this the orchestra struck up "Over There," dying away as the curtains were drawn aside, showing us an old man seated in a chair by the window where the light streamed in upon his spectacled and blind eyes. Seated by him is a girl who does his seeing with the glowing eyes of devoted affection. Marching is heard in the distance and Greek Evans (for it is he) sings "The Americans Come." This song is strongly reminiscent of "The Veteran's Song" which held all England in the time of the Boer War. It has a martial swing and is intensely descriptive of the fulfillment of the hope that the Americans will come to turn the tide of battle.

Never have we been so favorably impressed with Mr. Evan's voice. It showed a richness that we hardly thought possible, while his top tones rang out with the clearness of a bell. The song suited him admirably.

The feature was "Hit-the-Trail Holliday," a comedy by George Cohan. It was well fitted though it required nothing but the lightest treatment. The opening showing Rome, Egypt, London and New York had special excerpts to indicate the atmosphere, which we considered *par excellence*. This little touch evinced the careful thought given to details that has made the Rialto-Rivoli shows what they are and which must be followed by every theater in the country eventually, if they present pictures properly.

## Music At the Symphony.

The long-delayed opening of the Symphony theater occurred on June 14, when a private showing was given to warm the house. This home of the motion picture should be a big success. It is well laid out with every possible appointment for the convenience of its patrons. There are no posts to obstruct the view and the balcony arrangement is ideal and different.

Naturally the first performance is a bit ragged and we will not criticize it in the usual way. After the musicians have had a chance to acclimate themselves to picture playing there will be no question as to merit. The Symphony orchestra is composed of fifty musicians of more than ordinary calibre, conducted by Carlo Ronchi and his assistant, Enrico Leide. These leaders are excellent musicians and should give a good account of themselves when they have had a little experience in picture fitting.

The overture, which consisted of excerpts from "La Boheme," was rendered with true traditional interpretation, and though a little long for a picture show, was duly appreciated by the large audience. Mr. Ronchi certainly knows his "Boheme," and from this first taste of Italian opera we can expect some fine examples in the future.

The "Dance of the Hours," from the opera "La Gioconda," by eight ballet dancers and Mlle. Clara Tosca, was the finest thing we have seen outside of grand opera, and even there it has not been excelled in artistry. Some years ago you will probably remember it as it was put on at the Hippodrome, of New York. You will remember the furore it occasioned. To our mind this little divertissement shown at the Symphony is far and beyond it, in point of all-around excellence. Mlle. Clara Tosca compares favorably with the celebrities of the Terpsichorean art, and her miniature ballet ably supports her. This one number should be seen by every music lover who can get into the theater, and our opinion is that it will hold the boards for some time. At least we hope so.

The next best thing on the programme was the first number, called a Patriotic Tableau, and showing the village of Chateau-Thiery as it was being sacked and burnt by the horrible Hun. The music for this was wonderfully effective, and the lighting effects and fire scenes made the village seem intensely real. This was followed by good-looking young ladies appearing enwrapped in flags, representing the Allied nations. During this part of the tableau the orchestra played the National airs of each nation, and played them from beginning to end. This made the posing very long and slowed up the performance. A strain of each would have given the number more snap and is always good showmanship in the presenting of incidental numbers in the picture business.

A Mutt and Jeff comedy was shown and the organ played it. This is bad picture presentation musically. The organ is not suited to follow comedy matter. It spoils the fun and cannot give the necessary grotesqueness to convey the spirit of burlesque to the auditors. The organists at the Symphony are Harold Smith, formerly of the Broadway, and Mr. Cooper, who is also well known about town. Here we have a duo of tremendous possibilities. They are both long experienced artists in picture playing and one can rest assured that the organ portion of the programmes will be right up to the highest standards.

The feature was "The Unchastened Woman," featuring Grace Valentine. The picture does not give wide scope for musical setting, but the music used was satisfactory. The picture deals with a psychological subject with little physical action and, musically must have been a hard nut to crack for the first attempt at picture fitting in this new theater.

Altogether, the music was very good and great are our expectations. This theater is featuring its music, which is the right idea. It has the orchestra capable of doing big things. It has the conductors known for their musicianly ability, ably assisted by excellent organists. All it needs is time and experience to build up a name for picture settings that will set yet another high mark of perfection.

## Musical Suggestion Synopsis.

CITY OF DIM FACES (Paramount—Five Reels)—Theme—Andante. Suggest "A Japanese Sunset"—Deppen, of "Japanese Reverie"—Bartlett. This is a Chinese picture and of course the Chinese atmosphere must be held throughout. Chinese music is very limited, and a judicious use of the *traps* will aid materially in conveying the necessary effects. We would suggest that the opera "Iris," by Mascagni, be used, if possible, as it has wonderful dramatic possibilities. The following list may be helpful to the leader in selecting for this picture:

Hop Sing—Chinese Fantasie.....Katzenstein
Sultan's Guard—Patrol .....Gro
Chinese Wedding Procession—March.....Hosmer
In a Chinese Tea-Room—Andante.....Langey
Lady Picking Mulberries—An Episode.....Kelley
Sunset Land—Moderato .....Kawelo
Oriental Nights—Valse .....Grant
Chinese Highbinder Patrol.....Johnson
First Born—Chinese Serenade.....Johnson
Chinese Serenade .....Puerner
Ching
Chinese Patrol .....Puerner

Cue sheets can be obtained from the Paramount exchange.

ELEVENTH COMMANDMENT, THE (Advanced Motion Picture Co.—Six Reels)—Theme—Andante. Suggest "Elysium"—Speaks, "Peacefulness"—Borch, or "Extase"—Ganne.

"Extase"—Ganne.

The character of this picture is a modern drama of the tense variety. You will need rather classic stuff for this feature of the heavier nature. A good effect can be made by carefully selecting quiet numbers to fit the scenes where the heroine is shown, and where you are not playing her theme. Long selections will fit till you reach the fifth reel, when you will require a misterioso, followed by a dramatic agitato, a dramatic andante, a dramatic tension and an agitato. Close then with the theme. Cue sheets can be obtained from the producers.

KAISER'S SHADOW, THE (Paramount—Five Reels)—Theme—Unnecessary.

This is a picture filled with dramatic events of the time of war. You will need agitatos, a few misteriosos, and a furioso. There is a good opportunity to use the Marseillaise Hymn, and you may be tempted to incorporate the Star Spangled Banner in the fourth reel. Do not use our national anthem, but select some other well known American patriotic air. The scenes are laid in Berlin and an American city. Cue sheets can be obtained from the Paramount exchange.

LAST REBEL, THE (Triangle—Five Reels)—Theme—Andante Semplice and Southern. Suggest "Pleading"—Wood, "Southern Reverie"—Bendix, or "Ponderings"—Langey.

This feature is divided into two parts, one portion showing a story during the Civil War times, and the other enacted fifty years later. The atmosphere of both is Southern, yet a distinction should be made in the music transition to strongly emphasize the different periods. Open with old Southern melodies, getting in suitable numbers to fit the darky characters. The music of the later period should be chosen after careful research work. There is much pathos in the feature, and you should note the fight with the band of thugs and the attempted drowning of the heroine. No cue sheets are available for this picture, so it would be well to get a pre-viewing if possible. It deserves a good musical setting.

MADAME SPHINX (Triangle—Five Reels)—Theme—Andantino. Suggest "Premier D'Amour"—Benoist, "Enchanted Hour"—Mouton, or "Serenade"—Jeffery.

This is a mystery story wound about the murder of the guardian of the heroine. Open with the first movement of the Unfinished Symphony which will carry the action nicely to the end of the first reel. You will then need some dramatic tension stuff, misteriosos and agitatos. Note the big fight in the Apache den which lasts for almost five minutes. A long hurry will fit this. Close with the second movement of the unfinished. Cue sheets have been discontinued by the Triangle Film Co.

ONLY ROAD, THE (Metro—Five Reels)—Theme—Moderato and Spanish. Suggest "Serenata"—Crespi, "Serenade"—Tarenghi, or "La Paloma."

Here is your chance to get some Spanish atmosphere into your setting. The action takes place on the Mexican Border and is intensely dramatic. You will need some misteriosos, agitatos, dramatic tensions, and so forth, but try to select your incidental concert numbers with a view to their Spanish flavor. Cue sheets can be obtained from the Metro exchange.

SOCIAL QUICKSANDS (Metro—Five Reels—Theme—Allegretto. Suggest "Impish Elves"—Borch, "In the Shadows"—Finck, or "Mussdora"—Leigh.

This is a comedy drama enacted in society of wealth and position. Light and trippy music will be needed almost entirely. A few two-steps, one fag, and some light waltzes. Note the piano solo towards the end of the third reel. Cue sheets can be obtained from the Metro exchange.

STOLEN ORDERS (Brady Production Co.—Eight Reels)—Theme for Miss Gordon—Andante. Suggest "Andante"—Mendelsohn, "Wedding Morn"—Luscomb, or "Meditation"—Leigh.

Melodramatic music in large quantities will be needed for this feature. It is a war picture, the action taking place in America. When the balloon is chased by the aeroplane don't use a galop, but select a number with sweeping string effects and vivace in tempo. Note the fight between the hero and the German diplomat. Be careful to refrain from using too much obvious German music. Cue sheets can be obtained from the World Film exchange.

**You may not be able to fight, but you can save and buy War Savings Stamps.**

# Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

### Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

### Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Another Interesting Letter from France.

HERE is one of the most interesting letters that has reached this department from one of the boys who is turning the camera crank for Uncle Sam over there. The letter is from Sergeant Harry Thorpe to Lieut. Victor Fleming, both of whom were formerly the men behind the camera with Douglas Fairbanks, but lately of the Photographic Division of the Signal Corps.

Dear Pal: I haven't written you for some little time, but the hardest thing to do in this country, I find, is to write letters, even when one has the time you never have the inclination. I have sat around by the hour and have tried to bring myself to write, but when you are so far from home you just think what's the use.

It is raining again today, I said AGAIN, where I have been for the last two weeks it rains most all the time, though it does break at times during the day for a few hours, and then I go out and do some work.

It is beautiful section of France, and as the eats are good and I get fairly good quarters I do not mind the rain so very much, but oftentimes it is raining when something big is going on, and then I am out of luck, although it has to be pretty bad to keep us from shooting. You'll say so if you get a chance to see some of them in the States.

I am the first one of the bunch to get a promotion, am a Sergeant in the U. S. Army. Now, what do you think of that? Am also the first one to get into the field and into the first line trenches. Oh! yes! I have been UP THERE and heard the big ones whistle and the little ones, too; but the prettiest sight is to see the shrapnel and high explosive break around and in the midst of a covey of planes from two to three thousand feet up in the blue.

I will send you a picture of myself in the outfit we have to wear when up close to the front, and if you think its a cinch to work in an outfit of that sort you're all wrong. There are a million things I would like to tell you that I can't, but if you come over you will learn awfully fast. I am tickled to be out of the place you are in. I laugh when I think of you giving the dope to the boys there, knowing nothing yourself of the conditions here and what we are up against, and to say you have no conception of it is putting it mildly. I met an officer yesterday that you outfitted, remember you saying that you were going to keep it for yourself or one like it; well, for my part anyone that wants its kind can have it. He told me about the boys there, said that he had quite a chat with you, also added that you were all buck privates when he left; that, of course, was an answer to a query I put to him. I have wondered at different times if the bunch had been made colonels or major generals, and how the drilling was coming along, but there is consolation for me in the fact that maybe some of them will come over and get a chance to see what an honest-to-God war is like.

I think that I have grabbed some pretty good stuff this time out; hope so at any rate, as I expect to have to work and earn anything I may get in the service. ———— is doing the cooking at headquarters, ———— and ———— are putting on leaders, and ———— is in charge of a stock, while ———— and myself are in the field. The Honorable Mr. ———— is punching a typewriter, and damned glad of the chance to keep out of the way of the babies that whistle so.

I haven't had a line from the States as yet, don't know when I will, but it doesn't bother me any, you would be surprised how little I miss them. The U. S. A. seems like some place I visited some time or other; I have a vague recollection what it is like and that is all. I love France, and if they turn me loose after the war I will do no hurrying to get on the other side. I will probably get to the big town for a little stay before long.

Well will close now, Vic, have told you all I can for this time, will just add another line (don't come over here with the idea that you are going to get anything you don't work for and earn). Regards to all the boys.

Best regards to yourself, from your old pal,

HARRY THORPE.

P. S.—I often eat and sleep in some queer places. Day before yesterday I sat in a village blown to pieces by the Germans eating my lunch, which consisted of a can of beans and quart of champagne, some contrast, eh, Vic. I am sending Douglas a German helmet through the courtesy of the officer who I am now working under. He took it off a German who was bumped off by our men in a recent scrap. The helmet wasn't all he got in "No Man's" land, he grabbed a bunch of good negative with his M. P. camera. If you get over here you may meet him, he is 1st Lieut. E. H. Cooper of the Photographic Division, and has been mighty fine to me.

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### Recent Motion Picture Photographic Patents.

**Abstracts by E. K. Research Laboratory.**

**U. S. Patents.**

1261800. H. R. Evans.

A Two-color Motion Picture Projection Apparatus in which red and green views are simultaneously displayed before two adjacent gates, the light rays from such gates being directed by double reflection prisms to a pair of lenses to throw superimposed images upon the screen. The film is advanced to the extent of one picture space at each cycle, and consequently each picture is projected once at each gate.

1262954. F. E. Ives.

A projector for Motion Pictures in Natural Colors in which two complementary colored picture areas are arranged transversely beside each other on the film. The pictures are projected through separate paths through reflecting prisms and finally thrown in a common registering path upon the screen.

1260324. J. G. Capstaff, Assigned to E. K. Co.

A method of printing on film, coated on both sides. By using an emulsion which absorbs violet and ultra-violet light and printing only with such light none of the rays pass through one sensitive layer to injuriously affect the other.

1263355. P. Artigue.

Apparatus for Taking Motion Pictures comprising a translucent background upon which shadowgraphs are thrown from the rear and photographs taken of the shadowgraphs and the background.

1260393. E. Keen, Assigned to W. P. Dunham.

An apparatus for Producing Motion Picture Drawings or Cartoons. A set of transparent films, each bearing an element of the picture, are superposed and retained in adjusted position, the elements coalescing to form a picture, which is formed onto a negative film. The positions of different elements are then readjusted and another picture taken on a fresh area of negative film. By repeating this method motion picture pictures are produced.

1261648. P. H. Terry.

A method of Making Motion Picture Films. The stationary elements of a series of pictures are first photographed upon the film, and then a series of representations of the moving elements in successive positions are taken, the portions of the film containing the imprint of the stationary elements being masked during the photographing of the moving elements.

1260337. (See 1260338.) R. M. Craig.

A Motion Picture Film bearing sound records on one face and motion pictures on the other. The sound records consist of transverse lines composed of thin layers which are opaque to infra-red rays, but transparent to the visual projecting light. Infra-red rays are directed through the moving film toward a selenium transmitter which is connected with a "loud speaking" 'phone behind the screen. The motion picture images are transparent to infra-red rays, and do not interfere with the sound reproduction. Conversely the sound records, being transparent to the projection light, do not interfere with the exhibition of motion pictures.

1260338. (See 1260337.) R. M. Craig

A combined Motion Picture Apparatus and Sound Reproducer. A special film bears both pictures and sound records. The latter cooperate with a beam of light to operate a selenium transmitter with a "loud speaking" 'phone behind the screen.

1261272. E. W. Myers, Assigned to Masterroll Perforating Mach. Co.

An Apparatus for Synchronizing Music and Motion Pictures. An electrical switch is driven by the motion picture apparatus to flash a light to the musician at proper intervals, marks on the moving roll of music corresponding to such flashes.

1261979. T. T. Tuttle.

A Motion Picture Film, the edges of which are reinforced adjacent the perforations. The edges are softened by cement, and fabric cut on the bias is stuck to them.

1260891. F. A. Gildersleeve and W. L. Trice.

A Film Feeding Mechanism for motion picture cameras is reciprocated longitudinally of the film by means of a cam groove on the periphery of a rotary drum, while the film-gripping claws are oscillated transversely of the film by means of cams on the end faces of the drum.

(To be continued.)

# Distribution Plan for Coming Year

**Walter E. Greene Outlines How Famous Players Will Issue 208 Major Productions.**

FEATURE productions to the number of 208 will be released by the Famous Players-Lasky Corporation during the coming year, commencing September 1, aside from the short subjects. The distribution of these pictures will be handled under the supervision of Walter E. Greene, managing director in charge of this department.

The new distribution plan calls for the pictures to be circulated on the star series basis which the Famous Players-Lasky Corporation has found very successful during the season now drawing to a close. However, this system will be enlarged upon and improved to such an extent, it is declared, that every exhibitor in the United States will be able to show Artcraft and Paramount pictures without regard to size or location of his theater. The distributing facilities of the Famous Players-Lasky organization have been enlarged in keeping with its increased producing arrangements, so that this company will be able to take care of double the amount of exhibitors it is now serving.

Walter E. Greene.

The demands of the public for better productions requiring increased expenditures, it is pointed out, are being anticipated by this big organization, and with full appreciation of the necessity to keep down to a minimum the cost of the films to the exhibitor, plans are being made to increase the circulation of the product so that the multiplicity of theaters served will absorb the rising cost of productions. By this increased circulation of films the distributors will be able to obtain a return that will warrant a steady improvement in even their own high standard of quality, at the same time keeping the price within the means of all exhibitors.

"In our usual course of progress we have found it necessary to increase our output, and in the list of the new season's releases may be found box office attractions which we are confident will prove second to none in the field and of a variety sufficiently broad to suit the various tastes in all parts of the country," said Mr. Greene, in speaking of the distribution for the coming year.

"With the increased product exhibitors desiring the best pictures will have an opportunity to make the Famous Players-Lasky product the foundation of their year's program."

This policy of broad circulation of Artcraft and Paramount pictures, it is pointed out by Mr. Greene, comes at a time when they are at the height of their popularity, due to the high quality of these pictures and the drawing power of the stars as well as the tremendous national advertising and publicity campaign which has been conducted during the past year in behalf of this product.

The future advertising and exploitation plans, it is promised, include even a wider scope than those heretofore employed and will be conducted in a manner that will give exhibitors an opportunity to tie up with the drive, thus deriving direct results therefrom.

"Our plans for the coming season," said Mr. Greene, "are the most gigantic ever conceived in the world of amusements and reflect the confidence of this company in the stability of the motion picture industry as well as our faith in the motion picture exhibitors of the country. Every exhibitor who thoroughly knows the field will appreciate the importance to him of this undertaking, as it particularly gives him the choice of affiliating himself with an organization that will protect him from the changing exigencies of war times and will insure him under all conditions an adequate and dependable supply of motion pictures that will meet the critical demands of the public.

"Our service to the exhibitors will increase in proportion to the increased quality of our product and our plans for distributing same. We pledge ourselves to give every aid within our power to assist our customers in their effort effectively to present our product to the public.

"Progress-Advance, our exhibitors' weekly, will be made of greater service. Special care will be devoted to the preparation of accessories which will include on each production the widest possible assortment.

"Service is the keynote of all success, and it will be our desire to render service in this direction during the coming year that will be entirely in keeping with the general progress of the industry.

"Above all we have very keen appreciation of the good-will of the entire trade, and it will be our particular aim at all times to seek the good-will of all exhibitors of America."

## Buxbaum With Famous Players

THE Famous Players-Lasky Corporation has engaged H. H. Buxbaum to fill the important position of Special Representative to Exchanges in connection with the work of the distribution department. Mr. Buxbaum has been associated with film distribution for the past four years and is well known in this branch of the industry. With the General Film Company, four years ago, he started his motion picture activities and was later promoted to the position of controlling business manager at the New York headquarters. After three years with that concern he left to become special representative for Pathe in its distribution department. Prior to his connection with the motion picture business Mr. Buxbaum performed some notable work with the Harriman Bank, one of his ideas being the use of armored motor cars for collections and the delivery of currency, safeguarding the clients of the bank who hitherto had used their own messengers.

H. H. Buxbaum.

Shortly after his engagement by the Famous Players-Lasky organization Mr. Buxbaum left for the Cleveland exchange of that company, where he will begin his activities in behalf of Paramount and Artcraft Pictures. Mr. Buxbaum is the third special representative recently appointed by Famous Players-Lasky to enhance the co-operation between the home office in New York and its exchanges throughout the country and to assist exchange men in solving problems with which they are confronted daily. The two other special representatives are J. W. Allen, formerly manager of the San Francisco branch, and C. Lang Cobb, formerly at the New York headquarters in charge of short subjects.

### ELECTRICAL WIZARDS TO SEE "A DOG'S LIFE."

Through the courtesy of the First National Exchange of New York Charlie Chaplin in "A Dog's Life" will be the feature amusement event of the annual meeting of the executives of the General Electric Company, which takes place the week of July 1 at Camp Edison, Association Island, Thousand Islands, New York.

### SHERRY TO MAKE AN ANNOUNCEMENT.

Owing to lack of time before going to press, it was impossible for us to include in this week's paper the initial advertising announcement of William L. Sherry, which will be made in our July 13 issue.

# *Hayakawa Names First Two Productions*

**Japanese Player Will Be Starred in "His Birthright" and "The Temple of Dusk."**

WITH two productions announced, a large staff of salesmen in the field and studio operations in Los Angeles running at top notch, the making and marketing of the Haworth Pictures Corporation's series of special productions starring Sessue Hayakawa are well under way. The distribution of the pictures is to be handled out of the exchanges of the Mutual Film Corporation.

The first two productions on the schedule are "His Birthright" and "The Temple of Dusk." The initial productions will be available for pre-release September 1. These first productions were selected by Hayakawa and his directors, William Wothington and James Young, who will alternate in directing his productions, after a thorough consideration of the best available dramatic material. The plays chosen were finally decided upon as being the most effective vehicles for Hayakawa's talents and containing dramatic elements that will appeal most strongly to the public taste at the present time.

Sessue Hayakawa.

Sessue Hayakawa, admitted by foremost dramatic critics as the greatest Japanese exponent of dramatic art, was born in Tokio in 1889. Upon completion of his education in the schools of the Mikado he came to the United States and entered the University of Chicago, where he made a thorough study of Shakespeare and translated the works of the master into Japanese. Later he returned to Japan, where he formed a company and produced the works of Shakespeare, scoring a remarkable success in the role of "Othello." When he returned to the United States he brought with him his own company—the Imperial Dramatic Company—which appeared on the Pacific Coast, and made a decided impression on critics and public alike. He was immediately importuned to enter the silent drama, and joined the Ince forces. After a year with that company he accepted an offer from the Jesse Lasky company, remaining with it for three years.

Hayakawa first appeared on the screen in "The Typhoon," which was followed by "The Wrath of the Gods," and was immediately acclaimed as one of the greatest mimes in dramatic roles since the inception of the silent drama. In "The Cheat," in which he appeared with Fannie Ward, he achieved a triumph, the critics and public uniting in the verdict that it was a remarkable piece of dramatic work. This production confirmed their opinion that he was without doubt one of the most distinguished actors of the day.

In March of this year Hayakawa formed his own producing company under the name of the Haworth Pictures Corporation, and completed arrangements with President James M. Sheldon, of Mutual Film Corporation, for the release of his productions. The actor has some very definite ideas on the production of photodrama, and will incorporate these in his productions with the same artistic thoroughness he has given to his individual dramatic work.

**Hayakawa a Disciple of Danjuro.**

"In these first productions and others which are to follow," he said a few days ago while discussing his work, "I am happy to say I will have splendid opportunity for the kind of acting which most appeals to me and, I am sure, makes the most profound impression upon the audience—the repressive, natural kind, devoid of gesticulation and heroics. Danjuro, idol of the Japanese stage, was this sort of an actor. My aim is to be like him, and if I succeed I shall feel that I have not labored in vain before the camera."

Immediately upon the formation of the Haworth Pictures Corporation, after the first production had been decided upon, Hayakawa sent several of his company to Japan, among them Kamatsu Ori, Humri Ojato and Unjo Tamara, to film scenes for the initial production. They have just returned, bringing with them about four thousand feet of film taken in Tokio and Yokahama and in the wonderfully beautiful Mt. Fujiyama region.

Marion Sais will be Hayakawa's leading woman in "His Birthright." Miss Sais gave up a contract covering a period of eight months, during which she was to play the principal role in a serial production, to become a member of the Hayakawa company. Tsuru Aoki, wife of the star, has an important role in this production. During the past four years she has appeared in a number of photodramas in which her husband has starred.

Mary Anderson is the ingenue of the company. Howard Davies, who has an important role, was a vaudeville actor before entering filmdom.

"His Birthright" is being produced under the direction of William Worthington. "The Temple of Dusk" will be under the direction of James Young.

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# *Gail Kane to Have Her Own Company*

**The First of Her Productions, Which Will Be Released Through Mutual, Is "Love's Law."**

GAIL KANE is to appear in a series of feature productions, which are to be produced by her own company. This announcement is made by the star simultaneously with an announcement from James M. Sheldon, president of the Mutual Film Corporation, of a contract for the distribution of the Kane pictures. The producing organization will be known as "Gail Kane Productions."

Miss Kane's first picture goes into work at New York studios within ten days. The story chosen is under the working title of "Love's Law." It is an original scenario by Joseph Franklin Poland, a picture author with a long list of important successes.

"Miss Kane's pictures will constitute an important addition to the schedules of the Mutual Film Corporation," remarked Mr. Sheldon. "The organization of 'Gail Kane Productions' is also a significant move in the present trend in producing activity. More and more the tendency is toward individual, specialized production rather than quantity production by large organizations handling a large number of people.

"This is of importance to the exhibitor in that the specialized one-star company can be expected to support that star to the utmost of her box office value. Productions so made can also be expected to bear more of the individuality of the star than pictures made under the usual conditions. The one-star company tends to give the star a control of the artistic aspects of the product to a degree comparable with the hold which the author or the painter has on his work.

"It will be of interest also to the scenario writers, authors and agents that there is an attractive market for vehicles specially adapted to Miss Kane's requirements."

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# *Sherry Names Exchange Managers*

**A Dozen Offices All Set for the First Releases, Announced for June 30.**

THE William L. Sherry Service has now exchanges in full operation in a dozen of the principal cities of the country and will open exchanges in other cities in time to handle its first releases, which are scheduled for June 30. Sherry exchanges thus far opened and in charge of permanent managers are as follows:

New York, 729 Seventh avenue, John S. Clark; Boston, 16 Piedmont street, Aaron Corn; Philadelphia, 1314 Vine street, George F. Wright; Chicago, 820 State street, H. F. Brink; Cleveland, 823 Prospect avenue, W. R. Liebmann; Pittsburgh, W. F. Lyon; Detroit, 63 Elizabeth street, E. H. Wells; Dallas, Charles Meade; Denver, 1753 Welton street, H. D. Cassidy; Los Angeles, 511 West Eighth street, William Alexander; Minneapolis, 1304 North Fourth street, A. A. Nelson.

An exchange has been opened at 921 Walnut street, Kansas City, but a permanent manager has not yet been selected. San Francisco, Seattle, St. Louis and Atlanta are among the cities in which offices are to be located in the next week or so.

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**SANDERS RECUPERATING FROM OPERATION.**

Rudolph Sanders, president of the Exhibitors' League of Brooklyn, who has just undergone an operation for appendicitis at the Jewish Hospital, 100th street and Fifth avenue, New York, wishes to notify his friends that he expects to be up and about in a week or two.

## Connecticut Exhibitors Organize

**At Meeting in New Haven W. E. Spragg Is Elected President—Delegates Also Are Chosen.**

At a meeting held at Mainster's Cafe, New Haven, on Wednesday, June 19, the Motion Picture Exhibitors' League of Connecticut was organized as follows:

President, W. E. Spragg, Olympia theater, New Haven; vice-president, George LeWitt, Lyceum theater, New Britain; treasurer, M. Saperstein, Hippodrome, Bridgeport, and Bristol theater, Bristol; secretary, C. J. Kazangian, Garden theater, New Haven. Executive Committee: M. A. Henue, Oak theater, Bridgeport; Joseph Cohn, Bijou theater, New Haven; A. J. Morrison, Majestic and Princess theaters, Hartford.

Delegates to National Convention: W. E. Spragg, New Haven; A. J. Morrison, Hartford; A. Hoffman, Ansonia; George LeWitt, New Britain; Mr. Saperstein, Mr. Leighton and Mr. Henue of Bridgeport. Alternates: Richard Miller, New Haven; Jesse Lund, Bridgeport; Peter Core, Bridgeport; Mr. Martin, Waterbury; Mr. Luippold, New Haven; Mr. H. Engel, Middletown; Mr. J. Cohn, New Haven.

Copley Plaza Hotel, Boston, was designated as headquarters for convention week.

The following were among those present: S. Z. Poli, New Haven; W. E. Spragg, New Haven; Moses Slepac, New Haven; Phillip Wittstein, New Haven; John Gentile, New Haven; N. P. Hesler, New Haven; James Cannon, New Haven; A. Jewel, New Haven; Mr. Luippold, New Haven; C. J. Kazangian, New Haven; S. A. DeWaltoff, Savin Rock; Jesse Lund, Bridgeport; Mr. Leighton, Bridgeport; M. A. Henue, Bridgeport; Mr. Skidmore, Bridgeport; N. C. Lund, Bridgeport; Mr. Saperstein, Bridgeport; Mr. Anger, Bridgeport; A. J. Morrison, Hartford; Mr. McMann, Hartford; Mr. Johnson, Hartford; Mr. Norton, Guilford; Mr. Hoffman, Ansonia; Mr. Shields, Derby; Mr. Coffey, Rockville; A. Nevera, Meridan; Mr. Hallowell, Meridan; Mr. O'Donnell, Middletown; H. Engel, Middletown; Mr. Grannis, Terryville; Mr. Halloby, Bristol; Mr. Salvini, Southington; Mr. Helley, Bristol; George Mack, Essex; George LeWitt, New Britain; Sam Johnson, Willimantic; Leonard Siebert, East Hampden; M. G. Culham, Shelton.

## To Make Educational Child Picture

**World Film Purchases Scenario from Mrs. Backus, an Authority on Juvenile Training.**

THAT the motion picture industry is fast becoming a favorite with educational authorities is demonstrated when the army undertook, through the screen, to instruct several medical units in France how to treat wounds and the care of patients along new lines.

Colleges and schools followed suit, and astronomy is now taught in many institutes with the aid of the motion picture. The elementary schools are about to do the same thing, and evidently it will not be far off when the millions of American school children are taught their three "R's" with pictures and stories.

World Pictures has predicted this change, and with the purpose in view has purchased from Mrs. Bertha A. Backus, of Providence, the scenario, "The Quest of the Latchstring," which will be used expressly as a lead for the little World star—Madge Evans.

Although children are the main factors in this production, it is a story suitable for adults seeking refined entertainment and is also educating for the youngster. Mrs. Backus has made a specialty of educating children for seven years, and has taught in the Willimantic school, Willimantic, Conn., which is known as the "model school," and at the State Normal School, New Britain, Conn.

Mrs. Backus lectures to various teachers' institutes and instructs them how to conduct the model class.

## Petrova Moved by Negroes' Singing

**After Getting Pledges for $23,000 in Savings Stamps She Attends Services at Colored Church.**

Atlanta, June 23.

MME. OLGA PETROVA, whose appeals at the Forsyth theater yesterday won pledges from her hearers to buy $23,199 worth of War Savings Stamps, today realized a girlhood dream when she heard an audience of southern negroes sing their own melodies for her. When she arose to address the negroes after listening to their crooning melodies she was so touched that she wept.

Mme. Petrova was introduced to the negroes by W. Woods Shite, Sam C. Dobbs and Harry Hernance, prominent Atlantaians, as a woman who had come from a country that had for a century felt the oppression of war. Mme. Petrova sat through it looking into the upturned faces of many who, not so long ago, were slaves. They sang for her a famous negro folk song, "Down by the Riverside," with its refrain, "Ain't Goner Studay War No More." And when the star arose she spoke with earnestness and inspired appeal.

At the Forsyth yesterday Mme. Petrova was greeted by tremendous audiences. The record exceeds that of any other city she has yet visited on her tour.

## At Leading Picture Theaters

**Programs for the Week of June 23 at New York's Principal Motion Picture Houses.**

THE STRAND.—"Her Final Reckoning," a Paramount picture staring Pauline Frederick, was the main attraction at the Strand theater the week of June 23. Jules Claretie, the famous French dramatist, is the author of the stage play that furnished the plot of the picture. The production is very artistic. The sixth instalment of the Outing-Chester scenics, "Smiling" Billy Parsons in "Dad's Knockout," and the Topical Review completed the screen program. Cora Tracy was the soloist.

RIALTO.—"Tempered Steel," the fourth special production starring Mme. Petrova, and written by George Middleton, was the star feature at the Rialto. Jane Novak, Melborne MacDowell and Robert McKim are in the cast. Scenes on the Vigar Canal near the City of Mexico, a comedy and the Animated Magazine were also shown. Mlle. Madeleine D'Espiony and Sascha Fidelman were the soloists.

THE RIVOLI.—"Flying with the Marines," sensational pictures of Marine Corps aviators, headed the bill of pictorial and musical numbers. The other features were O. Henry's "Sisters of the Golden Circle," the second series of Marty McHale's "Who's Who in Baseball," and the Animated Pictorial. Tulle Lindahl, Lieut. B. C. Hilliam and Julia Beverly were the musical stars.

EIGHTY-FIRST STREET THEATER.—First half, Rhea Mitchell in "Honor's Cross," and a new number of "The Eagle's Eye." Second half, Dorothy Dalton in "The Mating of Marcella."

FORTY-FOURTH STREET THEATER.—Twelfth week of "Hearts of the World."

PARK.—Fourth week of "Sealed Orders."

BROADWAY.—"The Yanks Are Coming."

### MONTAGUE LOVE ENTERTAINS SAILORS.

On Wednesday, June 19, Dorothy Green, the screen player, arranged to have a number of vaudeville artists go to Ellis Island, in New York Harbor, where a large number of sailors of the navy are at present quartered, and give a performance. The crowd gathered at the Battery and were transported to the island on a Government submarine chaser. The screen was represented by Montague Love, a star of the World Film Company, who related a number of amusing stories.

The entertainment, which was managed by W. T. Granlund, publicity director of the Marcus Loew theaters, and Al Piantodosi, the composer of popular music, was greatly enjoyed by the audience, composed almost entirely of "Jack Tars," and every act brought forth applause.

### GARSON LEASES GRIFFITH STUDIOS.

Harry Garson, manager of Clara Kimball Young, has just completed arrangements with D. W. Griffith, whereby Miss Young will produce her pictures this winter at the Griffith studios, Hollywood. Upon completing her next picture, "Cheating Cheaters," here in New York, immediately upon her arrival in July from the West, Miss Young will return at once to California to continue operations on the Coast for the entire season.

Mr. Garson has also arranged for his own producing company, headed by Blanche Sweet, to continue work there after Miss Sweet has made "The Unpardonable Sin," by Rupert Hughes, here in New York. She will start work on the production July 1.

### THEDA BARA REPORTED ILL IN LOS ANGELES.

Word just received by the Fox Film Corporation is that Theda Bara is ill at her home in Los Angeles. Although the illness is in no way serious, it is said Miss Bara is under the care of a physician.

The same telegram stated that Miss Bara's illness would not hamper work on a play which she is producing, "The Message of the Lilies" is the tentative title, but this is to be changed.

## Canadians Disagree as to Policy

**Conditions Vary Widely in Different Provinces—Toronto Working Under Full Steam and Montreal Wants to Close for Summer.**

A FEATURE of the present summer situation in moving picture circles of the Dominion of Canada is the diversity of action among exhibitors of various cities. The attitude of the theater men of Montreal, for instance, is in direct contrast with the exhibitors of Toronto; while the exhibitors of Winnipeg seem to be following still another line of action. In Vancouver the exhibitors are more or less isolated with their views, while conditions in New Brunswick are quite unsettled because of the recent enactment of a provincial law providing for an amusement war tax.

The decision of many Montreal theater managers is to close up shop for the summer, while in Toronto every exhibitor is working full steam ahead and does not even talk of closing for any period. Probably more than a dozen large and small picture theaters of Montreal were closed temporarily or permanently during a period of two weeks. How many more will follow suit remains to be seen. In Toronto several small theaters have been reopened, and one theater, to seat 1,000 persons, is being built. Two downtown houses of prominence have just been redecorated for the summer season. Quite a number of Toronto houses are also giving special matinees regularly for children and otherwise. Several more theaters, in the central section, have reached the decision to open mornings.

In Winnipeg the Provincial Exhibitors' Association has issued a printed appeal for more patronage in order, it is declared, to maintain a high standard of shows. A few weeks ago all the theaters of any account in Winnipeg raised their evening admission prices from 20 cents to 25 cents. One or two small houses in Winnipeg have been closed, but at least one theater has been reopened after being remodeled.

In Vancouver the exhibitors recently took joint action to make an important change in policy. They had been paying the provincial war tax for seven months, but the tax bills became such a formidable item that it was resolved to call upon the patrons of the theaters to pay their own tax. Slightly higher admission prices have also been the rule in Vancouver.

**Regular Houses Unaffected by Converted Theaters.**

Another development in various cities has been the conversion of various dramatic and vaudeville theaters into moving picture houses for indefinite periods. The Grand Opera House, Toronto, for instance, has been presenting pictures for two months, and this fact has apparently not affected the patronage at regular picture theaters.

In Montreal several dramatic and vaudeville theaters have been used for the presentation of picture productions. These have been His Majesty's, Princess and Orpheum theaters. The outstanding success among Montreal theaters has been Loew's theater, it is declared.

Both Toronto and Montreal have had about eighty moving picture theaters, although Montreal has a population of some 300,000 more than Toronto. Yet Montreal theaters do not seem to be doing so well as those in Toronto. One reason for this difference, it is argued, is that no less than forty Toronto exhibitors have been advertising regularly in newspapers and others have been paying considerable attention to neighborhood advertising.

There has been an increase in the tariff on imported films, a reel tax has been announced, provincial and civic licenses have been increased, or are about to be increased, and practically every province now imposes a war tax on patrons. In spite of these assessments the picture business in Toronto and some other cities has been considered good.

Another activity that is more or less general is the selling of theaters or leases. In many cities one or more theaters have changed hands during the past few months, and there always seems to be a buyer whenever a theater is to be sold in a number of cities. This is partially due to a movement on the part of two or three large exchange companies to acquire theaters.

## Canadian Embargo Hits Theater Publicity

**Order in Council Bars Importation of Photographic Matter. Officials Refuse to Pass Posters and Other Advertising.**

FOLLOWING the passage of an order in council at Ottawa, providing an embargo on the importation of photographic matter, fruit, high-priced automobiles and other articles, the Canadian customs department refused to pass posters, printed pictures and other advertising matter accompanying moving picture releases, which were being brought into Canada from the United States. Just how the customs officials could class lithographs and printed stills as photographs is difficult to see, but this is what was done.

The Exchange Managers' Association at Toronto immediately got busy in the matter. It was declared that the exchanges and exhibitors could get along better without the posters than without the photographs.

No decision has yet been made by the government.

## Manitoba Association Appeals to Public

**Printed Declaration Asks for Better Backing of Picture Show as a Necessary Industry.**

THE Provincial Exhibitors' Association of Manitoba has made an appeal to Winnipeg citizens for increased patronage because local moving picture theaters are facing a serious crisis, it is declared. The support of the public is required, it is asserted, in order to maintain the present high standard of moving picture entertainment.

In the printed appeal, which has been widely distributed, the exhibitors tell of the manner in which the governments have been inclined to view the theaters as a luxury rather than a necessity. The declaration is made that the future existence of a number of picture theaters depends to a great extent upon the response of the public to a "genuine effort to supply a high-class product at a slight increase over the old rates. Unless the response continues—yes, unless it increases—there is no doubt but that certain moving picture theaters in this city will close their doors, either part or all the time."

The comments of several representative exhibitors are also published. Manager Davis showed where current presentations included high-salaried and prominent stars, good orchestras and music often written expressly for the one production; yet the admission price was not high. Manager W. P. Wilson, of the Lyceum theater, pointed out that it had cost just $975 to bring "My Four Years in Germany" through the Canadian customs alone. A year or two ago the duty and war tax on the same feature would have been only $270. Mr. Wilson also referred to the various dominion, provincial and civic taxes and license fees.

## Canada Decides to Alter Tax on Reels

**Proposed Flat Rate of 15 Cents a Reel a Day as Used Not Fair to Small Theaters.**

INTIMATION has been received by the Moving Picture Exhibitors' Protective Association of Ontario that the Canadian Federal Government has decided to make a change in the tax on reels. It was proposed to impose a tax of 15 cents a reel a day on all films as they were used. It was pointed out, however, that a flat rate would prove a hardship on the small theaters, where as many reels of pictures are shown regularly as in the large houses. Further, it was shown that the large theaters paid more for their pictures, and a flat rate would be a proportionately higher assessment on the rental charge for pictures for the small theaters.

The Canadian government has not yet made any public announcement regarding a change in arrangements for this tax, nor has the nature of the revision been stated to the Ontario association. Considerable correspondence has passed between representatives of the association and the government, and the object was obtained, it is declared, without the necessity of sending a delegation to Ottawa from Ontario centers.

Announcement has been made by the Ontario association that a new secretary and organizer for the organization has been appointed. The man chosen is a Mr. Scott, of the Bryant Press, Limited, Toronto. At a recent general conference of the association in Toronto M. R. Nutting, a former publisher of Montreal, was named for the office, but Mr. Nutting's appointment was not confirmed.

President Bailie, with other officers, is trying to instill more co-operative enthusiasm into the exhibitors of Ontario outside of Toronto. Mr. Bailie has been able to line up many Toronto exhibitors for the association, but he declares that the outside exhibitors "are asleep." Not long ago he sent out ninety personal letters to out-of-town exhibitors, asking for their support, and he received only three replies. The association is busy with several legislative matters, but he finds it difficult to secure the co-operation of many exhibitors.

## Kleine Starts Soldiers Letter League

**Film Distributor Inaugurates Nationwide Movement to Fortify Morale of America's Fighting Men.**

GEORGE KLEINE, who is distributing the big patriotic picture, "The Unbeliever," which is doing so much toward encouraging enlistment in the army and Marine Corps, like every other American citizen has his whole mind and energy devoted toward the success of the war and is bending every effort in the direction of the welfare of the army. Mr. Kleine is sponsor for "The Soldiers Letter League," a movement that will interest every man, woman and child in America and be a vast aid in the success of the cause for which our soldiers and sailors are fighting. Mr. Kleine said:

"The success of the battle belongs to the army of the greatest morale—the morale of the army depends upon the morale of the nation. The army and navy are but the arms and the nation is the body—the force of the blow that the arms can deliver is wholly dependent upon the strength and will power of the body. To my mind the most important factor in keeping the courage and spirits of our soldiers at the front up to the highest pitch is the letter from home. As a traveler with frequent absences from home I have known what a great stimulous it has been for the day's work to get my letter from home with all its welcome news. It has put sunshine in the cloudiest days and made great tasks seem light. So it is with almost every other man. Even wars become commonplace in the busy routine of our lives and we are apt to let days slip by between our letters to the Soldier Boys and create long lapses without realizing it. But they realize it—and there is no despair in the world like the hopeless feeling that your family and friends have forgotten you.

**Send Soldiers Cheer and Keep Troubles at Home.**

"So I am starting the Soldiers Letter League that no one will have opportunity to forget for a minute. I will have the co-operation of every moving picture theater in America. They will all have slides to be thrown on the screen at the beginning and end of every afternoon and evening performance that will arouse the spectator to his duty to write to the Soldiers and to write CHEERFUL letters—we should pack our troubles in our OWN kit bags. The soldier should have the news that is encouraging and helpful. Every little domestic thing will interest him and news about the kiddies is especially interesting. We should let him know that he is fighting for a concrete purpose and not an abstract principle. He is fighting so that his little brother will not have to do it over again. He is fighting for the protection of his mother and sister, and he is fighting for the protection of his native land—for the cause of justice and freedom. They are the cause of God—so they cannot and will not lose.

"I shall also have the co-operation of every minister, priest and rabbi in America in the success of the Soldiers Letter League. Every time their congregations are assembled they will be pledged to ask the members if they have written their letters to the boys and urge them not to overlook it—to look upon the matter as a sacred family duty.

"Requests will be forwarded to every lodge and society in existence here to make the Soldiers Letter League a part and parcel of their minutes and regular routine with the special request that they send lodge or society letters to the members of their organizations who are at the front.

"Every theater program on the most important page will bear the message of the Soldiers Letter League and I think that soon every newspaper in the land will carry the line 'write to your soldier boy to-day—cheer him and encourage him' at the head of the editorial column. In fact no avenue will be left untraveled that will lead to the success of the movement. The letter to the soldier will do more toward a quick and final victory than even the bullet or sword."

## Mastbaum Memorial Is Dedicated

**Many Leading Men in the Business Go to Eaglesville to Open Sanatorium Building.**

MEN prominent in motion picture and theatrical circles of Philadelphia, New York and other cities journeyed to Eaglesville, near Norristown, Sunday, June 23, to participate in exercises attendant upon the presentation and dedication of the Stanley V. Mastbaum Memorial Building on the grounds of the Eaglesville Sanatorium.

This building, a much needed addition to this home for persons of both sexes, was erected and will be presented to the sanatorium by the many friends of the late Stanley V. Mastbaum, the necessary arrangements having been made by the following committee: Lawrence D. Beggs, chairman; Abe L. Einstein, secretary; Abe Sablosky, John McGuirk, Frank W. Buhler, Charles Segall, Louis Sablosky and C. J. Cunningham. The Rev. Dr. Leon H. Emalah, one of the most widely known Jewish rabbis in Philadelphia, offered the opening address and the address of presentation of the building was made by Judge Patterson, of the Common Pleas Court of Philadelphia County. Chairman Lawrence D. Beggs, on behalf of the memorial committee, turned the building over to the board of officers of the sanatorium, and on their behalf Louis Gerstley received it.

## Universal to Continue War News Service

**Company Announces That Its Two Releases Will Continue to Present Army and Navy Subjects as Before.**

CORRECTING the impression which has prevailed in some quarters to the effect that official war films are to be issued through only one releasing organization, the Universal Film Manufacturing Company is emphatic in declaring that both the Universal Current Events and the Universal Animated Weekly will continue regularly to present the latest official war pictures.

Universal exchanges have been deluged with inquiries requesting confirmation of these reports. The managers of these exchanges took the matter up with the home office, with the result that the following wire was sent to every one of the branches controlled by that company.

"Any statement that Universal Current Events and Universal Animated Weekly would not contain war news absolutely untrue and represents unfair competition. You can positively assure all exhibitors using both releases that we will continue to set the pace in issuance and presentation of war subjects."

As proof of the statement contained in this wire, Carl Laemmle, president of the Universal organization, declares that according to arrangements effected by his company and the Committee on Public Information, Universal is assured of a regular weekly supply of war film.

"I have just received word from the editor of the Animated Weekly department that he had received one thousand feet of the latest war news issued by the Creel organization," said Mr. Laemmle, "and that enough footage to take care of all our requirements will be obtained regularly. Therefore, the impression that has been allowed to spread that only one company would handle subjects of this nature in the future is not only absolutely unfair to Universal but to every film company which markets news weeklies."

**Wolbert to Produce Bluebirds.**

William Wolbert, pioneer director and previous to the era of the films a stage actor of note, has been engaged by the Bluebird producers to direct Monroe Salisbury. The first production will be a French-Canadian story, "That Devil Bapteese," written by Bess Meredyth.

Wolbert comes to the Bluebird studios after three years with Vitagraph.

## Five Cent Houses Passing in Portland

**Oregon Picture Man Ascribes This Healthy Sign to Many Contributing Factors.**

ALL indications are that five cent theaters in Portland, Oregon, will soon pass out. The reason is that persons that have patronized the nickel shows are being lifted among those who like to pay 20 cents for photoplay amusement, and the business men who liked to come in and see a few reels while resting are too busy to seek this diversion.

G. T. Holtzclaw, Circle theater, the big first class five-cent family theater, has come to this conclusion, and he will undoubtedly make a change in his policy to meet the situation soon. A dearth of appropriate short subjects is another drawback to the five-cent theater at this time. Mr. Holtzclaw says his evening business is excellent, but that the matinee crowds upon which all five-cent theaters must depend are no longer the rule in Portland.

The Portland Amusement Company, controlling nickel houses in the workingmen's part of the city, is also noting the difference in the matinee business. War time conditions, leaving few persons with leisure hours, is the cause.

The Circle will undoubtedly go to 10 and 15 cents, with the longer feature show as its policy.

## Farrar Again Faces the Camera

**Popular Singer Already at Work on Three Stories at Goldwyn's Fort Lee Studios.**

NOW that Geraldine Farrar has begun work at the Goldwyn studios in Fort Lee on her first Goldwyn production it will be violating no confidence to tell of the big surprise received by Reginald Barker, the director engaged by Goldwyn to make Miss Farrar's productions.

Barker arrived last week from the Pacific Coast in a hurry, bringing with him several assistants and a portmanteau of Goldwyn manuscripts which Samuel Goldfish had telegraphed for the moment he signed the Barker contract. Before the manuscripts arrived Mr. Goldfish had left for the East and Barker alone was there to register "surprise" and "shock."

**Geraldine Farrar, Her Director, Reginald Barker, and Hugo Ballin, Goldwyn's Art Director, at Goldwyn Fort Lee Studios.**

In the first place there wasn't an operatic story.

And there wasn't a costume story.

And there wasn't a story that even faintly suggested any motion picture ever made before by the famous operatic heroine.

Instead of all these there were three manuscripts. Each story provides an unlooked for and wholly unexpected role. In each production Geraldine Farrar is called upon to do the unusual thing that no one would ever anticipate her doing, and behind this lies the combined commercial intelligence of Goldwyn and Miss Farrar herself.

"It is time to find novelty and newness of theme for my productions," reasoned Miss Farrar. "I want to enact roles that I have never had before. I want to do the last thing that any one on earth would expect me to do."

## Blackton to Make "Getting Together"

**In Conjunction with British Recruiting Mission Producer Will Put on Big Propaganda.**

J. STUART BLACKTON has affixed his signature to a unique contract by which he not only acquires the screen rights to "Getting Together," the patriotic and recruiting play now running at the Shubert Theater, New York, but is also commissioned to transfer it to celluloid under the auspices and with the co-operation of the British-Canadian Recruiting Mission.

This singular war play is the joint work of Major Beith, who also won fame as Ian Hay, author of "The First Hundred Thousand," and other stories; J. Hartley Manners, the playwright who gave us "Peg o' My Heart," "Out There" and "Happiness," and Percival Knight, the footlight favorite who is also featured in the stage version, with Blanche Bates and Holbrook Blinn.

Mr. Blackton has engaged Anthony P. Kelly to collaborate with him in elaborating the plot for the screen and to write the scenario. A prominent feminine star, whose name will be announced later, is to be featured in the production.

"Getting Together" was first produced for one week only at the Lyric, where it was declared a most thrilling war play, and after a tour of large eastern cities it was brought back to New York a few weeks ago for an indefinite run. Presented under the auspices of the British-Canadian Recruiting Mission and with the co-operation of the United States military and naval forces and the tank Britannia it has created a furore at every performance, and in further inspiring the patriotism of its audiences it has induced many recruits to "get together."

Officials in charge of the play have for some time realized that its propaganda value would be greater and more far-reaching in screen form than on the stage. However, production plans submitted did not meet with approval. The name of J. Stuart Blackton was suggested and the matter presented to him. Fortunately, Mr. Blackton's interests were so arranged that he could heed his patriotic enthusiasm over the idea. He has just completed "Missing," the last of his first series of four special features for distribution by the Famous Players-Lasky Corporation.

Mr. Blackton will have at his command soldiers and sailors, locations and effects rarely available to the film producer. The British-Canadian Recruiting Mission will furnish him numerous war scenes taken under fire a tthe front and on No Man's Land, to be interpolated in the film.

## Huff Undismayed by Fire Damage

**North Carolina Theater Manager Suffers Loss of $5,000 But Opens Up in Temporary Location.**

AN inspiring example of pluck in the face of disaster is given by A. B. Huff, manager of the Broadway theater, High Point, N. C., in a letter to C. F. Senning, Fox Film Corporation, branch manager at Washington. The Broadway has just been burned out, Mr. Huff writes, at a loss of $5,000.

"The seats are ruined, as are the walls; two pianos are a smoldering mass of debris; ticket and operating machines and other expensive and valuable fixtures are partially, if not wholly, damaged by smoke and water," says Mr. Huff. "Notwithstanding it all, we are chuck full of that virtue which Jack London was prone to call guts; and while the fire damaged us to a great extent, it has failed utterly and dismally to put the damper on our spirits; and we have not yet laid down the deck.

"We have made arrangements for opening temporarily in another location. On a side street and with a limited seating capacity the new house is not nearly so desirable as the old site; but is the best we can do at present."

## Pathe Exchange Makes Promotions

**Names New Managers at Oklahoma City, Albany, Chicago, Dallas and Los Angeles.**

PROMOTIONS and appointments of interest are recorded in the Pathe sales organization. F. B. Pickrel being advanced from the position of salesman in the Kansas City office to manager at Oklahoma City, B. M. Moran becoming manager at Albany, F. B. Rogers manager at Chicago, James W. Hill, Jr., manager at Dallas and E. D. Tate manager at Los Angeles.

Pathe has thirty branches in this country and Sales Manager F. C. Quimby is now making a tour to the far west and will swing back around the circle, visiting the southern cities as well.

Fred B. Pickrel was formerly one of the star salesmen at Kansas City. He is one of the many Pathe officials who has risen from the ranks in the Pathe service and he owes his promotion to consistent hard work and to his live wire methods.

B. M. Moran during the past eight years has established a remarkable record in the industry. He entered the field as an exhibitor eight years ago. Later he joined the Mutual Film Company and served in turn with V-L-S-E, Triangle and George Kleine.

James W. Hill, Jr. is a well known figure in the selling end of the business while E. D. Tate is a showman of long and varied experience in the exchange field, having also been manager of the big Liberty Theater, Seattle, immediately before joining Pathe.

### WILSON TO PUBLISH HOUSE ORGAN.

Carey Wilson, sales manager for the First National Exchange of New York, will go into the publishing business about July 1. Mr. Wilson has decided to issue a house organ for the promotion of First National interests in New York City.

It will be a four-page periodical printed in a manner that will attract attention, containing news and special articles that will be of vital interest to all those selling or exhibiting First Natonal attractions in this part of the country.

Mr. Wilson will be editor-in-chief. His whole staff and many of his friends will contribute to the publication from time to time.

Herbert C. Hoagland.

Lucian C. Wheeler.

C. F. Van Arsdale.

## *To Distribute Official Films Abroad*

**Public Information Committee Sends Messrs. Hoagland, Wheeler and Van Arsdale to Europe.**

A MOVE of much import to the moving picture industry has just been made by the Committee on Public Information. Three representatives of the division of films are sailing for the other side to establish in Allied and neutral countries a distribution system for United States Official Films. There are H. C. Hoagland, Lucian C. Wheeler and Charles F. Van Arsdale. The headquarters will be established in Paris, under the direction of Mr. Hoagland. From that point operations will be directed. A branch will be opened immediately in London, with Mr. Wheeler in charge, and the intention is to establish offices as rapidly as conditions will permit in Spain, Portugal, Italy, Holland and Switzerland.

It will be the purpose of the foreign offices to distribute in these countries all films released by the division of films in the United States, and thus for the first time acquaint the peoples there with what America is doing to help win the war and to give them besides an accurate idea of the attitude of this country toward Germany and the war.

The foreign work will also include the co-ordination of the United States Signal Corps abroad with the activities of the division of films here. General Pershing will provide films from the front, showing what is transpiring from day to day, in co-operation with the Paris office. The films so secured will be shown in the foreign countries above referred to as well as in the United States.

The three representatives are eminently qualified to fill the posts to which they have been appointed.

Mr. Hoagland was for several months general manager of the Selig company and before that and later was connected with Pathe. He came from Pathe to the division of films.

Mr. Wheeler was for fourteen years in the Secret Service, acting as personal attendant to Presidents Roosevelt and Taft and President Wilson. Three years ago he became an employe of the Selig company and come from that office to the present appointment.

Mr. Van Arsdale was for a number of years with Pathe as assistant to George Fitzmaurice, Astra director.

## *War Changes England's Film Viewpoint*

**Fox Representative Says Dwindling of Stage Attractions Has Contributed to Creating of New Screen Clientele.**

J. FRANK SHEA, European representative of the Fox Film Corporation, arrived home last week, after a trip filled with thrilling adventures. In England, says Mr. Shea, the motion picture had not been looked on with favor by all classes, the wealthier and more cultured people professing to believe that the films were unworthy of their patronage. The war, however, has changed this. Most of the popular actors of the legitimate stage are now in service, so that the spoken drama's attraction has dwindled. The result is that the people have had to go to the films for entertainment. Once inside the motion picture theater many who scoffed at films have become converted and are now confirmed patrons of the cinema.

More than all the books written, and better than all the diplomatists that this country has sent to the Court of St. James, the motion picture has revealed to the British the manners and customs of Americans, so that today the Britisher is getting a clearer idea of what sort of people we are.

The year just ended, Mr. Shea reported, has been the most successful in the history of the films in England, despite the war, air raids and high prices. The year to come, he believes, will be even more prosperous.

As an indication of the change in the British people's regard for films generally, Mr. Shea cited the fact that the British Government has at last seen the possibility of the motion picture as a means of arousing patriotism among the people and is now issuing propaganda films.

While the air raids on London have resulted in a curtailment of night amusement hours to the period of from 7 o'clock to 10, the motion picture theaters are crowded nightly. The programs, he said, are usually from nine to twelve reels long, being made up of a feature film, a comedy, a two-reeler and a news picture.

### WORLD SIGNS SCENARIO EXPERT AS READER.

World Pictures has just signed as first reader in the scenario department Miss Rosalie Ashton, who comes to the World with exceptionally valuable experience in scenario writing and in the determination of what constitutes good screen entertainment.

Miss Ashton began writing stories for the screen when she was a cub reporter on the New York Times. She joined the Kinemacolor Company in London, appearing in various roles until she felt that she had learned the tricks of the trade.

Returning to America Miss Ashton joined the Lasky company and spent an entire year writing continuities. From there she went to Fox and then became staff writer for Goldwyn. Now she is with the World, where she expects to do the best work of her entire career.

### FAMOUS PLAYERS OPENS RECREATION ROOM.

On Monday, June 17, the Famous Players-Lasky Corporation opened a recreation room for the 150 women employes of its New York offices at 485 Fifth avenue. The room is situated on the eighth floor of the building and is spacious and attractively furnished. It will be open every day during the noon hour, a portion being set aside as a place where the young women may eat their luncheons, coffee and tea being served at a nominal price.

Through the co-operation of the Scenario Department a library has been established, which will be available to all employes during a stipulated hour in the morning.

# Rambles 'Round Filmtown

**With WALTER K. HILL.**

MAURICE TOURNEUR has taken up cudgels against the conventionalities of many veteran screen characters. "If the photoplay is to advance," he declares, "we must throw the whole impossible crew overboard."

### Proceeding to Toss 'Em.

"The Chief Feminine Interest," he explains, "is usually a cute, curly-haired, pouting ingenue who skips playfully through beautiful gardens always with nice back-lighting effects, or else she is a poor persecuted heroine working under factory conditions that haven't been known for forty years. She gets smart clothes somehow or other, and is continually annoyed by a scoundrelly foreman.

### Excoriating the F. I.

"Or else the Feminine Interest is a vampire whose single glance brings every man to his knees before her. But the vamp is happily passing. The ingenue star, however, continues to be torn between the idiocy of the beaded-eyed hero and the inexplicable villainy of the heavy. So she turns to a menagerie of dumb animals, usually such animals as goats, ducks, or pigs, which, of course, are to be found in every home in real life.

### Harry Carey Will Be Glad.

"Then there are the impulsive, generous cowboys who spend their time lolling in front of the sheriff's office or dancing madly with decollete dance hall girls at the Last Chance Cafe. I have yet to see a cowboy looking after a cow.

"There is our old friend the convict who insists upon wearing stripes, although such prison attire has been abolished. Stripes seem to reconcile him to the rigors of prison existence. And he always escapes with absolute ease when the inclination strikes him.

### On With the Execution.

"I might go on explaining all the rest of them. There is the screen doctor with his Van Dyke beard, the rough but kindly sheriff with his tin badge, the faithful old negro servitor, the regenerated Western bad man, the irate landlady always demanding her rent, the underworld folks turkey trotting in a slum cafe, the princess of the imaginary kingdom, the brutal Russian grand duke, the guileless mountain maid, the beautiful slavey with her tatters and perfect coiffure, the school teacher in the mining camp, the cool and calculating gambler, the upright district attorney, the moonshiners with their regulation feud, and all the rest."

—w s s—

Christie Comedies claim to have established a record. In filming one hundred comedies they have thrown but one custard pie.

—w s s—

"If Mr. Horstmann is in earnest," * * * says an editorial expression of the Moving Picture World.

Forgetful of the fact, perhaps, that Mr. Horstmann is always Ernest.

—w s s—

### Dime Pictures Get a Dollar.

A picture theater is being constructed at Dime, Alaska, a new Seward Peninsula camp not far below the Arctic Circle. It is said that this theater will be located farther north than any other playhouse in the world. It is being built of logs. Admission will be $1.—Motography.

Pearl Sandy, manager of the Arcade theater, Westhope, N. D., writes to Paramount - Artcraft - Progress - Advance in a manner thus:

"The superintendent of schools has seen the five shows, and claims Paramount and Artcraft are 100 per cent. **He wouldn't even come when we issued comps to him, but when we got him in we couldn't keep him out"!**

### That's the Way With Deadheads.

—w s s—

We read that J. Van Cleft Cooper has been engaged as an organist at the Rivoli. The ingenious Rothapfel, aptly enough, introduces a third cleft in music—trebel, bass and Van.

—w s s—

Percy Heath (now P. A. for Griffith) has been hiding away in "the legitimate" for so many years that he may be forgiven (unless he may be kidding) for this piece of publicity printed in one of the Manhattan dailies recently:

"The novelty of seeing one of the principals in the cast of a motion picture appearing on the stage in person where the picture is being shown was an interesting innovation during the presentation of "Hearts of the World" at the Forty-fourth Street theater yesterday."

### N. T. Granlund Has Wasted His Life!

—w s s—

Suitable for a character name in film comedy is that of Lieutenant-Colonel, the Lord Willoughby de Broke, who addresses to Americans an appeal in behalf of the fund for British prisoners of war in Germany.

—w s s—

Aptly enough, Lawrence Peltz is an energetic worker in the publicity department of the William Fox organization.

### In Films and Not in Furs.

—w s s—

An open confession displayed in electric lights at the Park theater on Columbus Circle:

"William A. Brady's Stolen Orders."

—w s s—

Good news, ye fans, who like good stories in your pictures. Frances Marion, who wrote "Rebecca of Sunnybrook Farm," "Amarilly of Clothesline Alley," "M'liss," and "How Could You, Jean?" for Mary Pickford, has just signed a year contract to write for Paramount and Artcraft.—Paramount Progress-Advance.

### Poor Old Bret Harte !

—w s s—

"You must read this," declares Goldwyn, "if you never read anything else"!

How could one, if one never had?

—w s s—

Eddie Ring Sutherland has joined the Canadian Royal Flying Corps and has already left to take up activities in that branch of the service. He is known in filmdom as a juvenile leading man and also is the nephew of Blanche Ring.—Mabel Condon's Bulletin.

—w s s—

The Rev. Prince U. Kaba Rega—none other than his royal highness himself—was an honored visitor at Fatty Arbuckle's studio at Long Beach (California) last week. The prince is an unusual personage in that he is an Ethiopian—his stamping ground is Unyoro, British East Africa.

### "Kaba Rega" Means "Oh, You Kid!"

Our Miscast Heroines:

Theda Bara in "Pilgrim's Progress."

Our Miscast Heroes:

William Jennings Bryan in "Drink."

Theodore Roosevelt in "The Silent Witness."

Our Miscast Duos:

Billy Parsons and Polly Moran in "Romeo and Juliet."

Our Miscast Trios:

Olga Petrova, Mary Garden and Geraldine Farrar in "The Three Guardsmen."

—w s s—

### A Symphony in Salve.

The Director of Publicity, speaking for the Symphony theater, wishes to take this occasion to offer apology where apology is needed, to any of its many friends of the press if due to the tremendous attendance at the Symphony it was impossible for them to attend the invitation opening and to assure them that he will be glad to correct any unavoidable error and will take care of them upon communication.—Jerome N. Wilson, Director of Publicity.

—w s s—

New Vitagraph Pictures Marked by Good Casts.—Motography Headline.

Certainly. To be sure. Of course.

And the old ones?

—w s s—

### The English Sense of Humor.

London, June 19.—The embargo on American cinema films, which threatened British cinema houses with disaster, has been modified, and approved films will be imported under a special license. It is rumored that the Board of Trade officials fancied films were great, bulky cylinders of material of the size they appeared on the screen. Such cylinders would have taken considerable cargo space. But when it was pointed out the films were only the size of spool cotton the order was altered.—New York World.

—w s s—

Small Towns Make and Unmake Stars.—Moving Picture World Headline.

Nevertheless distributors write subtitles, affix main titles, and cut films with Broadway, Harlem, and the Bronx solely in mind.

—w s s—

### Certainly Empys Are Essential.

July Fourth will see the grandest splash ever known in American waters," says an official statement of the Emergency Fleet Corporation. "At a conservative estimate more than 100,000 tons of new shipping will then take to its natural element." (Berlin papers please copy.)

Contributing cause for Mutual satisfaction and Universal delight in which Pathe and Gaumont Weeklies will patriotically join. Otherwise than on the screen, through far-flung visualizations, how would the Dear Public get the real thrill of these launchings from scores of ways on Gulf, lakes, and two coasts?

We like that opening sentence well enough to repeat it: "July Fourth will see the grandest splash ever known in American waters."

Hurrah, for the Fourth of July!

—w s s—

Director Oscar Apfel has gone to Sing Sing with Montagu Love and company.

They expect to return.—World Pictures Publicity.

—w s s—

### This Cluck Finds Red Cross Funny.

William E. Wing, author of Eddie Polo's latest serial, has launched a new war movement.

"Every one in my family is corresponding with a soldier boy," he said. "That is all right with me, but now here is my idea for a furtherance of this letter-writing movement:

"Let every old goof in the country—those of us who are too old to scrap—pick out a nice blonde nurse on the firing line and deluge her with letters."

### To Expose Their Checkered Past.

We are glad to announce that we will soon start a series of "Unsuspected Biographies" which will be reprinted from Paramount-Artcraft Pep, the "inside" house organ of Famous Players-Lasky Corporation, which is being edited by Julian ("King") Solomon. These biographies will contain highlights on people in the Famous Players-Lasky organization, and will be illustrated with original cuts as they appeared in Pep.

Some of these biographies were written by Pete Schmid, some by Morrie Ryskind and others by the editor himself. This series of biographies contains intimate and interesting information about people you may or may not know, and should furnish a smile or so to The Rambler's columns.

—w s s—

*George W. Wickersham, former Attorney General of the United States, says: "Business as usual means waste as usual."*

—w s s—

Julius Nassberg, who has the distinction of having been New York State's youngest city editor, has accepted a position in the publicity department of World Pictures. Mr. Nassberg takes the position left vacant by the drafting into the National army of Stanley W. Bayer, who had been with the World for over a year.

Mr. Nassberg at the age of nineteen years was the city editor of a New Rochelle paper, and his duties in this position included the writing of two columns of editorials a day, the securing of three columns of local news and the supervising of the paper's sporting section.

### Nothing to Do Until Now.

—w s s—

Lee Kugel buys his clothing from "misfit tailors." When he was lately stopped by a traffic cop for speeding he was confused when the officer, in making out his summons, found a different name than Kugel gave, showing inside of the collar of his coat at it lay exposed in the seat beside the motorist.

Investigation developed a different name on Kugel's other garments. The next morning explanations satisfactory to Judge House were made by the W. K. Publicist.

We thought we could do much better with this than we have. In fact, we may not use it in making up. But if you do read it please try and be satisfied.

—w s s—

12,000 Billboards to Announce Films.—Motography Headline.

Billyboy has been denouncing 'em of late. Or do you mean to give the Cincinnati paper's circulation?

—w s s—

### Canners Can Can What They Can.

Billie Rhodes has just sold her California ostrich farm to a firm of meat canners, and thereby hangs a tale-feather. Since ostrich feathers became passe for women's hats, the Rhodes ostrich farm near San Bernardino has been more or less of a white elephant on its owner's hands, and Miss Rhodes has maintained the expensive establishment rather for sentimental than business reasons.

Now the Rhodes ostriches are serving their country in cans instead of in hats. Some gastronomic scientist has established that ostrich meat, properly cooked and canned, is indistinguishable from the choicest turkey meat. There are 1,200 ostriches on what was the Rhodes place and they are being put through the cannery as fast as the facilities will permit.

Ostrich owners in various parts of the state are negotiating with the canning firm for the sale of their stock. It is estimated that 11,000 of the long-legged birds are available for food purposes. Miss Rhodes, having sold her farm, is now considering the advisability of engaging permanently in the business of raising ostriches for food instead of feathers.—Mutual Publicity.

## *Rambles 'Round Filmtown*

### Found Among the Missing.

The Bijou Dreams of other days where sleep was sweet and prices were within reach of all.

—w s s—

Mars Theater, McKee's Rock, Pa., would be a good prospect for war films. And the Red Apple Theater, Omka, Wash., might have been on the Rothapfel Circuit at one time.

—w s s—

Congress was considering the Jones prohibition amendment last week. The press reports declared that "William A. Brady, of New York, representing the Manufacturers' and Dealers' League of New York, opposed the amendment."

There are several William A. Bradys in the New York directory. We don't believe the one you mean was meant.

—w s s—

### Plenty of Room for the Storm.

Owing to the great activities afoot at the Metro studio, where work is going on at an unprecedented rate, more room has had to be obtained for the increasing number of stars, so the entire top floor of the Biograph studios, in the Bronx, has been engaged to enable each company to have plenty of room. Viola Dana will be one of the stars to work in this new addition to Metro, and Emily Stevens will probably make her new picture, "Kildare of Storm," there.

—w s s—

### Aviation Item.

H. H. Buxbaum, special representative of Famous Players-Lasky Corporation, made a flying trip to Cleveland and has returned to New York. It is probable that his next journey will be through the Southern territory.

—w s s—

### Habits Mere Matter of Form.

Olive Tell, who plays the leading feminine role in "To Hell With the Kaiser," is one of the many beautiful equestrians who are returning to the older form of riding side-saddle instead of astride. Miss Tell thinks this the most becoming position to a woman on horseback, and she prefers the well-fitting habit to the more mannish breeches and coat.—Metro Publicity.

—w s s—

Lawrence Grant, who is seen in the part of the Kaiser, in "To Hell With the Kaiser," has a collection of Indian pottery of which he is very proud. Each piece has a particular association and was made especially for him on some event or anniversary, by a member of the tribe which has adopted him as a blood-brother. These are the Blackfeet Indians, and Mr. Grant is one of the "big chiefs" of the tribe.—Metro Publicity.

### He Must Hate Moving Day.

—w s s—

Liquor Money Now Goes for Pictures.—Motography Headline.

Yep. There's Col. Jacob Ruppert's Film Clearing House.

And how about all the gin mills prohibition will turn into "empys."

—w s s—

An Actress Who Never Looks the Part.—Motography Headline.

Clearly she need instructions in making up.

—w s s—

### Gardenette Late With Planting.

Edith Storey is back in New York after her stay of eight months at the Metro studios in California. One of the first things this popular star purchased on her return to New York was—a pair of garden overalls! Miss Storey is going in for extensive gardening this summer, as she is supplying a coast patrol boat on which her brother is Quartermaster, with fresh vegetables.

### The Boss Reviews the Reviewers.

By reading the reviews of the shows Monday night, on this page, you will notice it was raining. If you ever want to know what happened out of the ordinary in the vaudeville theaters of New York on a Monday night, read Variety. A Variety reviewer never gives his fellow-critic any credit for intelligence, which likely arises through each of them reading the other's stuff. So, when it rains, or it snows, or it's very hot, or there's another Liberty Loan drive on, each Variety man says he knew of it.

Rain most always happens on Monday night. The theatrical managers appear to have made an understanding with some one about that. Monday night is usually the poorest for business and the rain, if it isn't too hard or too near show time, keeps the people off the street and draws them to the theater. Just what else would draw to the theater nowadays the same theatrical manager would be delighted to hear about.—Sime, in Variety.

—w s s—

### Taking Reverse English.

"Whims of Society," a World Picture in which Ethel Clayton was starred, is now published in book form. The book was written by Mrs. William Addison Lathrop and is now on the market. This is the reverse of the usual procedure as the greater majority of scenarios have been adapted from books.

—w s s—

World Pictures has engaged Ruth Findlay, last season William Gilette's leading woman in "A Successful Calamity," to appear as the ingenue in "The Scar," the new Kitty Gordon picture.

—w s s—

Monte M. Katterjohn has just leased a foot-hill bungalow in a secluded dell in the Beverly Hills, where he can work on future Lasky productions entirely free from interruptions. Mr. Katterjohn retains his sky-line bungalow atop the highest building in Venice, and hereafter will motor back and forth between his country seat and his town house.

### Using Only High and Low Gear.

—w s s—

The streets surrounding the Crystal studios are daily filled with unusual and odd devices being gathered for use in the serial featuring Leah Baird. Mysterious looking taxicabs followed by beautiful limousines; statuary of a millionaire's villa next to tenement house fire escapes; aeroplane wings and motor-boat engines, all combine to mystify the natives.

### Not Quite Clear as Crystal.

—w s s—

Advertising Men Enter Reissue Controversy.—Moving Picture World Headline.

We thought they started it.

—w s s—

Electric signly speaking Fox's Nemo asked:

Ella Hall—Which Woman—Ethel Clayton.

—w s s—

### New Use For Brewery Wagons.

"Repair left front and left rear fenders; remove dents from left front seat panel cowl and rear panel; take up and replace trimming as necessary to remove dents; repair windshield; supply and install two new glasses in windshield; supply and attach new bow in top; straighten and renickel top irons; repair top and supply one new side curtain; repair right front fender; repair headlamps; supply and install two new large Warner lenses in headlamps; straighten headlamp brackets; paint damaged parts; recolor and varnish entire car—gray satin finish; refinish mahogany; supply and attach new steering wheel," was the order.

"Outside of that," Viola Dana said, "the car was all right. But you ought to have seen the brewery wagon after I rammed it!"

### Frivolity Follows War Work.

Viola Dana has begun work on a new Metro play called "The Flower of the Dusk." She spent her short vacation, which was sandwiched between the concluding scenes of "Opportunity," and the commencing of "The Flower of the Dusk," in doing all the things that she cannot do while at work at the studio. This included dancing in the afternoon, shopping, riding in the park and going to matinees.

She had determined for once in her life to see just how frivolous she could be. Her last interval between productions was given entirely to the Red Cross drive, and before that her spare time was at the service of the Government when the Liberty Bonds were being sold.

—w s s—

### Rash Publicist Breaks Out.

The little darky who plays in the Baby Marie Osborne pictures has been made the recipient of a new name. They are calling him "Sunny Sammy" now in preference to numerous other names he had borne in his short career as a screen actor.

"Sunny Sammy" is now convalescing from an attack of measles. When his illness was announced at Diando studio, Baby Marie asked:

"How can they tell when he breaks out?"

—w s s—

Names in these times mean a great deal. That at least is the opinion of Harry Von Meter, who now calls himself Harry V. Meter. When Harry played with Fred Belasco's San Francisco stock company his name was misspelled on the programme, changed Van, which it should be, to Von, which the printer thought it should be. Belasco thought it sounded "high-brow" and made him change. Now Harry is going back to the Holland form of Van rather than the Hunnish Von.

### Blaming It on the Poor Printer!

—w s s—

Edna Goodrich, noted star of the speaking and picture stages, is wearing wooden shoes. Miss Goodrich has more than 500 pairs of shoes, but she is wearing those with clog soles just the same, because why? Well, Edna is a patriot with a big P; also, she has the tiniest feet in the screen horoscope.

For years the Goodrich feet have been advertising provender for shoe manufacturers. The star's name has been carried on half a dozen well known brands of shoes. Now comes the National Conservation board with an order that wooden soles be substituted for leather in footgear of certain styles, with a view to economizing leather.

What could be more to the point than to have Miss Goodrich set a 20th century fashion in clogs? At least six manufacturers have already furnished Miss Goodrich with wooden soled shoes.—Terry Ramsaye.

### More to the Point? Give 500 Away.

—w s s—

Anna Q. Nilsson is receiving the sympathy of everybody at Metro's west coast studios. She met the other day with quite a painful accident. It happened on the beautiful Letts estate in Hollywood.

Miss Nilsson was wearing a very thin, very summery frock. The sun was high in the California sky and it was hotter than the future abiding place of the Kaiser. Between scenes Miss Nilsson sought a shady spot. She found it.

She sat down, but almost instantly wished she hadn't. She jumped up, registering mingled emotions.

Her cries of pain brought Franklyn Farnum and Director Will Davis running to her aid. She was, however, beyond such aid as they could render. But she gave them a piece of her mind for not telling her that what she thought was nice, soft grass was in reality creeping cactus.—Mutro Publicity.

### No Wonder Anna Felt Hurt!

## *Rambles 'Round Filmtown*

### Which of the Two Are You?

One little boy bought Thrift Stamps
One little boy bought none;
One little boy grew to be a millionaire,
One little boy grew to be a bum.
—D. L. C. in the Kansas City Star.

—w s s—

It has been demonstrated that the long, curly haired Parisian canines have their sphere of usefulness in the world war. Their soft wool is very useful for making nice downy pillows for suffering soldiers.

Helen Wright, the Universal character actress, now playing in "The Brass Bullet," has started a movement among motion picture actresses to donate the wool from their poodles' backs to the American Red Star Animal Relief Association.

Her two pedigreed poodles now appear as convict canines as the result of their donation to the worthy cause, which the Universal actress turned over in person to Col. Anita Baldwin, the organizer of the Red Star.

### Now Kick In With Summer Furs.

—w s s—

"The great, the illimitable, future of the moving picture must resolve itself into artistry, first, last and always," says Olga Petrova. At present we have few standards upon which to base our efforts.

"If one artist raves impotently to express an emotion with wild wind-milling of arms and superhuman contortions of the facial muscles, while another relies upon a stony and impassive calm, how shall we tell, we seekers after truth, which is the altar upon which to lay our oblations?"

### It All Depends, We Do Opine.

—w s s—

Plans to Uplift China Through Films.—Motography Headline.

Using the screen to boost for profiteers in crockery?

—w s s—

### Heralding the Movie "Ace."

With the release of "The Danger Game," starring Madge Kennedy, an "Ace" was created when Roy Somerville brought down his fifth production current at one time. And a few weeks later he added another to the string by the release of "The Mysterious Client," with Mrs. Castle.

Of course, "Reggie Mixes In," with Doug. Fairbanks, "The Children in the House" and "The Devil's Needle," starring Norma Talmadge, are re-issues, and "Our Little Wife," a Madge Kennedy vehicle, is playing the "small time," but still the total of six current productions entitles him to the distinction of "Movie Ace."

If his typewriter doesn't jam he expects to increase the total, for his "Hitting the Trail," with Carlyle Blackwell, is nearing completion at the World studios; "The First Law," with Irene Castle, is dated for an early release by Pathe, production has already started on his handiwork for Billy Burke at the Famous Players; Lillian Walker with her own company, and Nat Goodwin by the Kennedy Theaters, Inc. In addition, he is halfway finished with a Pathe serial for Pearl White and has three stories out for acceptance.

In his spare time Mr. Somerville is looking over Mr. Rockefeller's estate at Tarrytown with a view to purchase a summer home.

—w s s—

### Looks Like Circus "Opposition."

Dear Sir—i will write you another letter as regards to that contract i rote and told your agent to cancile it there is small pox in the country and they wont let me put on any showe will send advertisement back by passel post dont send any reel till you here from me again may bee able to showe them later on.—Lee Kugel.

### Some Serious Stunt Suggestions.

Men dressed up as cowboys riding on horseback near the theater are always attractive advertising. Get in touch with a riding academy and have the management exercise the horses of the academy in front of your theater. A band playing while this exercising is going on would be bound to call attention to your theater.

*

Write out checks for $25,000 and mark "worthless" across the face and exhibit these in your lobby. You might put your advertisement on the back of some of these checks and hand them out on the street.

*

Exhibit copies of divorce subpoenas in your lobby. Take a marriage certificate, filled out with fictitious names, tear it in half or quarters and put it alongside the subpoena. Get the most prominent jurists and clergymen—Protestant and Catholic—to view (name of feature) and induce your newspaper editors to interview them on the general subject of divorce.

* * *

Arrange with a jeweler for one hundred rings of queer design. Of course the rings must be cheap. Distribute them among your women patrons. It will get them talking. Let it be whispered about that a queer engagement ring figures in the coming attraction.

—w s s—

### You Can't Eclipse a Director.

Will S. Davis, who is directing Anna Q. Nilsson and Franklyn Farnum in "Judgment," returned to Metro's studios in Hollywood after several hours on location. He was in a bad mood.

"It's terrible," he exclaimed to the guardian of the studio gates. "First they spring the daylight saving scheme, and this afternoon the sun got dimmer and dimmer until by four o'clock there wasn't enough light for shooting."

"Why," said the gateman, "didn't you see the eclipse?"

"No," replied Davis, "we were out on a new location; and I'm a stranger around here anyway."—Metro Publicity.

—w s s—

Mabel Banyea has been re-engaged for "Making Good."—World Pictures Publicity.

One good reason is enough.

—w s s—

### More About the River Ramble.

Supplemental to last week's report on the Palisades and Shore Road:

During the winter there has been constructed of native stone a commodious bath house at Hazard Landing, about a mile above Edgewater. At present, on Saturday and Sunday, a motor ferry runs from the foot of West 181st street, but the Interstate Park Commission expects to have running, by July Fourth, a ferryboat drawn from the Dyckman street fleet, and plying between Hazard Landing and West 157th street regularly.

*

Nature is at her loveliest just now. The crags of the Palisades look down upon billows of verdant branches that grow from thickly-clustered trees that come right down to the footpath along the Hudson. If you would ferry across from West 129th street to Edgewater, walk up the River road and climb the start of Fort Lee hill until you have passed the school and firehouse.

Just across the way a little further on stands a cottage, painted blue, and beside this house a trail starts down from the River road to end, after devious windings, on the footpath right along the Hudson.

*

There are so few people participating in the bounty of nature spread, free for those who would indulge, within a five-cent ferry fare from Manhattan, that one is inclined to believe New Yorkers are pitiably unkind to themselves in neglecting the River path and its delights.

THE RAMBLER.

# Manufacturers' Advance Notes

Scene from "The Great Love" (Artcraft).

## Griffith Talks of the Making of "The Great Love"

"I never really knew the full meaning of the word 'graciousness' until I went to England and began to produce my picture-plays over there. I was in a rather delicate position. The personages with whom I was working had kindly offered me their services as actors and actresses in my story; they were giving me their most valuable time simply as a courtesy. But a more willing and obliging assembly I have never had."

David Wark Griffith was speaking in a brief pause during the assembling of his forthcoming Artcraft release, "The Great Love," and explaining a remark he had dropped but a few moments before concerning courtesy.

Mr. Griffith will soon offer "The Great Love" to the public as the first of a series of special productions following "Hearts of the World."

It was in return for producing "Hearts of the World" as a propaganda film for the British Government that the foremost personages of the empire offered to appear in one of the master director's photo-plays, and in addition to such popular photoplayers as Lillian Gish, Henry Walthall, Robert Harron, George Fawcett he has Queen Alexandria, Elizabeth Asquith, Lady Diana Manners, Countess Maserine, Mrs. Montagu, Lady Lavery, Katherine Stuart-Wortley, and a number of others.

"The title of my picture, 'The Great Love,' may mean many things," said Mr. Griffith. "It may mean the love of country, and again it may mean the love of individuals. I am not going to tell you whether or not it is either or both," he smiled, "but I hope to show the remarkable transition of the butterfly life of British society to that of stern, sincere, hard workers in the great cause of winning the war.

"I was permitted to photograph practically anywhere I wished. I remember one place. It was at a beautiful country place that at one time was one of the favorite spots of King Edward VII. In the back of an arbor was a tree planted there by the Emperor of Germany while on a visit long before the war. The tree still stands and blossoms, but the tablet which commemorates the occasion of the planting has been buried deep in the ground at its roots.

"Queen Alexandria was gracious enough to come down to Lady Diana Manners' hospital which she conducts on her country estate and devoted nearly an entire day in arranging the hospital scenes and appearing in them herself. The Queen is greatly interested in the cinema, and showed a familiarity with a number of photoplays, and when they visited "Intolerance," the first time they had been to the theater in two years, she and the King sent for me to come to their box.

"I went to London a total stranger to those with whom I worked. I felt that I could do some good toward letting the world know war conditions and what England and France were doing toward winning it. These ladies and gentlemen who appear in 'The Great Love' agreed with me, and, although they are directing and supervising the affairs of the empire, they gladly took the time to assist in the making of the picture. It was an honor paid the photodrama which could not be equaled."

### "Ghost of Rancho" Soon.

Pathe announces for release this summer the new Bryant Washburn romantic comedy, "The Ghost of the Rancho." This is an interesting comedy drama of the Southwest with Rhea Mitchell in the cast.

## Here's Metro's Cast for "Our Mrs. McChesney"

PLAYERS of prominence on stage and screen have been chosen to surround Ethel Barrymore in Metro's "Our Mrs. McChesney," which has been adapted for her use by Luther A. Reed from the Edna Ferber stories as dramatized by Miss Ferber and George V. Hobart. At least two members of the screen play also supported Miss Barrymore when she presented the stage production at the Empire theater, New York.

Huntley Gordon has been chosen for the important part of T. A. Buck, Jr., playing opposite the star. Emma McChesney (Miss Barrymore) is the traveling saleswoman, and later the secretary of the "Featherbloom Petticoat" company, and T. A. Buck, Jr., the junior member of the firm, is later the owner. Lucille Lee Stewart, another prominent member of the cast, has the feminine role second in importance to that of the star, Vera, the "chorus lady."

A favorite Metro player, Ricca Allen, will have the amusing role of Henrietta Stitch. Miss Allen has been identified with more Metro successes than almost any other player. The versatile actor, John Daley Murphy, has the part of Abel Fromkin, representing the "Fromkin Form-Fitting Skirt," represented by Emma McChesney.

Wilfred Lytell, brother of Bert Lytell, the Metro star, has been engaged for the leading juvenile role of Jack McChesney, Emma McChesney's son. William H. St. James is the "Fat Ed Myers" of the production, a part that will be remembered by all who have seen the stage play or read the stories. Mr. St. James was the originator of the role in Miss Barrymore's dramatic company.

Walter Percival, known favorably in every branch of the theatrical profession, has been engaged for the part of "Beauty" Blair. Rose Wood, a Baltimore girl who has only recently adopted screen acting, has an interesting role.

### Big Top All Ready for Fred Stone.

Preparatory to the advent in the Western film colony of the redoubtable Fred Stone, comedian extraordinary and athlete supreme, who is to make pictures for the Famous Players-Lasky Corporation, a big circus top is going up across the street from the studio at Selma and Vine. The canvas men, the stake drivers, all are busy. And soon there will be the performers in spangled tights, clowns with plastered faces, horses—tanbark and pink lemonade, peanut butchers, and ticket sellers—but the circus will not be open to the public.

Donald Crisp will direct Fred Stone, and he is as busy as a bee preparing for his distinguished star. Nat Deverich is assisting, and Henry Kotani, the Oriental camera expert, is getting his lenses polished.

### Rhea Mitchell in Lytell Support.

Rhea Mitchell will play opposite Bert Lytell in the Metro star's "Boston's Blackie's Little Pal." Miss Mitchell, who as a screen star in her own right has gained a large following, is cast for the leading feminine role in the Lytell production, that of Mary, business partner of "Boston Blackie," gentleman, scholar and master crook.

Scene from "The Safety Curtain" (Select).

## Metro to Stir Up Things for "To Hell with the Kaiser"

A WHIRLWIND campaign of advertising and publicity, record-breaking in its scope and thoroughness, has been launched throughout the country by Metro to put over Screen Classics, Inc.'s super-feature, "To Hell with the Kaiser." Richard A. Rowland, president of Metro, regards this latest Screen Classics, Inc., feature as the greatest of the series, and has instructed each Metro Exchange to get squarely behind it to give the exhibitor every possible aid in his publicity work.

Among the many ideas contrived by Metro to advertise this subject is one in which the telephone plays an important part. Each exchange has been instructed to close all its telephone conversations with, "Well, to Hell With the Kaiser," instead of the conventional "Good bye." The originality and novelty of the idea as well as the fact that it is probably the most inexpensive, simple and effective form of advertising ever devised has made a great appeal and is rapidly spreading. This is evidenced in the fact that business letters are being closed in this fashion and social business talks are invariably terminated with the title of Screen Classics, Inc.'s newest super-feature.

Another novel stunt which is getting the title of the picture before the public is a lapel pin reading "To Hell With the Kaiser." Several million of these will be distributed. Paper stickers with the title are also being scattered broadcast. In addition to these catch-phrases for similar advertising and also for use in programs and house organs have been devised.

A large, striking and effective series of smashing display advertisements have been got up which will be supplied exhibitors. The paper on the production is equally striking and artistic. One six-sheet show a giant octopus with the head of the Kaiser, spreading its tentacles around the world and devouring helpless women and children, being particularly out of the ordinary.

**Clifford Bruce**

well-known motion picture star, who has recently donated one of his motor cars to the Junior Naval Reserve for the use of the officers at Camp Dewey, near New London, Conn., this summer.

## Los Angeles Strong for Lyons-Moran Comedies

ALTHOUGH the Lyons-Moran Star comedies are popular the country over, nowhere are they more popular than at Los Angeles, the country's hub of motion picture making activities. According to advices received from Dave Bershon, manager of the Universal Film Exchanges, Inc., in the City of Angels, three comedies featuring Eddie Lyons and Lee Moran were headlined at as many Broadway houses last week. One of these theaters was Grauman's.

"Some of the film people are under the impression that you can bunk the tank town exhibitors with pictures of poor quality," declared the Universal exchange manager. "They may be speaking from their own experiences, but I do not know that you can't put anything over on Los Angeles fans.

"Composed to a large extent of professionals, they are too well versed in pictures to be fooled. To go over well in this city a picture must possess more than ordinary quality. The fact that three theaters decided to make the Lyons-Moran Star comedies a regular feature of their bills speaks highly for these pictures."

## Artcraft Releases Three Big Subjects in July

THREE Artcraft big features representing a wide diversity of subjects are announced for release in July. They are William S. Hart in "Shark Monroe" on July 8; "We Can't Have Everything," a Cecil B. DeMille production, also July 8, and Elsie Ferguson in "The Danger Mark" on July 29.

In "Shark Monroe," which Mr. Hart, himself, directed, the player enacts a role which differs radically from any in which he has previously appeared. It is predicted that those who have seen him so often in his Western portrayals will marvel at his new characterization, for as "Shark Monroe" he will be seen as the master of a sealing schooner. Katherine MacDonald appears for the first time as Mr. Hart's leading woman.

Cecil B. DeMille's special production of Rupert Hughes' "We Can't Have Everything" scheduled for the same week is especially noteworthy for its cast, in which Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts, and Sylvia Breamer are featured players. Other artists who will be seen in the production are Thurston Hall, Raymond Hatton, Tully Marshall, James Neill, Ernest Joy, Billy Elmer, Charles Ogle, and Sylvia Ashton. The story is full of comedy, viewing the foibles of worldly people with a cynical and philosophical eye.

The final Artcraft offering of the month is "The Danger Mark," an Elsie Ferguson vehicle. The screen version of the popular Robert W. Chambers novel is the work of Charles Maigne, and Hugh Ford directed the production.

**Kleine Issuing "Unchastened Woman."**

The George Kleine offices have in charge the distribution of the new Rialto De Luxe production, "The Unchastened Woman," for all territory outside of Greater New York. "The Unchastened Woman" is made from the successful play of the same name by Dr. Louis Anspacher, and in its translation to the screen loses none of the delightful qualities that made it the enormous success it was on the speaking stage. Grace Valentine is the star, and she is supported by a number of clever artists.

Olive Tell has the role of the American heroine in "To Hell With the Kaiser," to be released by Metro. Miss Tell was recently seen on Broadway as co-star with Henry Miller in Mr. Miller's production of the "Fountain of Youth," and with William Courtenay and Thomas Wise in "General Post."

## *Prominent Players Cast in "The Glorious Adventure"*

SCREEN players of prominence are in the cast which supports Mae Marsh in her latest Goldwyn production, "The Glorious Adventure," adapted from Edith Barnard Delano's popular story, "When Carey Came to Town," and to be released July 14.

The new Mae Marsh picture marks the first appearance in Goldwyn pictures of Wyndham Standing, long prominent as leading men. Standing was a prime stage favorite before his entry into motion picture work and, though ouly thre years in the film field, has been a factor in the success of large screen productions.

Again is Alec B. Francis, the veteran film favorite, to be seen in support of Miss Marsh. Though Francis has the role of Scott, the butler, his work is important. Mabel Ballin, long identified with Goldwyn pictures, has an important role, too.

A part requiring talent of a high order is entrusted to Sara Alexander, an actress rememberel for her splendid work in support of Lydia Thompson, John T. Raymond and Kyrle Bellew, after a successful six-year engagement in stock at Salt Lake City. Paul Stanton has the role of Bob Williamson, chum of Hiram Ward, played by Mr. Standing. Stanton is well known for his juvenile characterizations in Broadway stage productions. Others prominent in the cast of "The Glorious Adventure" are Gladys Wilson, Irene Blackwell and V. Vorhees Nood.

Hobart Henley is the director.

## *Drumier Has Strong Role In World Film's "Heredity"*

Jack Drumier, an accomplished actor, has been engaged by World Pictures for the important role of Edgars in a production entitled "Heredity," directed by W. P. S. Earle and starring June Elvidge.

Mr. Drumier has had an interesting career. At the age of twenty-one, after being graduated from the University of Pennsylvania, he began the practice of law in his native city, Philadelphia. After three years of considerable success he went on the stage. In addition to filling stock engagements as leading man in New York, Philadelphia, Boston, Buffalo, Syracuse, Montreal and Toronto he starred

**Jack Drumier.**

in "Secret Service," "Held by the Enemy," "Captain Swift," 'A Gilded Fool," "Peaceful Valley," "Jim the Penman" and other big successes.

Six years ago, while visiting the Reliance studio, he was persuaded to appear in a production and then induced to remain for six months. After this he made a few pictures with the Victor company, and in 1913 joined the Biograph and remained with them until they ceased producing. Among his personal successes while with the Biograph were Caleb Plummer in 'The Cricket on the Hearth," Paganini in "The Blind Violinist," in the Roy Norton stories and numerous other pictures.

**Scene from "The First Law" (Pathe).**

## *West Is Not In It with East, Says Louise Huff*

"The thing that has impressed me most in coming from California to New York," says Louise Huff, the new World star, whose first World Picture, "T'other Dear Charmer," is now being filmed, "is the immense energy here. California may have the climate, but New York has the get up and get!"

Miss Huff went on to compare east and west conditions as relating to a film star more carefully. "I have spent a great deal of time in California," continued Miss Huff, "and I thought conditions were splendid there, but it always annoyed me to be forced to spend so much money on living expenses and to waste so much time in securing clothes. In California a film star is considered a nobody unless she has an expensive bungalow and a flock of servants. Here I live in a hotel more comfortably and delightfully and also more economically.

"On the coast I frequently was forced to make an exhaustive trip to San Francisco to secure the clothes I wanted, or to even send to New York or Chicago for them, and then be disappointed in them when they arrived. Here I am in the fashion center of the United States. I can get anything I want and exactly what I want, when I want it. The situation is ideal in this respect and in so many others that I am willing to do without the famed California climate for the pleasure of being here where everything is done with so much enthusiasm and refreshing energy."

### Porto Rico Officers See "The Kaiser."

Jewel's production, "The Kaiser, the Beast of Berlin," has enlisted for the duration of the war. Taking effect immediately, the production will be utilized by the military authorities of Porto Rico for the purpose of creating the proper "hate-up" toward Germany and all things German in the hearts of the students attending the Second Officers' Training Camp.

This use of the Jewel Film's patriotic possibilities came as the result of a letter sent to Alex Goldman, manager of the Universal office at San Juan, which controls the distribution of the production in that possession. The letter was signed by Lieut.-Col. Orval P. Townshend, commanding officer of the Porto Rico Regiment of Infanty.

## *July Will Be Unusually Heavy Month for Pathe*

THERE will be no midsummer desuetude with the house of Pathe in July. Four big features will be released. On the program dated July 7 the major item will be "Annexing Bill," with Gladys Hulette and Creighton Hale in the leading parts.

On July 17, "More Trouble," with Frank Keenan, is the bright spot on the program. The big hit registered by "More Trouble" when it had an advance showing for a week at the Rivoli in New York has created interest among exhibitors.

July 21 provides for the release of a new Baby Marie Osborne picture, "Cupid by Proxy." On July 28 comes "The First Law," a Gilson Willets play with Irene Castle and Antonio Moreno as co-stars. The "First Law" is by all odds the best picture play in which Mrs. Castle has appeared.

Four good comedies are scheduled for release in July. On the 7th Harold Lloyd in "An Ozard Romance," the 14th, Toto in "Fire the Cook"; the 21st, Harold Lloyd in "Kicking the Germ Out of Germany," and on the 28th, Toto in "Beach Nuts."

July will see the windup of Pathe's biggest serial success, "The House of Hate." The eighteenth, nineteenth and twentieth episodes will be released during the month. Four Post Travel Series Pictures, Nos. 4, 5, 6 and 7, and the last four episodes of "Britain's Bulwarks" will also go in the July program.

The seven-reel special, "Moral Suicide," and the big new "Allies' Official War Review," will be released each week. "The Allies' Official War Review," issued by the Committee on Public Information, will be released on Mondays.

Ambitious plans have been made by Pathe for the release of "The First Law," in which Irene Castle and Antonio Moreno appear. It is one of the best Astra-made pictures in some time.

"The First Law" is scheduled for release in July. Gilson Willets, who is now a member of the Pathe scenario staff in New York, wrote "The First Law," which was very widely read in book form.

### "Joan of the Woods" (World).

"Joan of the Woods" is the title of the World Pictures release on July 22, the story being written by Louise Vale and the picture being directed by Travers Vale. June Elvidge is starred in this new World Production in the role of Joan and she is supported by George McQuarrie in the role of Judge Wentworth; John Bowers in the role of Norman Dicks, and a notable cast.

# *H. K. Lucas Ranks High Among Simplex Distributors*

HARRY K. LUCAS, general manager of the Lucas Theater Supply Company, 158 Marietta street, Atlanta, who lately spent several days in New York City for the purpose of buying accessory supplies, has become known as one of the most successful distributors of the Simplex projection machine. Mr. Lucas lately established a record by disposing of two carloads of Simplex projectors in twenty-six days. This achievement is the outcome of ten years' experience in the business and the adherence to a well-defined sales policy.

Mr. Lucas, whom F. H. Richardson, the projection expert, designated as "a high voltage wire of the livest sort," on a visit to the Lucas establishment a while ago, owns one of the most complete supply houses in the country, not excepting those in New York and Chicago.

Although the Lucas company operates in ten states, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Louisiana, Southern Virginia and Texas, no read salesmen are employed, nor is the firm dependent upon dealers for its sales. Everything is conducted by mail from its headquarters in Atlanta. This has been made possible by the inauguration of a sales plan worked out in detail.

Mr. Lucas is a believer in printer's ink, and lots of it, to obtain the best results. He dips deeply into it on all occasions. It is nothing for him to have struck off twenty thousand pamphlets or envelope inserts at one time, and never prints less than ten thousand of anything that seems well worth while having printed at all.

One of Mr. Lucas' principal means of keeping in touch with customers, old and new, is a lively little house organ. It is merely a four-leaf pamphlet, but like the organs in up-to-date picture theaters, it makes itself heard effectively. It is called the "Cosiki," and according to the announcement on the cover it is "published in an effort to enlighten the skeptical." It comes out once a month and contains timely hints on all material needed by theaters. In every number appears a signed editorial by Mr. Lucas on whatever topic is uppermost in the minds of theater men at the time.

**Strong on Correspondence Novelties.**

Mr. Lucas is always bringing out something new in the way of envelope inserts. Now it will pertain to his Hakilu oil, or then it will be an announcement reminding theater managers of his repair department. All these notices are made distinctive by the use of half-tones and line cuts, and terse phraseology. For instance, take the matter of carbons. The manager on opening his mail some morning is greeted with the following: "Have you been stung? Hundreds have. Then don't let the same bee sting you twice." In the upper left-hand corner is an illustration of a bee, with a long workmanlike stinger and an expression of tense earnestness, showing that the bee has had his mind on his work. With the attention of the prospective buyer thus gained, Mr. Lucas then goes on to show in a few words to the point how one can save money by buying his carbons.

Mr. Lucas has found the means to prevent all lost motion, by observing the rule that "order is Heaven's first law."

This strict observance of system carried out in the minutest detail has eliminated unnecessary delay in repair work and has facilitated the dispatch of orders. Consequently, his slogan, "We have a monopoly of promptness," means something to all who see it. By featuring promptness in his business Mr. Lucas has found that promptness, on the basis of one good turn deserves another, has featured him as a progressive supply dealer.

The firm carries a large stock of machine parts and accessories. As an instance of this, there are never less than one hundred thousand carbons on hand. The Lucas Theater Supply Company occupies two floors, thirty by one hundred feet, at 158 Marietta street. On the ground floor is a display room, a private projection room and the repair department. Upstairs is the mail order department, additional display space and the office.

**Projection Room is a Model.**

The projection room deserves special mention, as it has become an institution in Atlanta film circles. It was constructed for the use of the film exchanges there in the demonstration of pictures for out-of-town exhibitors. The room seats forty persons and meaures 12 by 35 feet. The booth is 6 feet deep by 12 wide.

Ten years ago Mr. Lucas became associated with the amusement field as manager of the Opera House at Americus, Ga. In 1908 he went to the Dreamland theater at Columbus, and for six months in 1909 he was manager of the Liberty theater in Savannah. He then went to Dubuque, Iowa, where he remained for nine months, and in 1910 he went back south and established the Dixieland Film exchange in Jacksonville. A year later he moved to Charlotte, N. C., and 1912 saw him in Atlanta, where he opened the United American Film Company, with offices in the Brown-Randolph Building. Sometime afterward he moved to Walton street, where in a short time his business grew so rapidly that he found it necessary to seek larger quarters. It was then that he went to his present location at Marietta street, leasing the entire building and forming the Lucas Theater Supply Company, capitalized at $25,000.

**Betty Blythe in Coming O. Henry.**

Betty Blythe, whose rise has been one of the interesting developments in the picture world of the last few months, and Alice Terry, Bernard Siegel, and William Shea are presented in the current O. Henry story, "The Brief Debut of Tildy," a General Film Company release. This is a delightful comedy-drama picture in which one of O. Henry's unexpected twists brings about a novel ending.

Following this release will be "The Coming of Faro Nell," a Wolfville Tale, featuring Patricia Palmer and Robert Burns.

# *Exhibitors Show Interest in Fox's Big Six Reissues*

FOLLOWING the announcement that William Fox will release "The Big Six of 1918," "A Fool There Was," "The Clemenceau Case," "The Two Orphans," "The Plunderer," "The Bondman" and "A Soldier's Oath"—in a revised and better form, letters have been received from exhibitors, it is announced from the Fox offices, comparing the size of the houses, when those pictures were first shown with the theaters of today.

It is declared that despite the success which those pictures had in their original form there were thousands of persons in every city in the country who did not see them because of the small size of the theaters when they were first shown. Not only that, but in many cases the pictures' runs had terminated before the productions has exhausted their drawing capacity.

Another thing exhibitors stress in writing to the Fox corporation is that when the pictures were first shown they had in their casts many players who have since achieved stardom. In a way these "Big Six" have made traditions in the motion picture industry—which by the way, is so comparatively new that traditions and standards are not plentiful.

Theda Bara, who is now among the foremost feminine players of the screen, first sprang into fame by starring in her three of the "Big Six"—"A Fool There Was," "The Clemenceau Case" and "The Two Orphans."

In "The Plunderer," "The Bondman" and "A Soldier's Oath," William Farnum laid the foundations for the sterling screen reputation which he now has.

**THE LATE S. RANKIN DREW.**

S. Rankin Drew, son of Sidney Drew, the well-known moving picture and stage comedian, and nephew of John Drew, has been reported killed while flying over the German lines in France.

Young Drew, himself an actor and director of distinction, went to France before the United States entered the war to drive an ambulance. After arriving there he wrote his father that he was trying to qualify for one of the aviation corps as he was eager to take a more prominent part in the war. He had an unusual grasp of mechanical knowledge and became a pilot in record time.

S. Rankin Drew.

Like his father, the young man was identified with Metro Pictures Corporation as a star and director of feature productions before his departure for the front. He was exceedingly popular with his players and very successful in his profession. He was twenty-seven years old.

# *Webster Seeking Author of Scenario He Says Is Big*

THE Harry McRae Webster Productions, Inc., desires to make known that if the author or owner of an unnamed photoplay in which the leading male and female characters are designated as "The Ag——ic" and the "Miss —— W——ker" will communicate with Harry McRae Webster at Room 901, Brokaw Building, New York City, he will hear of something to his advantage.

After putting over Richard Field Carroll's six-reel feature, "Reclaimed," and intrusting the sales management to Chester Beecroft, Mr. Webster and the author of "Reclaimed" got busy putting the finishing touches on a multiple feature to succeed it.

In spite of the fact that their new play is one of big theme and novel treatment, the appeal of the unknown script "without a parent" is said to be so strong and so vital that the director stands ready to sidetrack his own efforts and start work on it immediately if he can acquire the rights. Mr. Webster proclaims it the American play the public has been waiting for.

In connection with "Reclaimed," Chester Beecroft asserts he has had numerous offers for the world rights and expects to close a deal in the near future.

## *Paramount Names Seven Productions for July Issue*

THE schedule of Paramount releases for July consists of seven feature productions, one for each of the five weeks of the month, with one additional for the weeks of the 1st and the 15th. The stars in the order of their presentation are Dorothy Dalton, Jack Pickford, Charles Ray, Sessue Hayakawa, Marguerite Clark, Enid Bennett, and Wallace Reid. With the exception of Miss Clark's vehicle, "Uncle Tom's Cabin," which was made in the East, all are West Coast productions, three coming from the Thomas H. Ince studio, and three from the Famous Players-Lasky.

Miss Dalton's picture released July 1 is "The Kaiser's Shadow," a story by Octavus Roy Cohen and J. U. Giesy, which deals with the German spy propaganda in America. The same day marks the release of the film in which Jack Pickford makes his last screen appearance, at least for some time to come, for "Sandy" was the last picture the young star made before enlisting in the navy. In "Sandy," Louise Huff is again featured with the star.

On July 8, Thomas H. Ince will present Charles Ray in an interesting story of patriotism and spies bearing the title, "The Claws of the Hun." Ella Stuart Carson wrote the story, and Victor L. Schertzinger directed.

"The City of Dim Faces," a story of life in the Chinese quarter of San Francisco by Frances Marion, is Sessue Hayakawa's vehicle for July 15. A number of tragic moments in the play are said to give the Japanese star opportunities to display his remarkable histrionic talent. The story of "Uncle Tom's Cabin" in which Marguerite Clark makes her appearance in the double role of Little Eva and Topsy on the 15th needs no recommendation or elaboration. Sufficient is it to say that the production, which was directed by J. Searle Dawley, is entirely worthy as a picturization of Mrs. Stowe's immortal novel.

Enid Bennett will be presented by Thomas H. Ince July 22 in "The Vamp," a story by C. Gardner Sullivan. In the play Miss Bennett "vamps" for patriotic purposes, and thereby accomplishes a German spy's undoing.

"Less Than Kin," the release of the 29th, features Wallace Reid in a romance of a Central American revolution, with the star playing the part of a ne'er-do-well. Marion Fairfax prepared the scenario from the novel by Alice Duer Miller.

## *Current Events No. 58 Contains Some Big Stuff*

PHOTOPLOY patrons will view with intense interest the ceremonies shown in Universal Current Events No. 58, filmed on the eve of the Blue Devils' return to France. Among the prominent officials who bid these valiant fighters farewell were Secretary of War Baker, Jules Jusserand, Ambassador of France, and other members of the diplomatic corps. The special ceremonies in honor of the Alpine Chasseurs was held at the foot of the Washington Monument recently and an enormous gathering witnessed the event.

Of unusual interest, in view of all that has been said and written concerning the production of airplanes for our birdmen, are the scenes which show some of the processes which enter into the manufacture of flying machines. The photoplay patron is virtually taken to the virgin spruce forests up in the northwest where the lumber is obtained.

Current Events No. 58 also contains exceedingly timely views of the graduation exercises held at West Point, where intensive training enabled the cadets to obtain their commissions a full year ahead of time. One of the Universal cameramen succeeded in obtaining some striking views of the Secretary of War while he was delivering his address.

Scene from "The Golden Wall" (World).

## *Unusual Exploitation for "Hands Up" Planned by Pathe*

"HANDS UP," Pathe's serial of romance and adventure in the great West, produced by Astra, with Ruth Roland, George Chesebro and a big cast, will be backed by a nation-wide billboard showing and big publicity campaign.

"Hands Up" is a "thriller" of dramatic situations characterized by sweeping panoramas of the western country, big settings such as are new to serials, and a large number of people. The story was written by Gilson Willets, the well known novelist, and the production is being made at the Astra West Coast studios under the direction of James W. Horne.

The novelization will be published in the Motion Picture Magazine, beginning with the September issue, out August 1. The preceding issue of Motion Picture Classic will carry an interview with Ruth Roland in which this coming story is announced, and the serial will be played up as a big feature.

Picture Play Magazine will carry an article by Gilson Willets on how he writes serials, and the other "fan" publications, such as Photoplay Magazine, Photoplay Journal and Photoplay World, will publish articles and photographs with regard to this serial.

The billboard campaign has been carefully planned to take advantages of the fact that summer is the best time for outdoor advertising.

The twenty-four-sheet is a remarkable piece of work characterized by splendid pictorial value, attention-compelling poses and striking colors. This twenty-four-sheet will be posted throughout the country in all important cities, and in addition to this will be given to exhibitors who will post a certain number for a period of one month.

The list of advertising matters to be issued on this serial also includes many other posters.

## *Metro Buys Three Stories for Use of Bert Lytell*

SIMULTANEOUSLY with the shooting of the final scenes at Metro's west coast studios in Hollywood of "Boston Blackie's Little Pal," Bert Lytell's current starring vehicle, directed by E. Mason Hopper, comes the announcement of Metro's purchase of three unusual scenarios for this star.

The first to be screened will be "Unexpected Places," originally a short story from the pen of Frank R. Adams. A. S. Le Vino is making the scenario, the film adaption being a comedy drama.

This will be followed by "Faith," another Metro find in the magazine world. Richard Washburn Child, its author, is one of the best known short story writers in this country. The third vehicle for Mr. Lytell, as yet unnamed, is now in preparation by the Metro scenario department at Hollywood.

## *Rivoli Theater Features Two-Part O. Henry Story*

DIVIDING the position of prominence with S. L. Rothapfel's Marines pictures on the program of the Rivoli theater for the week of June 23 is "Sisters of the Golden Circle," the current General Film O. Henry release. This two-reel subject enjoys the unusual distinction of being the only dramatic subject to be shown at the Rivoli during "novelty week" at the newest Rothapfel motion picture palace. The O. Henry story was selected from a wide variety of short length pictures offered for the Rivoli program, which consists for the week only of short subjects. It was given feature prominence in the advertising matter issued by the Rivoli.

"Sisters of the Golden Circle" is an O. Henry story of New York life featuring Edward Earle, Agnes Ayres, and Alice Terry, and has been pronounced by critics to be one of the most artistic and attractive of the O. Henry series filmed to date. General Film reports that it is in heavy demand all over the country, and that it bids fair to excel all booking records established by the more successful of the sixty O. Henry stories released since last year.

### Cleo Ayres to Play in World Picture.

Cleo Ayres, who was last seen on the screen in the support of Dorothy Dalton in "Love Letters," has come east. Her first eastern production will be in the support of Montagu Love in "To Him That Hath," a forthcoming World Picture. Miss Ayres was also with Vitagraph some months ago. "To Him That Hath" is a picturization of the famous novel by Leroy Scott.

## Contents of Allies War Review Tells Its Own Story

THE first issue of the Allies' Official War Review, presented by the Committee on Public Information through the Division of Films, and released by Pathe July 1, contains a remarkable series of exclusive up-to-the-minute pictures of unlimited patriotic appeal to the public and box-office power for the exhibitor.

The issue is splendidly edited with snap and go. The first scene shows Ambassador Walter H. Page at the celebration commemorating the opening of the American Red Cross Hospital in London.

Remarkable pictures of speedy Italian submarine-chasers and patrol boats are shown in action.

In their native mountains, the famous Alpine Chasseurs, known as the Blue Devils of France, are shown making an attack on the Germans and rounding up a large batch of prisoners.

Scenes of great historic value and timely interest are those showing the burial of Richthofen, the German aviator. Monster guns are seen being transported to the lagoons to strengthen the defenses of Venice.

Remarkably interesting scenes are shown on the Zeebrugge Mole, which protected the entrance to the enemy's U-boat base before the British squadron closed it. The survivors of the raid are seen receiving the compliments of King George.

Regiment after regiment of the American soldiers now in France is seen advancing to strengthen Foch's reserves.

On the anniversary of the declaration of war of the United States, over 50,000 people gathered in the historic coliseum in Rome in honor of the event.

This is claimed to be the most remarkable topical war review ever issued. As announced by the Committee on Public Information last week, it is the official film of the allied nations.

Prints have been shipped for release June 24, advertising matter has gone forward, and a big publicity campaign such as has characterized Pathe's distribution system in recent months is in full swing. The advertising force of the Division of Films has begun to herald this weekly animated message to the nation, as has also the experienced selling and publicity organization of Pathe.

### Pathe Prepares New White Serial.

Pathe's serial activities continue at high speed. It is announced that the company has purchased a strong story by George B. Seitz and Bertram Millhauser, the working title of which is "The Lightning Raider."

Mr. Seitz is remembered as the author of "The Iron Claw" and the director of "The Fatal Ring" and "The House of Hate."

Mr. Millhauser is the scenario writer of "The Fatal Ring" and "The House of Hate," each of which has proved in its turn the biggest Pearl White serial success released.

The story of "The Lightning Raider" is said to be characterized by four major points which make it a new type of serial.

### "The Lion's Claws" Drawing to Close.

With the story commencing to draw to a close, action and thrills aplenty are contained in the newest episodes of "The Lion's Claws," the Universal serial featuring Marie Walcamp. In the thirteenth episode, the Universal star is attacked by an enraged lioness, rescued from the clutches of an orang outang and leads an exciting life in general. In no other serial in which she has appeared has Miss Walcamp been compelled to risk her life as frequently or perform as many stunts as are required in "The Lion's Claws."

### World to Make "The Millionth Chance."

Goldwin Smith, the great writer on economic subjects, once said that the greatest fortunes of nations and men were created on the seizing of the millionth chance. This quotation has been grasped and molded into a gripping drama by Hamilton Smith.

World Pictures announces that it has bought the scenario of "The Millionth Chance." The writer agreed with the great economist, hence the story. Carlyle Blackwell has been selected to play the leading role in this picture.

## Two Extravaganzas Ready For Fall Release by Fox

Two extravaganzas, which, it is said, introduce something new in motion pictures, have been completed by William Fox, it is announced from the Fox offices, and it is understood they will be ready for release during Thanksgiving week. Although extravaganzas have been seen on the legitimate stage for years, they have not yet been shown in the films. The motion picture, on the other hand, with its greater resources for spectacular effects, offers a splendid field for this sort of work, and in the forthcoming Fox productions, it is said, several novel and striking effects will be seen.

The plays will be of a fantastic nature, and, with Oriental settings, will reveal, it is understood, a splendor that only the Far East could furnish. The action will be wholly up to date, and show the Far East in its modern development.

### Good Settings for Lloyd Comedies.

Exhibitors who are playing the Pathe-Rolin Harold Lloyd comedies will observe that Hal Roach, director-general of Rolin, is providing his star with remarkable settings for the one-reel comedies. Large sums of money were spent by Rolin in mounting "Somewhere in Turkey," June 16; "An Ozark Romance," July 7, and "Kicking the Germ Out of Germany," July 21. There are now more than forty people regularly employed in the stock company that is supporting Harold Lloyd.

The new comedy, "Kicking the Germ Out of Germany," by the way, gives Bebe Daniels, Lloyd's leading woman, an unusually attractive part as a Red Cross nurse.

### Brewster Film Corporation Reorganizes.

The Brewster Film Corporation, which is developing a process of color-cinematography, has been reorganized. Percy D. Brewster has become president of the corporation and Dwight MacDonald treasurer. The laboratory, at 50 Spring street, Newark, N. J., will be continued for the present, with the New York office of the corporation at 15 William street.

## Constance Talmadge Is Back in Eastern Home

AFTER a successful period of picture-making in California Constance Talmadge has turned her face to the east and hit the homeward trail. Select's young star is expected in New York within a few days.

When Constance Talmadge went west last November she had made three of the productions in her star series of Select Pictures, in which she is presented by Lewis J. Selznick, and only the first of these, "Scandal," had been shown throughout the country. Miss Talmadge returns, however, after having completed her entire series of pictures, eight in all, seven out of the eight having already been shown on the screens of the country. The pictures which Miss Talmadge has made in the west include "The Shuttle," "Up the Road With Sallie" and "Good Night, Paul," her newest Select Picture. "A Pair of Silk Stockings" has also been completed.

In the short period in which she has been before the public Constance Talmadge has attained a firm place as a screen star. She has carved for herself a niche in the front rank of the country's favorites and has found and occupied a field of her own. Constance Talmadge's true metier is comedy-drama—and comedy-drama such as is seen in Miss Talmadge's Select productions has been hitherto unknown on the screen. This is a type of photoplay in which dramatic situations are frequent, but which is nevertheless inter-larded with humor from end to end.

Constance Talmadge is now so well abreast of the schedule of releases for her Select Pictures that she has been given a brief halt in which to visit her home town, which is little old New York.

### "Les Miserables" Set for August.

Announcement from the Fox Film Corporation is that "Les Miserables," in which William Farnum scored a big success when the picture was shown in the Lyric theater, New York, will be released to exhibitors on August 12. "Les Miserables," it is declared in the announcement, will be a special release and will be sold to exhibitors on an independent basis.

The announcement of the release of this subject, which was probably the greatest picture that William Farnum ever did, calls attention to the fact that the last William Farnum picture to be released was "True Blue," which was offered to exhibitors May 5.

It is understood that a special campaign is being organized for the release of "Les Miserables." Stress will be laid on the strong advertising that the picture already has obtained as a result of its showing in big cities.

## In "Cheating Cheaters" Miss Young Has Stage Success

WITH the acquisition of the screen rights to "Cheating Cheaters" Clara Kimball Young has added another to the long list of notable stage successes to be presented by her upon the screen. Miss Young is in this manner giving to both exhibitors and public the benefit of the most valuable stage properties which can be secured for presentation in her Select Pictures.

In the list which Miss Young has already presented through Select Pictures are "The House of Glass," "Shirley Kaye" and "Magda," all of which have achieved success on the American stage, and "The Marionettes," which has enjoyed success on the Continent for many years. In the selection of "Cheating Cheaters" Miss Young has rounded out her list by the addition of a drama of the very latest school—one of the "surprise" type. "Cheating Cheaters," it will be remembered, is one of those plays which, seeming to be a crook play of usual cast at its beginning, quickly develops along novel and highly entertaining lines. The play was given its stage production by Al Woods, with a notable cast which included Margorie Rambeau and other Broadway favorites. The play is scheduled for early production by Miss Young, and details will be announced later.

Following the same policy as regards fiction the Clara Kimball Young series of Select Pictures has already presented photoplays based on two notable novels, one being "The Reason Why," by Elinor Glyn, and the other Miss Young's current Select production, "The Claw," a South African romance from the pen of Cynthia Stockley, the author of "Poppy." Another production based on a notable piece of fiction is that of "The Savage Woman," which Miss Young is now making from the novel of Francois Curel, "La Fille Sauvage."

## *"Dad's Knockout" Is "Smiling Bill's" Latest*

NOTHING is left undone—no expense is spared—to make a Capitol Comedy the superior of any two-reel motion picture production. "Smiling Bill" Parsons, the millionaire screen comedian, sees to that. Settings that would do credit to big special features are the rule in Capitol Comedies, released by Goldwyn.

When Parsons forsook big business to make merriment for the world he astounded fellow producers by erecting one of the most costly studios in California for the production of his two-reelers. And the Parsons way of doing business on a lavish scale is reflected in his Capitol Comedies.

Particularly is this noticeable in "Dad's Knockout," "Smiling Bill's" latest. From the scene at Bill's home to the merry incidents in a theater, where many of the scenes were taken, gorgeous settings greet the eye. For the production Parsons rented one of the largest theaters in Los Angeles for four days.

To lend realism to several of the scenes on the stage Parsons combed the theatrical colony on the coast for thirty show girls to take part in the dancing, which is one of the big features in "Dad's Knockout." Besides, he hired 200 extras as an audience. Among them were several high-class players to lend comedy touches to the theater scenes.

Perhaps the costliest scene in the production is the incident in a Los Angeles restaurant. Here Parsons and his company make merriest and during their revelry much of the furniture is shattered. Of course the furnishings that are ruined are all studio "props."

### Pathe Names Nine Post Travels.

In the Post Travel Series, a weekly release by Pathe, the traveler, following a trip to the romantic West Indies, will go to Venezuela, a country rarely visited by Americans.

The list of these pictures now announced are: "St. Thomas," "St. Croix," "Guadeloupe," "Dominica," "Our Volcanic Neighbors," "East Indians of Trinidad," "East Indians of British Guiana," "Venezuela," and "La Guaira to Caracas."

It will be remembered that the Post Travel Series is being presented under the auspices of the big daily newspapers which print concurrently articles written by Clyde E. Elliott.

Scene from "The Service Star" (Goldwyn).

## *Goldwyn Rounds Out First Year with Strong Quartet*

GOLDWYN'S next four releases, which will complete the cycle of twenty-six begun with "Polly of the Circus" on September 9 of last year, are declared by the producers to constitute a powerfully fitting group climax to a series of productions which have lead to success in less than a twelvemonth. Following "The Glorious Adventure," in which Mae Marsh is starred and which is to be seen everywhere beginning July 14, the productions and dates of release are:

July 28, Mabel Normand in "Back to the Woods"; August 11, Madge Kennedy in "Friend Husband"; August 25, Mae Marsh in "Money Mad."

"The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Woman," which has been given unanimous newspaper and trade press approval everywhere. Goldwyn describes it as "the story of the girl who bought happiness for a dollar." Adapted from Edith Barnard Delano's story, "When Carey Came to Town," it is a thrilling and interesting romance built around the adventures of a girl who invited herself to be a ward in the home of a gruff young bachelor and who eventually made him a happy benedict by marrying him. Wyndham Standing heads an unusually capable cast.

Mabel Normand is doing something entirely new for her in "Back to the Woods," from an original story by J. Clarkson Miller, directed by George Irving, a newcomer at the Goldwyn studios. In it the star is the progressive daughter of a reactionary old lumber millionaire who tests out her theory of life as teacher of a school in a lumber camp town. There are comedy opportunities, of course, in "Back to the Woods," but there is an absorbing story to carry them along.

After a venture into melodrama in "The Service Star," to be released June 30, Madge Kennedy returns to comedy-drama in "Friend Husband," directed by Clarence G. Badger. It is an amusing story of a girl who marries a man she doesn't love to gain an inheritance and the things that happen later to make her wish she hadn't and glad she did.

"Money Mad," Mae Marsh's last production in Goldwyn's first releasing year, is perhaps the most dramatic story Miss Marsh has appeared in—certainly as a Goldwyn star. As the heroine it devolves upon her to track down the murderer of a man slain in her own home. How she does it makes a thrillingly melodramatic tale filled with action from beginning to end.

## *Two Screens Involved in This Mutt-Jeff-Bara Comedy*

A REAL life personage and cartoon characters meet and act together on the screen in the Mutt and Jeff animated cartoon, "Meeting Theda Bara," which is announced from the William Fox offices as one of the latest of Bud Fisher's creations.

The picture is described as one of the funniest this comedy pair have yet appeared in. Jeff inherits a fortune and Mutt decides that they are going to become motion picture producers. Their aim is to secure the services of a vampire. This ambition is inspired after Mutt and Jeff see Miss Bara in a picture. Jeff's admiration for Miss Bara leads him to serve notice on Mutt that any "vamping" for the Mutt and Jeff Motion Picture outfit must be done by Theda Bara. Mutt laughs and informs his diminutive friend that a contract holds Miss Bara to produce solely for the Fox Film Corporation. The pair then go about obtaining a vampire in a scientific way.

It doesn't take Mutt long to convince Jeff that it's the eyes that make the vampire. He learns, however, to his chagrin, that he was only partly right. Jeff makes up his mind that he will drop around and see Miss Bara, so he picks out the stage door of a moving picture theater as the logical place to find the famous star. Mutt sees him there and thinks it is a great joke. Later sitting in a gilded restaurant, Mutt is still laughing at the idea of Jeff waiting at the stage door of a moving picture theater. However, there are two sides of the story, and Mutt didn't know that Jeff's side of the story was hidden by a screen that surrounded the table next to Mutt. Mutt's curiosity prompts him to peer over the top of the screen. What he saw on the other side caused him a surprise that you will have to see the picture to appreciate.

Other most recent Mutt and Jeff productions are "The Extra Quick Lunch," "Life Savers" and "The 75-Mile Gun." In "The Extra Quick Lunch," the pair open a restaurant in which speed and economy are the watchwords. 'Life Savers" show them at the beach, and in "The 75-Mile Gun" they capture the German super-gun and train it on the Kaiser and Von Hindenburg, with results disastrous to the leaders of Prussian kultur.

*Don't wait to be urged to join the W. S. S. army. What if our men in the trenches waited to be urged?*

### Kellermann Films Ready in Fall.

Annette Kellermann, the William Fox offices announce, has completed the filming of "Queen of the Sea," and the film is now in the hands of the film editor for titling and arrangement.

Although no definite date has been announced for the release of this big marine production, it is understood that it will be offered to exhibitors in the fall when other big productions which the Fox forces are now engaged on will be ready for the public.

The announceent from the Fox offices states that "Queen of the Sea" is even bigger in its scope and conception than "A Daughter of the Gods," which Miss Kellermann also made for Fox. Besides several stupendous sea effects, the production is said to have a number of novel features which are unique in marine pictures.

## *There's a Thrilling Dive in "A King in Khaki"*

A DIVE from a cliff of rock eighty feet high into the ocean is one of the melodramatic features introduced in Metro's screen version of Henry Kitchell Webster's romantic novel, "A King in Khaki," now being produced under the direction of Fred J. Balshofer.

"A King in Khaki" tells the story of a battle for right by the king in khaki

**The High Dive in "A King in Khaki."**

against a ring of unscrupulous financial sharps headed by Christopher Beaumont, called the king of finance. When the king in khaki refuses to join Beaumont in his plan to defraud the small stockholders in the enterprise of developing a semi-tropical island a battle is tacitly declared. The king of finance endeavors to escape from the island in the only available boat before the king in khaki can strike the first blow, and the latter, seeing himself about to be outwitted, leaps into the ocean and, boarding the boat, beats Beaumont in their first match.

Harold Lockwood is playing in the role of "A King in Khaki" and Stanton Heck is appearing as Christopher Beaumont.

## *Nazimova Devises Dance For Metro's "L'Occident"*

ACTUAL work before the camera has been begun by Mme. Nazimova in her Screen Classics, Inc., production of Henri Kistemaecker's play, "L'Occident," under the direction of Albert Capellani. The opening scenes show the celebrated Russian artist in the fanciful garb of the captured Arabian girl, Hassouna, as she appears in a French circus in her native dances.

In "L'Occident," in accordance with the story, which has been adapted for the screen by Mr. Capellani and June Mathis, Mme. Nazimova first appears in "The Dance of the Veils," which Hassouna has learned in the desert, and then, deliberately bringing home vital facts to certain persons in the audience, she does the weird, symbolic, haunting "Dance of the Severed Head." Strictly speaking, this dance is a series of picturesque posturings, invented by Mme. Nazimova herself, as the seriousness of the moment precludes the levity of actual dancing steps.

For these scenes the star wears a costume designed by herself, that is frankly fanciful rather than true Arabian. As she herself expresses it, is is the circus idea of the desert costume. "The brilliant-hued draperies of the skirt, closely-bound and tied in a knot," says Mme. Nazimova, "are true Arabian. But the intention has been to convey an idea, rather than to adhere strictly in this instance to authentic costuming. The amber beads are Arabian, but the dull green ones are Persian, and the variegated ones—what you will. The bead fringe and the beaded turban are simply Oriental in a broad sense. The close-fitting embroidered jacket in indescribable greens and browns is my own idea to complete the whole."

## *Romantic Comedy Leads Pathe for July 7th Week*

A LIVELY comedy with a strong romantic flavor, "Annexing Bill," with Gladys Hulette and Creighton Hale in the star roles, head the Pathe program to be released July 7. The action of the story is based upon one idea, an idea that has a direct appeal to every feminine photoplay patron. It is, "Would you give up a million dollar legacy to marry the man you love?" Gladys Hulette plays the part of an art student in modern circumstances, but wins the love of a young lawyer who is also poor, but has bright prospects.

Episode No. 18 of "The House of Hate" is also released on this program. This episode is entitled, "At the Pistol's Point," and it is said to have the strongest finish of any of the episodes to date. In this episode the identity of the Hooded Terror is in the process of revelation when the episode ends. Pearl White and Antonio Moreno have their usual thrills, and the action never lags. There are two more episodes of "The House of Hate" to come.

The big comedy on this program will be "An Ozark Romance," with Harold Lloyd, Bebe Daniels, Harry Pollard, and the rest of the funmakers of the Rolin studio. "An Ozark Romance" is a fine moving josh on the old sob style of melodrama, and it is said to be very cleverly handled.

Part 9 of "Britain's Bulwarks" is called "King George and Queen Mary Witness the Black Arts of War."

In the Post Travel Series the subject is "Dominica," and faithfully mirrors the people, scenery, historic points, trade and industry and family life of this remote and rarely visited island in the West Indies.

Hearst-Pathe News No. 56 will be released Wednesday, and No. 57 Saturday.

### Fisher to Draw War's Lighter Side.

The first picture from Bud Fisher, creator of Mutt and Jeff, since his arrival at the front in France, is "The 75-Mile Gun," which relates the capture in a Mutt and Jeff Animated Cartoon of the German super-cannon which has been shelling Paris. The picture, according to an announcement from the Fox offices, will be released shortly.

On his departure for France Captain Fisher made an arrangement with the Fox Film Corporation whereby the Fox company would have charge of the business end of marketing his work.

Being at the front, Captain Fisher will deal largely with the war in his pictures, but just as Captain Bruce Bairnsfather has made a reputation for extracting humor out of the world conflict, so Fisher will deal with the lighter side of the war.

Considerable material has already been received from the artist and is now being printed for the Mutt and Jeff Animated Cartoons.

### "Other Men's Daughters" (Fox).

A SPIRITED play of the gay side of life, together with deep, human emotions, is the descriptions from the William Fox offices of "Other Men's Daughters," the next special feature release in which Peggy Hyland is the star. The production, it is said, gives to Miss Hyland opportunities for big work.

"Other Men's Daughters" was written by E. Lloyd Sheldon and directed by Carl Harbaugh. Supporting Miss Hyland is a cast which includes Regina Quinn, Eric Mayne, Frank Goldsmith, Elizabeth Garrison, Riley Hatch and Robert Middlemas.

## *Franklyn Farnum Supports Anna Nilsson in "Judgment."*

AN ambitious program production featuring Anna Q. Nilsson, supported by Franklyn Farnum and a notable cast, has been started at Metro's west coast studios. The working title of the picture is "Judgment," and the scenario is by George D. Baker. According to present plans Franklyn Farnum is to appear in this one picture for Metro. He comes to Metro with the Farnum smile intact.

Miss Nilsson long ago won renown as a beauty of the artists' studios and the silent drama. She played opposite Bert Lytell in his first two pictures as a Metro star, and her work was of such high caliber that Mr. Baker seized the first opportunity of featuring her.

"Judgment" is the story of a girl with occult power, whose psychic intuition is the means of saving the man she loves from paying the penalty of another's crime. A sensational murder trial, with a thrilling and unexpected denouement, is the smashing "big scene" of the screen drama. This is led up to by a series of exciting incidents creating an atmosphere of breathless suspense.

The cast also includes Herbert Standing, Harry S. Northrup, Spottiswoode Aitken, Edward Alexander, Lydia Knott and Katherine Griffith. The production is directed by Will S. Davis, with photography by William C. Thompson.

## *37 Per Cent. of Town See Gerard Film in Three Days*

AN excellent idea of the big way in which Ambassador Gerard's "My Four Years in Germany" is going over in the smaller towns has come to light in the records compiled by F. R. Hirsch, of the Criterion theater, Rutherford, N. J. Mr. Hirsch says that when the picture played in his town during the three days of June 5, 6 and 7, the turnstile recorded the following: First day, 746; second day, 850; third day, 982.

The Criterion seats but 600, and the record is all the more remarkable when the facts are taken into consideration that Rutherford is a town of 7,045 population and "My Four Years in Germany" also played against two big features and a legitimate show with local talent.

Several patrons of the Criterion urged the manager not to run any comedies in conjunction with the Gerard picture, declaring that to do so would militate against the dignified and thrilling appeal of Ambassador Gerard's screen revelations.

## *"The Kaiser's Shadow" Is Another Hun Hitter*

A GENUINE surprise is promised in the denouement of "The Kaiser's Shadow," Dorothy Dalton's Paramount picture announced for release July 1. Mystery is the keynote of the production. Moreover, the entire story is said to be ideally suited to the present time, being patriotic in character, and having to do with the subtle workings of the Hun intelligence bureau in America.

Octavus Roy Cohen and J. U. Giesy are the authors of the story, which has been declared to be one of the most sensational exposes of Hun espionage methods.

Edward Cecil, Leota Lorraine, Otto Hoffman, and Charles French furnish the support. The settings are said to possess a remarkable degree of originality, and a prologue arranged by Mr. Ince shows some of the secret workings of the Teuton intelligence office.

R. William Neill directed the picture, and John Stumar did the photography.

### "Both Members" Nearing Finish.

"Both Members," the comedy drama by Luther A. Reed, in which Francis X. Bushman and Beverly Bayne are co-starring, is rapidly nearing completion at Metro's Sixty-first street studio.

## General Film to Release Pictures of Camp Dix

AFTER several weeks spent in filming scenes of national army activities at Camp Dix, near Wrightstown, N. J., Joseph F. Reed, of the Connecticut Film Company, has produced a series of intimate camp life views which are to be released through General Film Company under the title of "Our Boys at Camp Dix."

The plan of release includes a four-reel production divided into single reel parts, each adapted to separate showing, the four subjects to constitute a series for booking one a week. There will be posters and other advertising material.

Besides the general interest in what sort of existence the selective service men lead after being taken from the office desk or the work bench there is expected to be an added personal interest for relatives, friends, and neighbors of the many thousand young soldiers at this camp. The Camp Dix contingent is drawn from New York City, parts of Illinois, New Jersey, Delaware, Boston, and Rochester. Mr. Reed recently released a successful series of Camp Devens pictures through General Film Company.

### "Zeppelin L-21" in Demand.

Due to the activity of German submarines in American home waters, "The Last Raid of Zeppelin L-21" continues to register in General Film Company reports as the most timely and popular short length special war feature. The floor of bookings which have been pouring in upon the thirty exchanges of the company in the United States and Canada shows no signs of abating, says an official of General, but rather is increasing steadily. The demands have been so heavy in the San Francisco, Atlanta, and Philadelphia territories, for instance, that additional prints are considered necessary.

### Fifth Avenue Again in O. Henry.

Fifth avenue is to serve as the exterior location for another O. Henry story, "Mammon and the Archer," which is to be released shortly by General Film Company. Agnes Ayres and Edward Earle, stars in numerous other O. Henry stories, are the featured players in this story which is just being completed by Director Kenneth Webb. This is an engaging comedy-drama in which the daughter of a millionaire soap manufacturer is wooed and won in a traffic blockade at Thirty-fourth street and Fifth avenue. The photoplay has been filmed upon the exact locations described in the O. Henry story.

Scene from "Other Men's Daughters" (Fox).

## Sherry Optimistic as to Kenyon and Keeney Pictures

JUNE 30 has been set as the date of the release of the first picture produced by Doris Kenyon and her own company and the first of the Frank A. Keeney pictures, with Catherine Calvert as star. The announcement is made by William L. Sherry, head of the William L. Sherry Service, which is distributing all of the Kenyon and Keeney pictures.

The first photoplay featuring Miss Kenyon is "The Street of Seven Stars," by Mary Roberts Rinehart. It is after her story of the same name published serially in the Saturday Evening Post. Upward of 250,000 copies have been sold in book form. The first of the Keeney pictures is "A Romance of the Underworld," a screen adaptation of the well known drama of the same name by the late Paul Armstrong. Miss Calvert starred in the play when she was the girl-wife of the playwright.

"I regard myself as especially fortunate in being able to start my new service with such pictures as these," says Mr. Sherry. "Both are full of real human interest and are of high artistic quality. The Kenyon pictures are being directed by John B. O'Brien, and the Keeney pictures by James Kirkwood, two of the most competent men in their line. The only reason why the release of these two pictures has been delayed is that I desired to perfect my distributing organization before placing them on the market. There has been a brisk demand for both pictures, and a wide and extended sale is assured."

The Keeney forces have just begun work on their fourth picture, "The Girl with a Past," by Paul Armstrong. The story is said to be tensely human, with rich dramatic coloring. The part of the heroine affords Miss Calvert an exceptional opportunity for the display of her abilities as an emotional actress and admirably fits her winsome personality. Miss Kenyon and her company are now busy with their second picture, "The Inn of the Blue Moon," by Louis Joseph Vance. The scenario was written expressly for Miss Kenyon. The fictional rights of the story have been sold to one of the leading American magazines, and it will be published serially after it has been placed on the screen.

## Essanay Forces Working Hard on "Young America"

NEARLY the entire Essanay force now is working full speed on the next George K. Spoor feature, "Young America," the Cohan and Harris production, which made such a hit on the stage, both in New York and Chicago.

All three of Essanay's big studios have been filled with sets so that when the picture was started it could be pushed through to completion rapidly. Everything was laid out beforehand, including the outdoor locations, so that Director Berthelet could complete the picture without a hitch.

Director Berthelet started work upon the picture immediately upon returning from New York, where he secured the remaining members of the cast. Charles Frohman Everett, a nephew of the late Charles Frohman, who played the leading role in the stage production, also takes the leading part in the picturization of the play.

He has trained his own dog for the animal part, which is one of the important roles in the picture. The dog is a cross between a coyote and a fox terrier and is perfectly trained for the part.

The leading woman's part, that of Edith Doray, is taken by Madelyn Clare, a well known Broadway player. She also has been with the Keith circuit and more recently made a hit as Nancy Hanks in the Lincoln series. She has also taken leading roles with several other motion picture concerns.

Other important characters are those of Reuter, a small-town constable, taken by Wilson Reynolds, who is playing with Marie Cahill at the Cort theater, Chicago, in "Just Around the Corner"; Joe the Grouch, the role taken by William Wadsworth, also playing at the Cort; Jack Doray, played by Howard I. Smith, who has been the juvenile lead with May Robeson in "A Bit Old-Fashioned," played at Power's theater, Chicago, Nutty Bremer, played by Marlow Bowles; Mrs. McGuire, played by Florence Barr; Mary Blount, the sweetheart of the leading player, played by Evelyn Ward; Mrs. Grouch, played by Leona Ball, and Mrs. Ward, played by Frances Raymond.

Other minor characters and those to fill in on the crowd scenes have been engaged from the Chicago theaters.

The entire cast was picked specially to fit each part and not filled in from a stock company. The play will be in six or seven parts. It was originally written for the stage by Fred Ballard.

## Oakdale Announces Six Five-Part Productions

AMONG the most important of General Film Company's product acquisitions is a series of six dramas called the Oakdale productions. These will be released beginning probably July 15.

The distinguishing feature about Oakdale productions is that each of the six pictures has, besides well known adult stars, a juvenile star of recognized personality and strength, according to the General Film announcement. Each of the six stories, furthermore, contains the child element as a powerful factor in developing the story, as well as in bringing to it a lighter domestic touch that is so much in favor with audiences. General Film Company will announce the titles of the pictures and the casts in a forthcoming statement regarding the series.

All the Oakdale productions are five-reel pictures described as consistent throughout as to subject and dramatic treatment.

## "Salome" Ranked by William Fox as His Greatest Yet

AFTER six months of unremitting activity at the Hollywood studios of William Fox, "Salome," with Theda Bara in the title role, has been completed, and is now in the hands of the cutting staff in the general offices in New York for final elisions and titling. The biggest of all film productions ever achieved by William Fox will be seen in the foremost dramatic theaters of America with the advent of September. Samuel F. Kingston has been placed in charge of the booking, and an unprecedented campaign heralding the monster production is already under way.

"Salome" is declared to mark a new development of the spectacle picture. Massiveness of effect will not smother dramatic interest. An official of the company in this connection said:

"Two elements are responsible for overcoming this common failing of so many productions either for screen or stage where mise en scene is apt to overwhelm the senses. Theda Bara's art is one of these, and the elemental strength of the story, which has inspired among the greatest of writers of literature and music, is the other. Add to this the superb investiture provided and it must be at once apparent that here is a production that can hardly fail to stir the spectators."

The statement of the official touches on the outstanding features of a production on five hundred feet of which, reflecting historical scenes, Mr. Fox is credited with spending $50,000 alone—in places at the rate of $100 a foot.

Two thousand players were engaged for this super-picture. Eight hundred artisans alone were employed in building a reproduction of the city of Jerusalem as it existed forty years before the time of Christ, this being one of several replicas on a grand scale. Salome's bath of costly marble and the palace of King Herod are said to be triumphant examples of Judean splendor. The peacock fountain in Salome's boudoir also is shown, having been modeled after an old Biblical print. Of modern significance is the reproduction of the Gate of Jaffa through which recently marched the victorious Britons under command of General Allenby.

Some idea of the fundamental expense involved in staging "Salome" may be gained from these items: Two hundred loads of sand were hauled from the beaches to build the streets of Jerusalem; twenty-five tons of plaster and as many loads of cobblestones were used. A hundred sculptors and mural decorators were kept busy during the initial stages. Aside from Miss Bara's costumes, which appear to be worth a king's ransom, ten thousand costumes were required to clothe the army of performers in multifarious scenes.

Nothing has been overlooked by the technical staff which would contribute to the verisimilitude of the picture. Camels to the number of fourteen, five hundred horses, donkeys, elephants, goats, sheep, lambs, bullocks and oxen, dogs, cats, parrots, cockatoos, doves, pigeons, and peacocks—they are wherever they add realism to the scene.

Nature aided J. Gordon Edwards, director of the production, in his expert striving for an old-age effect in mise en scene. Barely had the painters and laborers completed a street scene in Old Jerusalem when a downpour of rain lasting several days occurred. It served to give the tumble-down thoroughfare exactly the weather-worn appearance desired.

### Loew Does Good Business with "Cecilia."

Marcus Loew has reported to President Lewis J. Selznick of the Select Pictures Corporation that the showing of Marion Davies' Select picture, "Cecilia of the Pink Roses," in the Loew chain of theaters in Greater New York, attracted unusually good business to these houses. Mr. Loew expressed himself as well pleased with the results attained with Marion Davies' first production. As a box-office attraction the picture had exceeded all expectations, Mr. Loew said.

"Cecilia of the Pink Roses" was given a seventy-day run in Loew's houses throughout the greater city. The first days of the run were coincident with the showing of the picture at the Rivoli theater, New York, but another week was consumed before the playing of the picture was completed. Mr. Loew expressed the belief that there had been no diminution in attendance at his theaters on account of the presentation of the same attraction at the big Broadway playhouse during the same period.

### "Flower of the Dusk" for Metro.

Director John H. Collins is busy engaging the cast for "Flower of the Dusk," Viola Dana's next vehicle, the screen rights of which hase but recently been acquired by the Metro Pictures Corporation. This story is one of the most loved of Myrtle Reed's delightfully human stories and is the second of that author's novels to be picturized by Metro. The scenario was written by Mr. Collins, who will be assisted in the directing by Albert H. Kelley, with John Arnold at the camera.

Especially engaged for Miss Dana's company is Guy Coombs. Another player will be Margaret McWade.

The locale of "Flower of the Dusk," New England, will call for many delightful and charming outdoor scenes and unusually attractive sets.

## Mystery Element Strong In Kerrigan Production

IN THE Paralta production, "One Dollar Bid," a screen version of the novel "Toby," by Credo Harris, which is now being filmed at the Brunton studios with J. Warren Kerrigan, there is a dominant note of mystery throughout the entire unfolding of the story. Not a morbid mystery of plot, but a continual question about the leading character which lasts unanswered until the end—who is Toby? Whence does he come? And why is he there?

The mystery of Toby's life and character is a background giving strong dramatic suspense to the whole fabric of the story; and those three questions are ever in the consciousness while the stirring external plot—moonshiners, smallpox, suspected murder, two court trials, and all manner of exciting events—happen in the foreground. This mystery is behind the charming atmosphere of the life of Kentucky, in that picturesque section which marks the intermingling of the Southern aristocrat with the mountaineer and the rugged feet of the Cumberlands with the valley bluegrass.

Little comedy touches fall throughout, and all the charming painting of the Kentucky life and characters which Mr. Harris included in the novel are present in the photoplay.

## "Her Moment" To Be Issued By General Film Company

Scenes in Russia, the Balkans, Japan, China and the United States, not forgetting one of the most picturesque Western mining camps imaginable, are mentioned by General Film Company bulletins as contributing to the variety of atmosphere in "Her Moment," the special production in which Anna Luther is starred. The greater part of the story is enacted in the United States, to which country Miss Luther, as the heroine, comes to experience the climax of her life.

At private showings of this picture considerable admiration is said to have been accorded the technical details in the way of costuming and sets, while the locations chosen for the scenic attractiveness also made an impression.

The direction of "Her Moment" was in the hands of Frank Beal for the Author's Photoplays. The story is by Samuel H. London, with a theme of dramatic intensity of the sort especially adapted to the versatile Anna Luther. General Film predicts that those who have seen the star's work in "Moral Suicide" and other recent productions by other companies will know to some degree what to expect of her in "Her Moment," which is scheduled for immediate release as a six-part feature.

## Great Public Interest In "Crusaders" Poster

AN interesting commentary on the unusual interest that has been aroused in New York by the engagement at the Lyric theater of "Pershing's Crusaders," the first United States official feature film, has been brought to light by a statement from Howard Herrick, publicity director of the Division of Films of the Committee on Public Information. Mr. Herrick states that his office is being overwhelmed by mail and telephone requests from private individuals seeking copies of the striking one-sheet and window card issued on "Pershing's Crusaders."

These requests form one of the most unusual sidelights on the popularity of a film that the industry has ever recorded. "Pershing's Crusaders" is a pictured history of the country's first year at war, and graphically describes the tremendous strides made by the country's war machinery. Among the scores of interesting and thrilling features of "Pershing's Crusaders" is the occupation of a first line trench by the khaki-clad defenders of Liberty.

## Outing-Chester's "Ex-Cannibal Carnival" Leads Mutua

THE first of the series of Outing-Chester travel classics, "Ex-Cannibal Carnival," produced by C. L. Chester in collaboration with the editorial board of Outing, is released by Mutual June 30. The first release is an excellent example of these distinctive travel pictures. It is a journey through the Fiji Islands, and shows the natives who only a generation ago were cannibals holding high carnival. Levuka, the ancient capital, is shown as a modern city, with a strange mixture of the up-to-date and incongruous in the hybrid costumes of the natives. A Fijian prince wearing a silk hat, a dress shirt, and a glad smile is one of the sights. The snappy titles are no small item, and with the photography should carry the pictures across with a smash.

The second of the series, "Kaieteur," will be released July 7. "Kaieteur" pictures an interesting and exciting journey through the exotic wilderness of British Guiana to this famous waterfall, which is five times as high as Niagara. The scenery is magnificent, while the progress of the party is shown in continuity form. There is real action in the picture, which will appeal to the adventurous and delight the eye by its beauty.

The Strand comedy of the week is titled "Miss Informed," and is released July 2. This is a characteristic Strand-Mutual full of clean, wholesome comedy in which Billie makes a horrible mess of things when she attempts to put something over on the father of her chum's fiance. She mistakes an old sport for dad, and almost loses her own sweetheart when he finds her flirting with the two old boys.

Screen Telegram Nos. 36 and 37 are released July 3 and 7. American soldiers in France in a big athletic carnival held for the entertainment of commanders and comrades is an interesting war picture. President and Mrs. Wilson are shown in attendance at the annual ball game of Congressmen at Washington, D. C.

Scene from "The Fly God" (Triangle).

## *Alma Rubens and Roy Stewart Lead Triangle June 30*

A STORY by Catherine Carr, "The Painted Lily," featuring Alma Rubens, is the first release on the Triangle program for the week of June 30. For the second release of the week Triangle presents the Roy Stewart-Steve Rounds combination in the second "Red" Saunders" story by Henry Wallace Phillips, "The Fly God."

"The Painted Lily" pictures with realism the conflicting emotions in the life of a girl, who, brought up amid poor but good surroundings, and protected from the sordid side of life, is cast into the degrading atmosphere of the underworld and forced to pose as the accomplice of a notorious gambler. But the quality of one's early training is bound to assert itself and the nobleness in Mary's character withstands many trying experiences; her love for the aged and helpless winning for her in the end, a promise of contented happiness in the arms of the man she loves.

Alma Rubens will have an opportunity to characterize a part admirably suited to her personality. Jack Richardson is the gambler and William V. Mong appears as Mary's father. Francis McDonald is also in the cast. Thomas N. Heffron directed, with C. H. Wales at the camera.

"The Fly God" pictures Roy Stewart for the second time as the good natured westerner William "Red" Saunders. With innate love for his fellow men and with human understanding and symphathy he extends a helpful hand to Bob Allers, an unfortunate consumptive aand his wife who are travelling to Arizona. Later Red rescues Allers from a mob, about to lynch him as a cold-blooded murderer. At the trial Aller's life hangs in the balance as eleven jurors, instructed by the prejudiced sheriff to return a verdict of guilty, are defied by Tom Cummings, who grasps this first opportunity to assert himself.

Edward Peil, the new Triangle player, will portray Bob Allers, with Claire Anderson, Aaron Edwards and Walter Perry as members of Stewart's supporting cast. "The Fly God" was directed by Cliff Smith with Steve Rounds photographing.

### Emerald Doll Comedies Released.

"The Burglar Man," the first in the series of the Emerald Cinema Doll Comedies, is released this week by General Film Company. In this film the doll players present a parody upon the type of comedy of the famous Charlie Chaplin in which characters described as "Charlie," "Mike," "Burglar Man," "Edna," and others do all the stunts of well known comedians and a few more in addition.

### Ninth "Bulwark" Shows Royal Visit.

The visit of King George and Queen Mary to the battlefields of France is shown in the ninth picture of the "Britain's Bulwarks" series, giving graphic scenes from all phases of the world war, and released exclusively by Pathe July 7.

The King visits the Tankodrome and is much concerned about the lads inside. One of the most dramatic episodes of the war was the smashing of the German line at Cambrai by the operation of numerous British tanks which walked through an immense wire entanglement, tearing great holes in the German defense.

## *Nine Productions in Work For Fox East and West*

NO fewer than nine productions are in work under the William Fox banner, it is announced from the Fox offices, companies being busy both in the East and on the Pecific Coast.

At Hollywood, J. Gordon Edwards is progressing rapidly on the super-production "The Message of the Lilies," for which a new title is soon to be selected. William Farnum, also at Hollywood, is busy on "The Rainbow Trail," which is a sequel to "Riders of the Purple Trail," just finished by Mr. Farnum. Zane Grey wrote the books upon which each production is based.

A new name, "The Fallen Angel," has been chosen for "You Can't Get Away With It," the Gouverneur Morris story which Jewel Carmen is making at Hollywood. Gladys Brockwell, also at Hollywood, is working on "Kultur," a drama which is described as an expose of Germany's secret diplomacy. Tom Mix has finished "Fame and Fortune," which is based on Charles Alden Seltzer's story, "Slow Burgess," and is about to begin on a production reported to be a revelation of how certain types of labor trouble on war work are started.

In the East the Fox forces are equally busy. Virginia Pearson, who had just completed "Her Price," has plunged into work on a production at the Blackton studio, in Brooklyn, for which "The Alien Strain" has been picked as a temporary title. Peggy Hyland has begun work at New Dorp, Staten Island, on "Bonnie Annie Laurie" under the direction of Harry Millarde, and George Walsh has completed a striking patriotic picture entitled "Yankee Doodle Dandy." Other productions are under way under the direction of R. A. Walsh and Richard Stanton.

### Good Demand for "Italian Battlefront."

The General Film Company, having taken over the distribution of "The Italian Battlefront," the official Italian war pictures, in important territories for the Fort Pitt Theater Company, has found the current Austrian offensive in Italy a big boost for business. Prints of this film had already been placed in the Denver, Atlanta, and Detroit territories, and the big feature is said to be equalling the initial successes scored by it in New York City, Boston, Philadelphia, Rochester, and Chicago.

"The Italian Battlefront" contains an endless variety of remarkable scenes from that war zone which has contributed the distinctly spectacular activities.

## *Farrar Selects Story After Consulting Exhibitors*

GERALDINE FARRAR walked before the cameras in Goldwyn's Fort Lee studio directly at the end of a tour which carried her through at least sixty per cent. of the United States. On this trip, accompanied by her mother, Mrs. Sidney Farrar, this famous star of the cinema aand the opera adopted the wholly novel policy of going directly to the men who are to play her Goldwyn Pictures in quest of their advice.

Exhibitors in many states were agreeably surprised recently between shows or while audiences were hurrying in before the feature "went on" to receive visits from the Farrar party.

"Since you are going to play or be invited to play my Goldwyn Pictures," Miss Farrar said, "what could be fairer than my coming to you to ask your assistance in helping Goldwyn and myself determine the kind of stories we want. I read a hundred stories last winter, most of which have been discarded as being without appeal. Several I have kept and have brought with me. Before doing any of them I want to know what kind of pictures you and your audiences like; what kind of pictures you could make the most money on. One kind of picture you must not ask me to do—the vampire picture."

It is worth recording that theater owners took out their books on many occasions and showed Geraldine Farrar their box office receipts on virtually every star and productions ever played in their theaters.

One of the greatest exhibitors in America took a manuscript from her hands and said:

"Here is the picture you should do first. It is a wonderful story, of tremendous commercial value. It has in it everything that a box-office viewpoint demands, plus beauty and good taste. It is a story that no one of your position and importance has ever done. There is just one chance in it that I would suggest, if you have the daring and courage to make it."

And before Geraldine Farrar went to her train that night she telegraphed Samuel Goldfish, president of Goldwyn, saying:

"I have found the story."

It is this story that is now being made.

# State Rights Department

**Conducted by C. S. SEWELL**

## Arrow Film to Reissue Kerrigan Short Subjects

**W. E. Shallenberger Announces Offering of One and Two-Reel Pictures, Made By American Film Company for Release One Each Week.**

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has acquired the rights to the J. Warren Kerrigan productions, made by the American Film Co., and is re-editing and re-titling the entire series, consisting of thirty one-reel and ten two-reel productions.

These releases are being offered to State Right buyers to be issued, one a week, commencing July 8. A complete and new line of advertising matter is being made on each production. This series is the pick of over 100 productions made by the American in the past four years.

"It appears," said Doctor Shallenberger, "that there is a dearth of meritorious one and two-reel productions on the market, and motion picture houses have sent up a cry for this length of release. Producers have been confining themselves largely to five or more part productions. Stars who now appear in long productions were those who earned their reputation through their work in the shorter length subjects, and the exhibitors feel that if a star is needed he or she is as much of a box office value in a short subject as in a longer one.

"I expect to speedily close out the United States and Canada on these Kerrigan reissues and will then have an announcement for the trade on other subjects of like merit."

## Gaumont News Reels Show Several Timely Pictures

JUST three days after showing the graduation of the 1919 class of "middies" at Annapolis the Gaumont Company, in Graphic No. 12, pictures the graduation exercises, one year ahead of time, of 136 new army officers at the U. S. Military Academy, at West Point. After delivering the diplomas the Secretary of War addressed the new officers.

A subject from one of Uncle Sam's big war plants shows the making of torpedo tubes; others show how army engineers are taught the art of railroad and bridge building, the making of a military road by state convicts, and some of the steps they are taking to let the fact that the marines need 50,000 men be known.

Foreign scenes show the fight made by the marines in checking the German drive, reinforcement of the French forces by Italian infantry, a picture of a French village under bombardment, and an officer who has been decorated for brilliant work with the "tanks." Captain Deloche, who was held a prisoner with his tank by the Germans for forty-eight hours, but finally escaped and drove back to safety.

Another subject deals with the growing and conservation of food supplies. The Employment Service, U. S. Department of Labor, advertises its need for men and women to aid in harvesting the bumper crop raised this year, and one scene shows the marines, "Soldiers of the Sea," enrolling "Soldiers of the Soil" for this patriotic work.

In this issue of the Gaumont News is shown "Flag Day" being celebrated all over the country; in the national capital the President and Mrs. Wilson attend the exercises at the foot of the Washington monument; ten thousand soldiers assist Mme. Schumann-Heink, the operatic prima donna, in a song festival in the Stanford Stadium in California. Prominent actresses are shown making vests for aviators from old gloves and scraps of leather, and the stimulating effect Miss Dorothy Gish had on a recent Thrift Stamp sale. A picturesque scene shows the clearing away of the snow on Pike's Peak, and another scene taken in an altitude nearly three miles lower—the annual parade of bathing girls on the Pacific Coast.

## Much Interest Aroused By Leah Baird Serial

A. ALPERSON, general manager of Western Photoplays, Inc., announces that the serial which this company is making, starring Leah Baird, is arousing considerable interest among state right buyers. During the past week the following men, well known in this branch of the industry, were among the visitors: Harry Charnas of Standard Film Service Co., Detroit; E. H. Harden of E. & H. Distributing Co., Atlanta; Harry Lande of Quality Film Service, Pittsburgh, and Sidney B. Lust of Washington, D. C.

It is stated that a special showing will be given when the first five episodes are completed.

The title has not yet been selected definitely. It is said that Miss Baird does not agree with the company officials regarding the title they desire to use, and letters have been written to a number of picture fans in various sections of the country asking their opinions as to which of several titles they consider the most appropriate.

## Hutchinson Seriously Injured

A SERIOUS mishap occurred Wednesday, June 19, in the taking of one scene during the third episode of the Leah Baird serial now in the making at the Crystal studio.

Charles Hutchinson, who is playing one of the principal roles, was to make a seventy-foot dive from the window of a house situated on the side of a cliff. That portion of the jump showing the going out of the window was done in the studio; for that portion showing the exterior of the window as well as the cliff and water, a trip was made to the Palisades. A set was erected and three cameras located at various points down to the water's edge to catch the sensational jump from every angle.

Unfortunately as Hutchinson hurled himself through the window the tip of his shoe caught on edge of window sill, causing him to turn a complete somersault in mid-air, and hitting the water partly on his back and side.

Being rendered unconscious he immediately sank. Cameraman H. J. Frommer and a bystander dived to his assistance and pulled him to safety. He was unconscious for about twenty minutes, but recovered en route to the hospital sufficiently to inquire faintly whether or not "the camera had gotten it."

Unless internal injuries develop he will probably be able to leave the hospital within a week.

## Special Trade Showing of Fourth Petrova Film

FOLLOWING the custom inaugurated with her first special production, a special screening of "Tempered Steel," Madame Petrova's fourth special picture, will be given by the Petrova Picture Company for the motion picture trade press, followed by a luncheon for the assembled guests, at which Bert Ennis, publicity director, will be the master of ceremonies.

"Tempered Steel" was written for Madame Petrova by George Middleton, the well known playwright, and directed by Ralph Ince, who also directed her fifth picture, "Patience Sparhawk." "Tempered Steel" is said to be marked by a number of innovations, especially in connection with the sub-titling. In place of the ordinary speeches and descriptive matter the titling has been handled in such a manner as to blend smoothly into the continuity of the scenes, and it is claimed that an effect has been gained that impresses the audience with a sense of smoothness.

This production will be released through the First National Exhibitors' Circuit.

## Rifkin Secures Specials For New England States

CONTINUING his policy of adding special productions at frequent intervals to the list of features offered New England exhibitors by the Eastern Feature Film Company, Herman Rifkin has completed arrangements with the Atlantic Distributing Corporation for the handling of "Nine Tenths of the Law" and "The Devil's Playground."

Both of these productions have attracted attention because of their advertising possibilities. Mitchell Lewis, star of "The Barrier," "The Bar Sinister" and "The Sign Invisible," is seen in "Nine-Tenths of the Law," while The Devil's Playground" is a spectacular production of Broadway cabaret life in which Vera Michelena appears as the central figure of a drama dealing with the gay white way.

It is announced that the Loew, Moss, Fox and other large circuits have booked these pictures.

## New Brady Film Offered to State Right Buyers

WILLIAM A. BRADY'S success, "Stolen Orders," now in its third week of prosperity at the Park theater, New York City, will be sold on a state right basis and exhibitors will soon have the opportunity of playing this timely picture.

So far every week that "Stolen Orders" has been shown at the Park theater it is said to have shown a bigger profit than the corresponding week for the showing of "The Whip."

"Stolen Orders" is claimed to have the attributes which will enable exhibitors to make a big clean-up, that is, thrills, love, passion, hate and timeliness.

## Sales of the Week

**Activities in State Rights Market During the Past Seven Days.**

HARRY RAPF announces sale of the following territories on his two productions, "The Struggle Everlasting" and "The Accidental Honeymoon": To Motion Picture Theater Owners' Association for Illinois and southern Wisconsin; to All-Star Feature Corporation for California, Arizona, and Nevada; to Pioneer Film Corporation for upper New York state; to Keystone Feature Company for eastern Pennsylvania and southern New Jersey; to Frank Gersten, Inc., for northern New Jersey; to Masterpiece Film Company for Ohio, and to V. H. Hodupp, Inc., for Indiana.

* * *

The following territory sales are announced by the W. H. Productions Company: Series of twenty-eight Keystone reissues, twenty-six Charlie Chaplin reissues, sixteen Shorty Hamilton reissues, and four W. S. Hart feature reissues for Gardiner Syndicate, Buffalo, for New York state north of Westchester county; series of twenty-six Charlie Chaplin reissues to B. N. Judell, Inc., Minneapolis, for Minnesota, North and South Dakota.

* * *

The Gaumont Company announces that its independent News Service, issued semiweekly as the Gaumont News and Gaumont Graphic, has been sold for the following territory: Illinois: To Celebrated Players Film Co., 207 South Wabash avenue, Chicago. Ohio and Kentucky: To Masterpiece Film Attractions, 404 Sincere building, Cleveland. New York State, north of the counties of Dutchess, Ulster and Sullivan: To Doo-Lee Film Co., Inc., 445 South Warren street, Syracuse.

## Betzwood Company Working On Two Feature Pictures

CAMERA work on the Betzwood Film Company's production featuring Lady Tsen Mei, said to be the only Chinese star on the screen, has been practically completed. Meanwhile Ira M. Lowry, the director, has already started on the western story, "Sandy Burke," by J. Allen Dunn, in which Louis Bennison is put forward by the Betzwood Film Company.

With matters in this shape the executives point to the two productions for corroboration of the policy set down by the company at its conception. This was that in possession of abundant capital and a well appointed plant and with no scheduled release dates it could concentrate upon specialty features which exhibited possibilities not presented in the average screen subject. Director Lowry is said to have surrounded his unique Chinese star and thrilling story with a lavishness of scenic atmosphere. Mr. Lowry and his associates are confident that in Louis Bennison they have a "trump" possessing youth, brains, the gift of natural acting, a splendid physique, good looks and a winning, friendly smile.

## Petrova's W. S. S. Tour Proves a Great Success

BEULAH LIVINGSTON, personal and publicity representative for Madame Petrova, left New York on Tuesday for Atlanta to arrange for Madame Petrova's appearance at Jake Wells' theaters in connection with her W. S. S. Drive.

Miss Livingston will act as advance agent, keeping three days ahead of Madame Petrova on her tour, which will embrance twenty-seven of the principal cities of the country, covering nine weeks. In addition to contributing her time and talent, Madame Petrova is bearing the entire expense of the tour. At Tom Moore's Garden theater in Washington, L. A. DeHoff's New theater in Baltimore and Nathan Gordon's Olympia theater in Boston she is said to have sold nearly $50,000 worth of War Saving Stamps.

## Perret's New Production Combines Romance and War

**E. K. Lincoln and Dolores Cassinelli Featured in "Lafayette, We Come," a Patriotic Picture Based on Pershing's Speech at Tomb of French Patriot.**

ALTHOUGH Leonce Perret's forthcoming production, "Lafayette, We Come!" carries a patriotic appeal, its message is not direct. The film is said to be an absorbing and thrilling story of mystery and intrigue, flavored with the romance of love and war.

E. K. Lincoln is cast as an American boy composer, Leroy Trenchard. Dolores Cassinelli, the talented and emotional Italian actress, appears as Therese Verneuil, Leroy's sweetheart. A carefully select cast has been engaged to support Mr. Lincoln and Miss Cassinelli.

The story of "Lafayette, We Come!" has to do with an American boy (Leroy) who becomes one of America's fighting men; his sweetheart mysteriously disappears. Leroy meets Princess Zitkoff and is astounded by her resemblance to Therese. He is blinded by the weapon of a Hun. Overcome, he yearns for Therese.

Therese has entered the service of the Allied Secret Agents and is instructed to assume the role of the German spy, the Princess Zitkoff. She succeeds in her mission and devotes herself to carying for blinded heroes in a French hospital. She recognizes Leroy, but does not reveal her identity. She takes care of him until after an operation restores his sight.

Leroy, when he discovers Therese, pushes her from him as she beseeches him to forgive her. A letter explains the work Therese had done, and Leroy and Therese are united once more.

Throughout the story Mr. Perret has woven touches of incidents showing American soldiers being entertained in French homes, tending to portray the growing fraternity between the peoples of the United States and France, and is said to have embodied in his production numerous startling effects. It closes with a scene in a cathedral. Leroy completing the composition entitled "Our Prayer Over Here for the Ones Over There." The roof of the cathedral opens, and through the rifts in the clouds the allied forces are seen sweeping on to victory. As the last strains die away, a distant medley reaches the ear. It seems to be drawing nearer, increasing in volume, then crashing forth into a medley of national anthems of the Allies as the enlightened rays of the sun break through the clouds, illuminating the earth and blazing a path of victory for the allied champions of civilization.

## "Topics of the Day" Is a Screen Novelty

A SCREEN novelty which is now in its seventh week at the Strand theater, New York, is "Topics of the Day," which is being distributed by the Topics of the Day Film Company, Times building, New York, of which A. E. Siegal is the proprietor.

This film is issued weekly in approximately two hundred foot lengths consisting of about fifteen timely "punch" paragraphs carefully selected from newspapers and magazines from every part of the world. They are prepared with the cooperation of the Literary Digest, published by Funk and Wagnalls. The staff of this publication selects fifty subjects from which the Topics company pick out fifteen which are considered to be the best. These are then filmed in the same manner as motion picture subtitles, making what might be termed "a picture-less motion picture."

With its large staff of experts combined with the fact that the Literary Digest selects its reading matter from five thousand periodicals from every country the wide field that "Topics of the Day" has access to can be appreciated.

Mr. Siegel announces that he is arranging for international distribution of these "Topics," and is having them translated into several other languages. European rights have been sold to Robertson-Cole Company, and Sol Lesser has contracted for rights covering California, Arizona, and Nevada, while deals covering other territories are pending.

Not only has Mr. Siegal entered into an exclusive contract with the Literary Digest, but he advises that this publication will from time to time carry publicity covering this film, referring to the fact that it is based on the news selected by their staff.

"Topics of the Day" is being offered on state rights basis, also on a franchise basis for theater circuits, and the first four weeks service is now ready. In addition to being shown at the Strand it is also being exhibited at many other theaters, including the Playhouse in Chicago for an indefinite run in connection with the Prizma colored naval pictures.

## Lockwood-Allison Films To Be Released by Arrow

A QUIET campaign to ascertain the demand for reissues of productions with stars of present-day popularity has been conducted by W. E. Shallenberger, president of the Arrow Film Corporation, for the past four weeks.

As a result, the Arrow Film Corporation announces re-issues of four five-reel Lockwood-Allison features heretofore entitled "The Buzzard's Shadow," "The End of the Road," "The Other Side of the Door," "Life's Blind Alley."

These productions are being re-edited at the laboratories of the American Film Co. under the supervision of Mr. Shallenberger, and a new and original line of advertising matter is being prepared.

In the case of these reissues the productions are said to retain all of the original with a re-assembling and re-cutting so as to make the story more modern and up to the present high standards of feature releases.

The new titles have been determined upon, but have not yet been announced.

These releases are being disposed of under one contract—the first production to be released the middle of July.

## "The Hand of Vengeance" Sensational but Clean

THE new Gaumont serial, "The Hand of Vengeance," is said to be not only thrilling and startling, but also to be absolutely clean, and that parents need feel no compunction about letting their children see it. It has been built to suit that portion of the theater-going public that likes sensational entertainment, and the hero is a thoroughly "red-blooded" person.

After being wronged the hero gets his revenge and then becomes champion of others who have also been wronged, using spectacular and effective methods always.

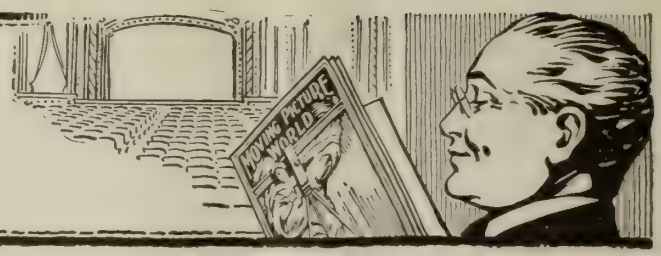
"The Hand of Vengeance" will be released weekly in two-reel episodes, the entire serial requiring two and a half months for a complete showing, and the serial is said to grow better and better with each episode until the sensational climax at the end is reached.

## Lesser Handling "Pershing's Crusaders" In California

SOL L. LESSER has been appointed by Governor Stevens of California to act in the capacity of chairman of the Division of Films, State Council of Defense for California.

It is announced that the contract with the California State Council having been affirmed, the Committee on Public Information has released "Pershing's Crusaders" for distribution in California under Mr. Lesser's direction.

# Trade News Brevities




## New England Company Takes Griffith Film

**"Hearts of the World" Now Showing at the Majestic in Boston Where Dorothy Gish Appears and Tells of Experiences in France.**

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Dorothy Gish, who plays one of the leading roles in "Hearts of the World," now at the Majestic theater in this city, was in this city Wednesday, June 19, accompanied by her mother, who also played an important role in the picture. They appeared at the theater and related some of their experiences on the Western front while "Hearts of the World" was being taken.

The New England rights to the Griffith film have been sold to a local organization known as the "Hearts of the World" Company of New England. Those in the deal include Alfred S. Black, of the Maine Theaters, Inc., and president of the Maine branch of the Motion Picture Exhibitors' League; Goldstein Brothers, of Springfield; Harry Asher, of Boston; A. A. Spitz, of Providence, R. I., and William H. O'Neill, who controls the Auditorium and Palace theaters at Manchester, New Hampshire. The new management is now in control of the production at the Majestic theater.

The Griffith interest sold "Hearts of the World" for New England presentation for only $75,000, while it is reported that the Pacific Coast territory bought it for $200,000, and the states of Illinois and Pennsylvania paid $150,000 each for the film.

Edgar Long, the Boston press representative, who convinced the Massachusetts State Police that "Hearts of the World" was a picture worthy of Sunday showing, is now general press representative for David W. Griffith with headquarters in New York City.

### Olga Petrova Sells Many Stamps.

The appearance of Mme. Olga Petrova, the noted film star, in Boston, to aid in the War Savings Stamps campaign, was an event of unusual interest. She spoke to over 5,000 people at noon on Boston Common, and in the afternoon and evening addressed two great audiences at the Gordon's Scollay Square and the Gordon's Washington Street Olympia.

She sold nearly $25,000 worth of war savings stamps during her day's stay in this city. She deplored the popular impression that motion picture actresses entered campaigns to aid the Government with the view of winning popularity themselves. She said nothing could be further from the truth. She declared she would much prefer to rusticate at her own home than to be crowded and jammed and stared at and made the object of indiscreet remarks as is so often the case when one appears in public. She said she entered the War Savings campaign with the sole aim of aiding the Government. "I married an American and I am an American," she declared with a fine show of spirit.

### "Pershing's Crusaders" a Big Hit.

"Pershing's Crusaders" is drawing big at the Shubert theater, Boston. Special nights are being arranged for all suburban cities and towns and different organizations, with the result that big delegations take up a good part of the house nightly. The patriotic appeal, and the fact that the funds go to the war charities, has popularized the film. The film has been given the special Sunday night privilege, with the result that "Hearts of the World," "Pershing's Crusaders" and "My Four Years in Germany" are now being shown every Sunday night here.

### French Officers Visit Pathe.

Manager Stanley Hand, of the Boston Pathe office, was agreeably surprised when he received a call from the visiting French officers that are booming recruiting in Boston. The Pathe, being a French organization, is very popular in that country, and the officers were anxious to see the working of the American branch of that organization, so Manager Hand had the honor of being host to them for an afternoon. The afternoon's entertainment was the showing of the French war films in the Pathe exchange and a dinner afterward. Manager Hand does not speak the French languege, but made an ideal host, and the officers left very well pleased with the afternoon visit.

### W. H. Bradley Resigns.

There has been a change in management of the Boston office of the Goldwyn exchange. William H. Bradley, who has been in charge since Harry F. Campbell left to take charge of the Fox exchange, has resigned, and the new management has not been announced. Mr. Bradley has been with the Goldwyn office for some time, having managed the Washington office and held various positions in the New York office of that company.

### W. L. Jennings Has Enrolled.

W. L. Jennings, of the General Film Company, Boston, has his application in for special service in France and is expected to be called within two weeks. He covers the territory in northwestern Massachusetts. He is expecting to go with the Y. M. C. A. War Work Council and will have charge of amusements for the soldiers where he will be stationed.

### American Feature Opens New Office.

New Haven, Conn.—The American Feature Film Company has opened an office at 131 Meadow street, this city, in order to better handle their trade in this territory. On account of many delays in express and films arriving in bad shape they considered it necessary to open a branch office. The management will be under the direction of the Boston exchange.

### D. H. Brand Takes Charlestown House.

Charlestown, Mass. — The Thompson Square theater of the city has been bought by D. H. Brand, manager of the Trimont film exchange of Boston. The theater excels many of the Boston houses for moving pictures and vaudeville. Manager Brand reports very good business for the first two weeks under his management. The theater was formerly owned by George T. Horn.

### Film People Help Open Hotel.

Haverhill, Mass.—Thomas D. Soriero, general manager of the Park theater in Boston and the Strand in Lowell; Miss Helene Chadwick, the Pathe star, and Sergt. Wellman, of the Lafayette Escadrille, were special guests and speakers at the dedication of the new Hotel Nichols in this city recently. Miss Chadwick explained some of her motion picture work and was enthusiastically received. Mr. Soriero gave some interesting anecdotes of the life of a motion picture manager. Sergt. Wellman talked on the war work of the airmen.

## Portland's New Strand Opens

**Largest House East of Boston Opens in Maine's Business Metropolis.**

By John P. Flanagan, Park View Ave., Bangor, Maine.

PORTLAND, ME.—The opening of the New Strand theater recently was attended by film men from Boston and many Maine cities and was a most auspicious event. After an eight months' period of reconstruction, the new Strand is not only the largest in this city, but is also the largest east of Boston. It is a ground floor house without a pillar or post to obstruct the view of the stage. From the remote corner seat in the balcony as fine a view of the screen may be had as from the boxes or the orchestra.

The house is absolutely fireproof, steel and concrete having been used almost wholly in its construction. There are fire exits on every side. The seating capacity is a little more than 2,500, yet a capacity audience could leave the theater without haste or inconvenience in a remarkably short time. The fire exits from the balcony are as numerous and as accessible as those on the first floor. The ventilation and heating system, in accordance with the latest designs, will insure coolness in summer and warmth in the winter, with fresh air all the time.

Vacuum cleaning equipment will insure absolute cleanliness. Good taste characterizes the artistic equipment. The lobbies, corridors, lounging rooms, ladies retiring and rest rooms, and toilets are conveniently arranged, and Manager William E. Reeves has arranged for an excellent corps of attendants.

The Strand Symphony orchestra, consisting of 14 skilled musicians, has been formed under the direction of Albert E. Hopkins, insuring the finest of music at every performance, and a grand concert organ will also add to the attractiveness of the program.

The house will be open daily except Sunday, from noon to 10.30 p. m. At 1.45 p. m. the first of the two big feature pictures will be thrown on the screen. At 4.45 p. m. the first feature will again be shown and the entire program repeated. This makes two performances in the afternoon at convenient hours. The time for the commencement of the features will remain the same. In the evening, the performance will start at 7.45 p. m., continuing until 10.30.

William E. Reeves, the Strand's manager, has succeeded. The executive staff of the Strand consists of William A. Davis, assistant manager; Albert E. Hopkins, assistant manager; Bessie A. Root and Fred L. Hill, organists; Stella James, cashier; Richard Farr, chief electrician; A. L. Falconi, chief operator; J. A. Halstead, lobby officer; Charles Butlet, house officer; Donald McDougle, chief usher; B. F. Tibbetts, superintendent of theater; Mrs. Mary Butler, matron.

Mary Pickford in "M'Liss" and George Walsh in "Brave and Bold" were the opening features.

## News From Maritime Provinces

From Alice Fairweather, The Standard, St. John, N. B.

ST. JOHN, N. B.—There are as usual in the theatrical and film business many rumors of changes in various ways, but one is told "well there is nothing to be said about that" or "No, that deal is not decided yet," and so it goes.

In St. John the theaters are very decidedly feeling the summer weather and the Daylight Saving time. One notices this in the afternoons perhaps more than in the evenings, though a few wet days lately have been rather a boon to the picture houses.

Vaudeville holds its own pretty well and the Opera House, Gem and Lyric (where there is a musical comedy with Nat Farnum at the head) have their regular patrons. The Imperial has drawn good houses with several pictures lately especially "The Doctor and the Woman" which was a great success. Another Universal picture was at the Imperial this week. Carmel Myers in "The Wife He Bought." The Gem is starting "The Eagle's Eye" and the Opera House began on Friday, June 14, the Universal serial "The Lion's Claw."

### Manager Golding Aids I. O. D. E.

A very fine amateur performance was given in the Imperial Theater called "Twilight in An Oriental Garden." The programme was arranged by the Royal Standard Chapter Daughters of the Empire and the occasion was used to inaugurate the new Japanese setting of the Imperial Theater. The two were advertised in conjunction and the stage was very beautiful. W. H. Golding the manager of the Imperial Theater assisted the I. O. D. E. in every way and was the recipient of a hearty vote of thanks at the meeting of the Chapter following the entertainment. At the closing time of the City Schools an entertainment is being planned to be held at the Imperial to forward the claims of the Navy League.

### "Sirens" Will Be Seen by Officials.

G. A. Margetts who is appealing from a decision of the N. Brunswick Board of Censors regarding the condemning of "The Sirens of the Sea" has had his claim to appeal allowed and is going to appear before the Provincial Government in July.

### Even an Official Didn't Know.

The ticket tax is working out all right now and after a few comical mistakes people soon got used to it. There were some indignant people who did not realize that "everybody must pay the ticket tax" meant that everybody really had to. "But I have a pass" was frequently heard and one Government official even was quite annoyed at the necessity of returning to spend his cent for the ticket.

### Worth a Passing Glance

The Unique theater (F. G. Spencer) played two of the Fox children's specials with good success.

H. W. Lee formerly manager for F. G. Spencer at the Hayden-Gibson theater at Woodstock has left that place to accept a position in the States. He spent a recent Friday in St. John.

## Jolly Times Expected at State Convention

**Business Meeting Will Be at Headquarters, But an Outing Has Been Planned for Delegates at Westville, N. J., for June 25.**

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—A picnic luncheon and a baseball game will be the feature of the day's outing to be held on Tuesday, June 25, at Westville, N. J., under the auspices of the Exhibitor's League, of Pennsylvania, in conjunction with their state convention. Owing to the conditions brought about by the war the annual state convention meeting of the league will be held at their headquarters in Philadelphia, at 1331 Vine street, on Monday and Tuesday, June 24 and 25. On Monday the election of officers will take place in conjunction with the selection of delegates for the national convention. On Tuesday all business will be disposed of by noon, and then the grand rush will be made for the Westville "Special," which will leave Camden (Penn. R. R.) at 12:30 and every hour thereafter. Sam Blatt, Charles Klang, and Herbert Given have the honor of organizing the teams who will play on the theater men's and the exchange men's nines.

### Dinner Tendered to Buhler.

Employees, manager, and executives of the Stanley Company and the Central Market Street Amusement Company honored Frank Buhler by tendering him a dinner to mark his elevation to the position of managing director of all the theaters under the control of the two companies, recently announced by Jules E. Mastbaum, president of the Stanley Company. The affair started at mid-night Wednesday, June 12, at the Hotel Bingham, and for several hours the guest of honor was lauded in speeches and enthusiastically congratulated upon his well deserved promotion.

Abe L. Einstein acted as toastmaster, and brief addresses extolling the merits of Mr. Buhler as an executive and a splendid fellow were delivered by Jules E. Mastbaum, president of the Stanley Company; Al Boyd, Abe Sablosky and others, and in behalf of the managers and other friends William Goldenberg presented Mr. Buhler with a solid silver loving cup as a momento of the happy occasion.

Edward J. O'Keefe, the popular Atlantic City theater manager, has added the Million Dollar theater to the list of houses which will come under his personal direction, thereby making a total of four theaters.

### Parax Film Opens Office.

The Parax Film Company have secured the former World building at 1314 Vine street, Philadelphia, as its permanent local headquarters for the distribution of the Sherry Service. George Wright, of New York, with several years of experience in the film business to his credit, has been appointed the manager, and he is certainly optimistic regarding the future. The initial productions to be released in the near future are Catherine Calvert in "Romance of the Underworld," Dorris Kenyon in "The Street of Seven Stars," Catherine Calvert in "The Girl Problem," and Dorris Kenyon in "The Inn of the Blue Moon."

### What Films Are Doing.

Admirers of Mary Pickford, and they are found in abundance in Philadelphia, rejoiced at the success of their idol in her latest film production, "How Could You Jean?", which began a week's engagement at the Stanley theater Monday, June 17.

In the film version of his own Broadway success, "Hit the Trail Holliday," George M. Cohan gave last Monday's audience a treat at the Palace theater in his portrayal of Billy Holliday.

For the all-week feature film at the Arcadia theater "Her Final Reckoning," starring Pauline Frederick, proved one of the most absorbing seen on the screen of that popular photoplay house this spring.

## Baltimore Trade Letter

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

### Gerard Story Plays to Record Houses.

BALTIMORE, MD.—The receipts during the week of June 10 at the Garden theater, Lexington street at Park avenue, were the largest in the history of the house. During the entire week, Gerard's "My Four Years in Germany" was run with four acts of vaudeville and the playhouse was packed to the walls every day and night. On the last two days of the run Charles E. Whitehurst, president of the company, and L. A. DeHoff, his photoplay manager, had to erect a screen and place chairs on the roof garden to accommodate the crowds that could not find room in the theater.

### Two Houses Dark During Summer.

The Daisy theater, 1752 North Gay street, under the management of J. Hasslinger, has now been closed for the summer months.

The Royal theater, 1940 West Pratt street, owned by Frank A. Hornig, president of the Maryland Exhibitors' League, has also closed for the summer months.

### Al. Rosenthal in Baltimore.

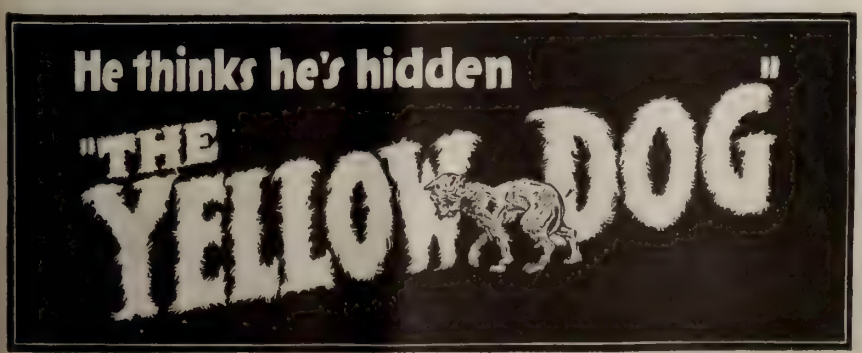
Al. Rosenthal, formerly associated with the Metro office in Chicago, is now in Baltimore and has just closed a deal with the Variety Pictures Corporation of this city, whereby it will control all pictures handled by him in this territory. He wishes his Chicago friends the best of luck. Mr. Rosenthal and Milton Caplon, president of the Variety Pictures Corporation, attended the moving picture convention in Richmond during the week of June 10.

### New Theater Planned in Baltimore.

The Forest Park Theater Company have made application with the building inspector of Baltimore for a permit to build a one-story moving picture theater to measure 57 by 93.9 feet on the west side of Garrison avenue, south of Liberty Heights avenue. The building is to be built of brick and stucco and will cost in the neighborhood of $20,000.

### Did Not Cut Film, Fined.

The case of the Maryland Censor Board, represented by Mrs. Marguerite E. Harrison and Clarendon I. T. Gould, of the board, against Joseph Blechman, proprietor of the Picture Garden theater, president of the Variety Pictures Corporation, for failing to delete certain scenes in "It May Be Your Daughter," came up on Thursday morning, June 13. The case was tried in the Central Police Court before Justice Beach, and while the Variety Pictures Corporation was fined $25 and costs the case against Mr. Blechman was dismissed.



# Sherry Service Opens Pittsburgh Office

**B. F. Lyon Will Have Charge of Branch at 804 Penn Avenue—Other Notes of Interest from Western Pennsylvania.**

By E. J. McCurdy, 455 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A new exchange will be added to the Pittsburgh list of film distributors next week, when the Pittsburgh branch of the Wm. L. Sherry exchanges opens at 804 Penn avenue on the fifth floor of the Sauer building. The new exchange will commence doing business just as soon as preliminary arrangements can be completed, and will have a number of features ready to release, the first among which will be the Frank Keeney production, "A Romance of the Underworld," starring Catherine Calvert.

The Pittsburgh branch will be in charge of B. F. Lyon, who is back in Pittsburgh after an absence of almost two years. Mr. Lyon came to Pittsburgh originally as the branch manager of Pathe's exchange on Liberty avenue, but went with the International Film Service when Mr. Hearst launched the organization as manager of its Pittsburgh branch. This position he retained until he was made district manager of the International, and when he left Pittsburgh to resume his new duties a host of friends among exhibitors sincerely regretted his leaving. Mr. Lyon was one of the most popular managers in the Pittsburgh territory, and it is reasonable to presume that the exchange he is now opening will be most successful under his guidance. It is a coincidence that he will occupy precisely the same quarters which he had when manager of the International.

### R. A. Fulton Takes Titusville Theater.

Another theater in the territory has changed hands because of the war. The latest is the Orpheum at Titusville, Pa., a very wealthy oil town in the northern part of the state. The theater has been managed by Mr. Womer for a number of years, and has proven very successful. The theater is large, having a splendid seating capacity, and plays to the best patronage in town. Mr. Womer has taken up Y. M. C. A. war work, and the theater has been taken over by R. A. Fulton, who formerly managed the hotel at Tionesta, Pa. Mr. Fulton has been very successful in the hotel business, and should find the theater business to his liking. The theater has been closed for remodeling and repairs, but will open about the 1st of July.

### Western Pennsylvania Notes.

The Grand theater in Beaver Falls, owned by Edwin Goodman, was purchased this week by Hyman Goldberg, who formerly managed the Majestic theater at Rochester, N. Y., which was sold about four months ago. The Grand seats about 400 people, and should prosper under Mr. Goldberg's management.

"Carmen of the Klondyke" opened auspiciously at the new Olympic theater on Fifth avenue, and played to good business during the entire week. The Supreme Photoplays Productions, distributors of the feature, declare that bookings have been very heavy, and they will find it necessary to buy another print, making four in all.

A short time ago I made mention of the fact that a new group of film men were to buy property and build theaters in many towns around Pittsburgh. The first definite announcement of this plan has now been made. The Western Pennsylvania Amusement Co. has purchased property at 614 Main street, Sharpsburg, Pa., and will construct a theater seating approximately 700. Work will be started soon.

The new Orpheum theater at Clarksburg, West Virginia, has been opened by Jack Marks. The new theater will be called the Opera House. Every modern improvement and convenience conceivable has been added to make it a truly exemplary theater for road shows as well as pictures.

J. F. Young, who has been in charge of Harvey Day's Premier exchange in Cleveland, was a Pittsburgh visitor the other day. Mr. Young reports business as brisk in Cleveland, but some how likes Pittsburgh very much.

C. H. Murray, of the Sharpsburg Cameraphone, expects to join the draft forces shortly, and the management of his theater will devolve on the younger brother. Mr. Murray's older brother is already at the front. Mark Spandau, who has been working as a roadman for Jere Spandau, his brother, has joined the colors, and leaves Jere to seek another salesman.

A combination has been effected whereby the Poster Company and the Poster Mounting Company become the American Poster and Mounting Company. They have retained the old location of the Poster Company, and the new officers of the concern are H. Clay Berger; Adolph Schaeffer, and George M. Schaeffer.

## Cleveland News Letter

By M. A. Malaney, 607 Belmont Bldg., Cleveland, O.

### Exhibitors' Booking Now Ready.

CLEVELAND, OHIO.—After two months of organization, the plans of the Exhibitors' Booking Corporation of Ohio have matured and they are now about ready to do business.

This incorporated concern was organized by Cleveland exhibitors, capitalized at $8,000. There are now thirty members and a total of $2,500 worth of stock has been sold. Owing to the fact that only $4,000 worth of stock will be sold, that leaves but $1,500 to be disposed of, which will have to be divided among 70 exhibitors, as only 100 exhibitors can be taken into the organization with the present capitalization.

The Exhibitors' Booking Corporation is to buy pictures on the plan devised by C. C. Pettijohn and others who organized a parent company some time ago.

Sam Bullock as representative of the Ohio company, is now in New York at a meeting of all the state organizations, where the final plans for buying pictures is being worked out. The new company hopes to be buying before fall.

### Glad They Saw "The Unbeliever."

"The Unbeliever," which is having quite a run in Cleveland, is responsible for the enlistment of many boys from the Forest City in the Marine Corps.

Two of such instances, however, are worth more than passing interest. These are two employes of the Cleveland Kleine exchange, Ely Epstein, bookkeeper, and Joe Swee, shipper.

When "The Unbeliever" first arrived in Cleveland several months ago these boys were contemplating enlisting. "The Unbeliever" was screened by Manager Norwood and Swee and Epstein saw it.

The following day both went to the Marine recruiting station and applied. In a few days they were accepted. In a letter to the writer received last week from Epstein, who is at Paris Island, So. Carolina, he says:

Ely J. Epstein.

"I am certainly pleased with this branch of the service and I might say that if it wasn't for 'The Unbeliever' I perhaps would never be in the Marine Corps and therefore am thankful to Edison for producing a picture which induced me to join the service."

Epstein says he qualified as a marksman and received a $2 pay increase as a result.

### Masterpiece Film Gets a Weekly.

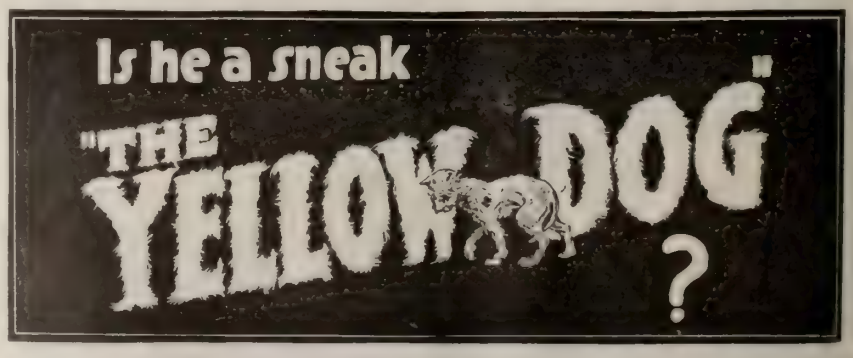
Announcement was made by Leon D. Netter of the Masterpiece Film Attractions that his company had obtained the Gaumont Weekly for distribution in Ohio and Kentucky.

The service will start July 1 and there will be two releases per week, one on Sunday and the other on Wednesday. The Weekly will be distributed from the Cleveland exchange for northern Ohio, and from the Cincinnati exchange for southern Ohio and Kentucky.

### Changes in Ashland.

Ashland, Ohio.—This city has been undergoing many changes in the operation of her theaters. Messrs. Michaels and McIntosh, who formerly ran the Princess theater, now have the Opera House, while the Princess has been opened up under the name of the Band Box by J. H. Clark, who formerly operated the Opera House.

Michaels and McIntosh also are running the Grand theater, there.



## Rochester Trade Letter

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

### Will Run Theater at Aviation Camp.

ROCHESTER, N. Y.—Ellis A. Wolff proprietor and manager of the Palace theater, has been honored by being given the managership of the new Liberty theater at Kelly Field, San Antonio, Texas, by the Commission on Camp Activities of the War Department. The Palace theater is on Hudson avenue and is one of the larger residential section houses.

### Becomes Showman in Camp Bowie.

Paul A. Fennyvessey, formerly manager of the Strand theater and younger son of Albert A. Fennyvessey, president and general manager of the Theaters Operating Company, is now at Camp Bowie, Fort Worth, Texas, where he is in charge of the Liberty theater. Paul always was a "versatile" showman, and his many and varied experiences in the game should make the Camp Bowie brand of entertainment really worth while.

### A Popular Manager.

Monday, Tuesday and Wednesday of this week were "Kiddie Days" at the Plymouth theater. Joe Stoeffel, the energetic manager of that house, has made himself the most popular man in the neighborhood with all of the kids and many of the grown-ups. On these days most all of the kids of the section had the opportunity to see themselves on the Plymouth screen. Joe had a photographer scour the neighborhood for all the good-looking kids and line them up for some homegrown movies. Joe doesn't care if D. W. Griffith can make better films than he can, he says that he's willing to bet that he is more popular in his bailiwick, especially with the proud parents of the capering youngsters, than all the first line directors in the country.

## IN BUFFALO.

### Must Now Renew Licenses.

Buffalo exhibitors are among the business men who have been notified by Vincent R. Riordan, collector of internal revenue of this district, that all Government licenses expire June 30. He warns that all doing business in July without the license will be prosecuted. He also says no uncertified checks will be received.

### Two New Universal Salesmen.

F. S. Hopkins, manager of the Universal exchange, Buffalo, is installing a new projection room. He has added to his sales forces A. Beckerisch, formerly with the Pioneer Film, and J. Kirsch, formerly with the General. Mr. Hopkins reports great business with "The Kaiser, the Beast of Berlin." He was visited this week by A. J. Sardina, Hippodrome theater, Syracuse; S. Rea, Starland theater, Syracuse, and C. L. Babcock, Lyric theater, Wellsville, N. Y.

"The Victor Film Service of Buffalo has changed its name to the Universal Film Exchanges, Inc.," said Mr. Hopkins. "This is merely a change in name only. The Universal has standardized the names of its branch offices, Buffalo's office now being known as Branch L."

### Carey Wilson Boosting Army Film.

Carey Wilson, manager of the First National exchange, New York, recently visited Irving Hanower, manager of the company's Buffalo branch, to look over the situation on the First National's newly acquired picture, "Pershing's Crusaders," controlled by the National Committee of Public Information. This picture was shown recently to large crowds at the Majestic theater, Buffalo. Mr. Hanower expects this picture to go over big in this territory, surpassing anything since "The Birth of a Nation." Mr. Wilson interviewed Harold B. Franklin of Shea's Hippodrome, Earl Crabb of the Strand, Walter Hays of the Mark Enterprises and other Buffalo film men.

# Coal Has Come, Hurry for Yours, Exhibitors

**Buffalo Fuel Administrator Advises Users of Coal to Lay in Their Supply at Once—City Is Now Well Supplied.**

(By Joseph A. McGuire, 152 North Elmwood avenue, Buffalo, N. Y. Telephone, Bell, Tupper 6296-J.)

BUFFALO, N. Y.—Get your winter's coal in NOW, Mr. Exhibitor and Mr. Exchangeman.

This is the advice of Howard A. Forman, of Buffalo, fuel administrator for Erie County, N. Y. Remembering the barn-like atmosphere of some of the local theaters last winter, many of the film men are heeding Mr. Forman's advice. Paraphrasing an old proverb, they believe a ton of coal in the cellar is worth two on a distributing ticket. During the past two months the government has sent here as much coal as was received in this city during the entire winter. The fuel administrator believes Buffalo will be well taken care of in its coal requirements during the coming fall and winter. His advice to the film men is: "Buy your coal now, even if you have to borrow the money."

### Another Buffalo Manager Honored.

Mat Whitman, manager of the Allendale moving picture theater, Buffalo, has resigned to succeed Edward L. Hyman as manager of the Liberty theater at Camp Wheeler, Macon, Ga. Mr. Hyman, who formerly managed the Victoria theater, Buffalo, will now manage the Liberty theater at Camp Taylor.

"Ed. Hyman was so successful in managing the Liberty theater at Camp Wheeler that the Government is giving him a more difficult position in charge of a similar house at Camp Taylor," said Mr. Whitham.

Of the thirty-two Liberty theaters in the United States two are managed by Buffalonians. Friends of Messrs. Hyman and Whitham are proud of the record.

### George A. Hickey Wins Coveted Prize.

Buffalo film men—competitors and all—are congratulating George A. Hickey, manager of the Goldwyn exchange, this city, because he won second prize in the sales contest, a national event, which the Goldwyn company closed recently. Mr. Hickey this week is poking fun at that bugaboo, old Mr. H. C. L., because George has just deposited in a local bank $500 in gold—not stage, but real money—which is his tangible prize money.

The reason for Mr. Hickey's success in the country-wide contest is that he is a hundred-per cent. plugger. He doesn't depend on road men to get him the business. He goes out and fights for it himself. During the three months of the contest he combed the Buffalo territory thoroughly. Using his car, he visited hundreds of theaters, and with good sales results.

Mr. Hickey has received a letter of congratulations from Paul H. Bush, Goldwyn manager of St. Louis. Near the close of the race these two ran neck and neck, but the Buffalonian grabbed the second prize in a spectacular last-week spurt. Mr. Hickey received similar congratulations from Comptroller Schay of the Goldwyn.

### Higher Fares and the Film Shows.

Buffalo's street car fare will be raised from five to six cents. The City Council has adopted a resolution permitting this advance, which will go into effect shortly. The extra income of the company will be used to pay the railway employees higher wages. They threatened to strike if they were not granted this concession.

With higher rates on the trolleys and steam roads many people will be more disposed at times to save the additional expense and give extra patronage to their neighborhood film houses instead of making the trip to the big theaters downtown.

### Uncle Sam With Sword at Shea's.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, recently had as his stage setting a large figure of Uncle Sam, sword in hand, commanding the forces of Treasury and State to win the war. Mr. Franklin and S. A. Anderson, a Buffalo florist, will have charge of the erection of a large floral arch at Lafayette Square. This will be one of the big features of the War Saving Stamp campaign week, June 22-28. An indicator each day will show the amount of money pledged for war stamps in the previous twenty-four hours. The arch will be illuminated at night and covered with flowers.

### Buffalo Brevities.

Irving Hanower, manager of the First National exchange, Buffalo, recently visited Rochester, Syracuse, Elmira, and Utica in the interest of "Girard's Four Years in Germany" and "Tarzan of the Apes."

"Considering the time of year and conditions, A. T. Barnett, our road man, is putting over some good work," said Mr. Hanower.

The United Film Service, Buffalo, is handling "The Public Defender" for the Modern Feature Photoplays in this territory.

Display Windows at Fox Film Exchange, Buffalo, N. Y.

# Toronto to Rate License Fees by Capacity

**Exhibitors Informed that After January Next City Theater Tax Will Be Graded by Seating Capacity of the Houses.**

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

TORONTO, ONTARIO.—Intimation has been given Toronto exhibitors that the City of Toronto will enforce new theater license regulations starting with 1919. Municipal licenses will be based upon the seating capacity of a theater, the minimum being $50 for a theater with 399 seats or less. Heretofore, the municipal tax has been a flat $50 per year for all picture theaters.

### Theater Has Attractive Summer Dress.

The Strand theater, one of Toronto's great downtown film theaters, appeared in summer dress on June 17. The whole exterior was given a fresh coat of paint, while the interior presents a delightful summery appearance. The lobby and vestibule have been decorated with choice blooms and plants while the interior has been hung with chintzes to heighten the effect of comfort and coolness produced with the cold air system. Another new item consists of new equipment in the projection room, including two new projection machines. The large orchestra is being continued under the direction of Ernest Knaggs and for several weeks the daily programme has included vocal solos by John T. Fiddes. Manager Clarence Robson has done everything possible to make the theater inviting to summer patrons.

### Edward Morris Meets Hero's Death.

Toronto film men were shocked to hear of the death in action of Ed. Morris, one of the veteran figures in local film circles. Morris was killed while serving with the Canadian Army in France and leaves a large family. He was one of the original projection machine operators in Toronto, being first associated with the old Crystal Palace. He was later connected with the Canadian Universal Film Company.

### Orpheum at Toronto Opens.

The Orpheum theater, 604 Queen street, west, Toronto, was opened during the week of June 10, the first presentation was "The Girl Phillipa." This was shown for the first two days and was followed by "The Seal of Silence," starring Earle Williams and Grace Desmond. The policy of the theater is to change programmes three times each week.

### Business Jottings.

Manager M. Pappas of the Royal theater, Peterboro, Ontario, has added to the equipment facilities of his theater by the purchase of a gold fibre screen and two new Simplex projection machines.

Similar improvements have also been made at the Wychwood theater, Bathurst street, Toronto. At this theater a new gold fibre screen has been installed and the house also has a new Simplex.

### Effective "Eagle's Eye" Publicity.

In presenting "The Eagle's Eye", Manager A. W. Herron of the Duchess theater, Saulte Ste. Marie, Ontario, resorted to a number of stunts which resulted capacity patronage. He clipped from many newspapers all items referring to spy plots and pasted these under a heading, "Do You Know Your Neighbor?" on a three sheet board. He also showed an illuminated one-sheet in the lobby of his theater, placing a flasher back of the eagle's eyes which he had replaced with red gelatine paper. Herron also used bill boards, newspapers and quarter sheets to advertise the serial, the quarter sheets being distributed in all stores and homes. The population of the city is only 11,000.

### Allens Choose Name for New House.

Announcement is made that the fine new moving picture theater which is being built in Toronto by Jules and J. J. Allen is to be known as Allen's Bloor Street theater. Building operations are progressing nicely and the new house will probably be opened early in the fall. It is a two-floor house and will have all the latest equipment features. The seating capacity will take care of a crowd of 1,000 people. The Allens have two other theaters in Toronto, the Allen, a downtown house, and Allen's Beaver theater in the West End. The theater which they have acquired in Ottawa is now known as Allen's Regent theater.

## Cincinnati News Letter

By Kenneth C. Crain, 307 First Nat. Bank Bldg., Cincinnati, O.

### Ten Theaters Aid Worthy Cause.

CINCINNATI, O.—A fund for the benefit of the Fatherless Children of France, an unusually appealing relief organization, will be materially benefited by the offer of the managers of ten moving picture houses to distribute free of charge tickets for a school children's outing. The outing is to be held at Chester Park, and the Chester management will give a bonus to the relief fund for every ticket turned in by the children, hence the wider the distribution the more money will be given to the fund. Manager Libson will distribute tickets at the Grand, the Family, the Strand, the Walnut, and the Bijou. Manager Henry Hoefle. of the Clifton, will also distribute, as will Manager Ernest Striedelmeyer, of the Aragon Amusement Co.'s four houses. This makes up the ten which will see that thousands of children receive tickets.

### "Re-making of Nation" Much Liked.

The welcome given by the Queen City to its first view of the official training camp pictures, "The Re-making of a Nation," was highly satisfactory to the army authorities in charge of the picture. The performances at the Grand were continuous, running from 11 a. m. to 11 p. m., and, while the admission charge of 25 cents was higher than that of the ordinary performance, thousands paid it gladly in order to get a first-hand impression of the way Uncle Sam trains his boys. No war tax is paid on this picture, as it is a part of the Government's educational work.

### Spy Talked as a Four-Minute Man.

Cincinnati, O.—The splendid work which is being done here and elsewhere by the "Four-Minute Men" has made the public more ready to listen to speakers on wartime topics than was formerly the case, and this has been turned to account by a German spy working in this vicinity, as his arrest by Secret Service men a few days ago proved. The man in question, a German subject, was formerly in the American army, where he served a term as a deserter, and was posing as a returned officer of Pershing's forces. He delivered a number of addresses in this guise in which he laid great emphasis on the horrible tortures of poison gas, the great number of American wounded, and other matters calculated to upset women with sons in the army. Of course, he had never been near the front. His arrest, and the consequent revelation that dangerous German propaganda may be disseminated by unauthorized speakers, led to a meeting of "Four-Minute Men" and theater managers, at which arrangements were made for careful supervision by the authorities of all persons offering to deliver addresses either for pay or without it.

### Lyric Theater Goes to 10 Cents.

The season of high-priced productions at the Lyric, Cincinnati, has ended for a time, at least, and the policy which prevailed for the greater part of last summer, when ten cents was the price of admission all over the house, has been started. That this involved no diminution in quality is evidenced by the fact that the film version of "The Yellow Ticket," featuring Fannie Ward, was the first of the popular-priced shows.

### The Gifts Reports No Bad Weeks.

McMahan & Jackson, at the Gifts, Cincinnati, are fortunate in landing many a fine attraction in their regular run of pictures, and they were once more fortunate in one of the latest shows, featuring popular Mabel Normand in "Joan of Plattsburg." Business continues to run big at the Gifts, McMahan & Jackson reporting that they have not had a single bad week since the house opened, which certainly justifies their belief in the value of the location.

### Thieves Loot the Lincoln Theater.

That thieves have begun to turn their attention to moving-picture theaters in Cincinnati as a means of securing easy money, since the Family was looted a month or so ago, is indicated by the fact that an unknown marauder recently obtained entrance to the Lincoln, at Fifth and John streets, and got away with $70, a gold watch, and other valuables, by breaking open the safe. It is thought that the thief obtained entrance by means of a duplicate key.

### Red Cross Gets Theater for Night.

The management of the Arcade theater and airdome, in Avondale, near Cincinnati, did a good turn for the Red Cross by turning over the theater on one evening recently to some school children for use in presenting an entertainment for the benefit of the great relief organization. All of the proceeds went to the Red Cross, and the handsome sum of $452 was realized.

## Nashville News Letter

By J. L. Ray, Nashville Banner, Nashville, Tenn.

### Theater Burner Sought by Marines.

NASHVILLE, TENN.—United States Marines are after Phillip Lindicutt, alias Ray McKee, charged with burning down a number of moving picture houses near the Tennessee state line where Ambassador Gerard's "My Four Years in Germany" has been billed to show. A reward of $50 has been offered by the Nashville recruiting station for his apprehension.

Lindicutt left New York on May 20, and has been gathering confederates along his trail over the country. When last seen in southern Kentucy, Lindicutt is thought to have collected over a dozen sympathizers, and is creating much trouble for the authorities in the South. He is considered as a pro-German character of a dangerous kind, and his capture is being sought with all possible energy by civil and military authorities.

Lindicutt's latest bonfire was the Princess theater at Hopkinsville. He is described as being in the twenties, curley dark hair, rather handsome, weight about 135 pounds, and bearing several scars on his hands.

### "Work or Fight" in Nashville.

The "work or fight" order will be felt in Nashville moving pictures the same as in other houses over the country. At the Knickerbocker Manager Wassman anticipated the movement several months in advance and installed girl ushers, ticket sellers aand doorkeepers in place of the young men formerly employed. At the other Nashville houses a number of the male employees have left the theater business and entered other lines of work. One instance has been cited where an employee of a local house left his post at the door and went to work in the government powder plant at Nashville for $6.00 a day.

## Dayton News Letter

By P. J. G., Dayton Theater Bldg., Dayton, Ohio.

### Hot Wave Hits Dayton Business.

DAYTON, OHIO.—Sunday, June 16, was a scorcher in Dayton. It was one of the warmest days on record this year and the photoplay houses were not helped by it. The Dayton opened with Bessie Barriscale in "Those Who Pay." The theaters that could boast of a ventilating system that really could keep one half cool were the theaters that enjoyed business. The Strand had as their attraction "De Luxe Annie," and it was indeed De Luxe. Norma Talmadge, the lead in this film, is rapidly taking her place as one of Dayton's favorites and is stealing a part of the honor of the "Big Three." The Columbia opened Sunday with "Revelation," starring Nazimova. This actress never was much of a drawing card in Dayton.

### Dayton Topical Weekly Making a Hit.

Managing Director Mark Gates at the Dayton theater reports that the topical weekly that he has inaugurated is making a great hit and that many people now ask for it. The pictures are all local scenes and are taken by the Pyramid Film Company of this city.

### Orpheum Theater to Close.

A new business is to take the place of the Orpheum theater at Dayton, operated by John Lyons. A New York corporation operating a chain of stores all over the country have taken over the place and will reopen it in September. A local candy concern had taken over the place and would operate it as a confectionery it was said, but owing to the government restrictions on this business were forced to cancel their arrangements.

### Gates Delegate to State Convention.

Owing to the trouble raised by so-called reformers, a state convention of the representative exhibitors of Ohio has been called at the Hotel Deshler, Columbus, Ohio. Mark Gates will act as the delegate from Dayton to help combat the Sunday question.

## Atlanta News Letter

By Linton K. Starr, The Journal, Atlanta, Ga.

### G. V. Atkison with Pathe.

ATLANTA, GA.—George V. Atkison, who for two years was the North Carolina and Tennessee representative for Pathe working out of their Charlotte office, has again signed up with Manager R. V. (Wild Bill) Anderson of the local exchange, and will cover the entire state of Georgia.

Mr. Atkison recently was representative for the Southeastern section for "The Kaiser, the Beast of Berlin." He is now on a tour of the Key cities handling especially "The Yellow Ticket," "The House of Hate," and "Hands Up," Pathe's new Western serial featuring Ruth Roland.

### "Yellow Ticket" Booked.

The Criterion has booked the latest Pathe serial, "The Yellow Ticket," featuring Fannie Ward.

### James F. Jackson Returns.

James L. Jackson, widely known in local and Southern film circles, has returned to Atlanta to manage the Tudor, which soon is to take the place of the old Odeon on Peachtree street under the direction of William Oldknow.

Mr. Jackson was three years manager of the Alcazar here, and later managed the Savoy. He comes to the Tudor from Birmingham, where he has been managing a vaudeville house.

### R. A. Davis Promoted.

R. A. Davis, salesman for Mutual at Atlanta, has been appointed branch manager for Mutual in that city succeeding C. E. Kessnich. Mr. Davis assumed charge of the office June 10.

# Detroit Exchange Organization at Work

**Film Section of the Local Board of Trade Elects Officers and Appoints a Transportation Committee—Will Be Active.**

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The exchange managers of Detroit after many conferences have affiliated with the local board of commerce and have formed a separate organization known as The Board of Motion Picture Exchange Managers of the Detroit Board of Commerce. J. F. Flynn, of the Goldwyn, is president; H. A. Ross, of the Artcraft-Paramount, is vice-president, and J. C. Fishman, of the Standard, is treasurer. H. B. Warner, secretary of the Board of Commerce, is secretary of the film oganization as well. There will be meetings twice a month.

A transportation committee has been appointed consisting of J. M. Duncan, Vitagraph; W. D. Ward, Universal, and Robert Cotton, World. Already the committee is at work with the transportation and traffic departments of the Board of Commerce to improve express shipments, improve C. O. D. collections, etc. It looks as though Detroit will really have a worth while association of exchange managers. Most of the home offices are backing up their managers and insisting that they take an interest in the organization and that they attend all meetings if possible.

### Parex Film Opens in Detroit.

A New Detroit exchange, just opened, is the Parex Film Co., releasing William L. Sherry pictures. H. H. Wells has been appointed manager, and an office is now established on the second floor of the film building. The Parex have subleased part of the space of the Mutual Exchange, but will have separate quarters when alterations and partitions are completed. The first picture which they are releasing in this territory is "A Romance of the Underworld."

### Among Theaters in Michigan.

C. H. Miles, of the Orpheum theater, Detroit, announces that for the summer months the Orpheum theater will again play pictures and vaudeville an entire week. For the past few months the Orpheum has been playing split weeks with the Regent theater, both houses being under a long lease to Miles.

While no definite date has been set, it is almost a certainty that the Majestic theater, Detroit, will close about the 15th of July, so that the interior can be redecorated and many alterations made to the stage.

### Film Men in the Service.

Among those drafted for June 25th call are A. Goldner, traveling representative for Paramount-Artcraft, and Mat Lefkowitz, salesman for Pathe. A card has been received from Jack Erickson, formerly with Fox and Select, that he is now with the Heavy Tanks Company, at Gettysbury. Another card received was from Harry D. Goldberg, former manager of the Casino Feature Film Co., who is now in France.

### A. F. Denman Now Heads the Franklyn.

A. F. Denman, formerly with the Orpheum theater, Jackson, has been appointed manager of the Franklin theater, Saginaw, succeeding A. J. Moeller, who resigned to do Y. M. C. A. work in Europe.

### Hyman Will Operate Regent Theater.

Arthur S. Hyman of the Dawn Masterplay Co., Detroit, has closed a deal whereby he will operate the Regent theater for the summer months. The house is operated by C. H. Miles, who conducts it as a combination vaudeville and picture house during the regular season. He had intended to close it for the summer, but later leased it until the first of September to Mr. Hyman, who represents the Dawn Masterplay Co. Under the new summer policy, the Regent will change programs Mondays and Thursdays and will show pictures exclusively at 10 and 5-cent prices. The Regent is located at the corner of Woodward and the Grand Boulevard and seats nearly 3,000 people on the first and second floors.

### Dawn Masterplay Gets More Film.

Again Arthur S. Hyman, of the Dawn Masterplay Co., announces having secured additional pictures for his exchange. This time he has purchased all of the Frank Hall pictures formerly sold through the Foursquare exchange, which include in this territory, "Just a Woman," "The Zeppelins' Last Raid," "The Belgium," "Those Who Pay," "The Crucible of Life" and "The Lost Chord." Also Mr. Hyman has secured "The Eleventh Commandment," a Ralph Ince production.

## Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

### Records With Gerard Film.

LOUISVILLE, KY.—Manager Lee Goldberg, of the Big Features Rights Corporation, claims that almost a new record for attendances was made during a recent showing of the film, "My Four Years in Germany," at the little town of Pleasureville, Ky., which has a population of 200 people. A total of 294 paid admissions were received when the picture was shown in that city, as it attracted patrons from the countryside.

### Will Rebuild Princess Theater.

Hopkinsville, Ky.—The Crescent Amusement Co., of Nashville, lately operating the recently burned Princess theater, lost very little time, as it also had the Rex theater, to which the shows have been transferred. L. H. Davis, owner of the Princess theater building, has announced that the house will be rebuilt on an even more elaborate scale, and at once. The Crescent Amusement Co. will operate the new house when it is completed.

### Interesting Louisville Notes.

L. J. Dittmar, head of the Majestic Amusement Co., of Louisville, is at present spending almost all of his time in the East in connection with the development of his colored pictures project. Harry Lindenberger is active manager of the house.

An effort is being made by Louisville exhibitors to get Mme. Olga Petrova to come to Louisville in July during the War Stamp campaign.

Charlie Chaplin in "A Dog's Life" has made a big hit in Louisville wherever shown, doing an especially good business at the Ideal, West Broadway and other suburban houses.

Macauley's theater, Louisville, Ky., has closed its summer picture program, hot weather cutting the crowds down to the minimum at that house.

Transfer of the 84th or Lincoln Division from Louisville to Chillicothe, O., has resulted in the local camp being somewhat deserted for a time, but the new draft is rapidly filling up the camp again.

J. H. Christy, of the Scenic theater, Scottsburg, Ind., was recently in Louisville, and stated that he had taken over the active management also of the Dream, of Salem.

A. C. Farrel, manager of the Louisville Universal Office, has returned from Indianapolis, where he spent several days with the district Universal office in that city.

**Have You Pledged Support to Uncle Sam?**
**—W. S. S.—**

# Trade Doings in Kansas City Filmdom

**Among the Exchanges and Theaters in the Territory—Theater Opening in Tulsa—Personal and Business Jottings.**

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

### What Exhibitors Are Doing.

KANSAS CITY, MO.—The Doric theater, the new downtown photoplay house, which recently opened, is arranging to show "My Own United States," a Metro screen classic production, during the week of July 4. A special stage setting, music, and appropriate decorations are being arranged for.

Sedalia, Mo.— W. J. Brill, manager of the Lona theater, Sedalia, Mo., recently ran "Lest We Forget" for the benefit of the Red Cross. This was the second booking of the film but notwithstanding this fact the receipts were very satisfactory.

Garden City, Mo.—E. H. McClintock, proprietor of the Alamo theater, Garden City, Mo., formerly of El Dorado Springs, Kansas, was in Kansas City this week. Mr. McClintock is formulating plans to enlarge his seating capacity about 125 and remodel and decorate the Alamo at the same time. Mr. McClintock stated that he believed that the problem of a strong summer season could be solved by providing attractions which satisfy the public demand. Just at this time, he finds the best drawing card in patriotic productions, having broken all house records with the "Freedom of the World" recently.

### C O. Spessard Gets Metro Territory.

C. O. Spessard has recently joined the Kansas City office of the Metro Pictures Corporation as representative, taking charge of the Missouri territory outside of St. Louis. Mr. Spessard comes to Metro from a large mercantile establishment but has also had considerable experience in the distribution of motion pictures.

### Heard at the Universal Office.

J. J. McCarty, formerly with the Omaha branch of the Universal Film & Supply Company, has taken over the Kansas territory for the Kansas City headquarters. Frank Gass, who was the former salesman in that section, now has charge of the special productions department.

E. A. "Red" Jones, the southern Kansas Universal representative and his wife, are spending a few weeks in Excelsior Springs, Mo., on a vacation.

An elaborate advertising campaign is now under way in preparation for "The Yellow Dog" which is soon to be released from the Kansas City office of the Universal. This is an adaptation from the story by Henry Irving Dodge, author of "Skinner's Dress Suit" which ran in the Saturday Evening Post.

### W. C. Ansell on Second Trip.

W. C. Ansell, northwestern Kansas representative for the Camp-Bell company, has just left on his second trip through his territory.

### Pathe Promoter J. J. Miley.

John J. Miley, assistant shipping clerk for the Pathe exchange, has been appointed assistant booker.

### Kansas City Men Go to Tulsa Opening.

The new Majestic theater, at Tulsa, Okla., will open June 27 and several of the film exchange men from Kansas City, will go down for the opening. Whitney Young, Fox Film Corp.; Richard Robertson, Goldwyn Pictures; C. C. Vaughan, Kleine Productions; and possibly others will make the trip.

### Exhibitors Visitors in Cansas City.

The following exhibitors were in Kansas City this week:

R. B. Christian, of the Orpheus theater, Excelsior Springs, Mo.

Lee Gunnison, of the Royal theater, Atchinson, Kans.

W. F. Nelson, of the Elite theater, Great Bend, Kansas.

E. C. McClintock, of the Alamo theater, Garden City, Mo.

### Two Kansas City Theaters Sold.

George Rose, proprietor of the Bancroft theater, at 43rd and Troost avenue, has sold out to Mr. Pomeroy.

D. Donnici, owner of the Palace and Broadmore theaters, has sold his interest in the Broadmore to Knox R. Lancaster, secretary and treasurer of the Columbia Optical Company. Mrs. Lancaster will have charge of the management of the theater.

### Exchange Buys Fords for Salesmen.

The Kansas City office of the Universal bought Ford roadsters for its salesmen in this territory. One of the Universal travelers has been making his trips by motor for several years, and the results which he brought in convinced Milton Feld, manager, that it was by far the more efficient method of getting next to the exhibitor. Consequently five roadsters have been purchased for the salesmen. Each car will bear the Universal advertisement, and this is expected to bring in results. The upkeep will be sustained by the company and the expense equalized on account of the greater number of exhibitors which can be reached.

## Dallas Trade Letter

By Douglas Hawley, Times Herald, Dallas, Texas.

### Hot Weather; Business Quiet.

DALLAS, TEX.—June temperatures and heavy attendance at moving picture shows don't go together, so the fellows who have come to Film Row during the last week are reporting rather slow business for the dog days. However, there has been no dearth of bookings on first-run, good stuff, according to the film house managers. Weather conditions have been fine for gathering in the sheaves and excellent progress has been made with wheat and oats. The sunshine, with a shower or so now and then, has been the very thing for the corn, too. Everything looks all right.

The first of the Screen Classics releases made an excellent impression at the Jefferson theater during the week, when "The Million Dollar Dollies" featuring the famous dancing sisters was offered along with the vaudeville bill.

### William Eppstein Sells Out.

Wm. Eppstein, formerly of Lytle and Eppstein, San Antonio, in Dallas recently, told folks he had sold out his entire interest to Mr. Lytle and was on his way to New York. He didn't intimate whether that place would be his future residence.

Mr. Lytle was also in Dallas about the same time Mr. Eppstein went through. The former was doing about on Film Row for a day or so and apparently was in a good buying frame of mind, because Lou Remy of the Goldwyn branch, left town with him, going down to San Antonio.

### General to Be "Regular" Exchange.

It's gonner be a "regular" exchange 'lows Manager James B. Kelly of the General. Manager James is gonner move—down on the main street right where all the other big fellers be, and he's gonner fix up a sure enough, honest to goodness "fillum" office. Which means Jimmy Kelly is to move the General's offices closer to the heart of things right away. Manager Jim has been one busy man during the last two weeks, getting things into shape, aided by Sol Davis, Oklahoma-Arkansas representative, who has been in for that purpose. Things have now assumed shape, Mr. Kelly says, and everything's going fine.

Completing the installation of "Father" James Kelly as branch manager, District Superintendent T. F. McTyer, of the General Film Company, left Dallas June 15 for New Orleans. He was accompanied by General Manager C. E. Tandy of the S. A. Lynch Enterprises, who had been in Dallas with Branch Manager Harry Owens for a day or so.

### About Interesting People.

"Bill" Ward used to own the Fort Worth franchise in the Texas baseball league—now he owns the Rex theater, Ft. Worth. He was a Film Row visitor last week, doing a bit of booking.

Joe Phillips, of the Odeon, Fort Worth, was also a caller, to the satisfaction of at least two branch house managers, who made good sales, it is reported.

M. L. Lavine, of Corsicana, in Dallas during the last week, reports good business with his roof garden plan for a summer show. Mr. Lavine's new house is equipped with that summer facility.

## Indiana Trade Brevities

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

### Indianapolis Exchanges Move.

INDIANAPOLIS, IND.—Representatives of the Mutual Film Corporation and the V. H. Hodupp, Inc., who operated film exchanges in the rooms above the Keystone theater in North Illinois street, have sent word to Jacob H. Hilkene, recently appointed director of the fire prevention bureau, that they will comply with the new fire prevention ordinance, which provides that a film exchange shall not be operated in a building in which there is a public assembly room.

The two companies have leased new quarters in a building at 111 West Maryland street and will be ready to move some time this week. G. B. Svenson speaking for the Mutual company, said that although the change would cause the company considerable inconvenience, he believed the new fire prevention ordinance would greatly reduce fire hazards and danger in connection with the handling of the films.

### Noted Preacher Praises Films.

Motion pictures came in for a considerable amount of praise during an address given in Lafayette this week by the Rev. Moses Breeze, of Columbus, O., secretary of the Presbyterian Forward Movement in Ohio. The Rev. Mr. Breeze, who spoke on the subject, "The Church as a Community Center" was on the program at the rural church conference held at Purdue university.

"Every rural church should have a motion picture equipment, a gymnasium and a three-acre recreational ground for the children as a part of its equipment to adequately perform its function as a rural community center," he said. "One of the best mediums for teaching the children as well as the grownups is the motion picture films."

### Theater at Hopkinsville Burns.

The Princess theater, at Hopkinsville, Ky., one of the most popular motion picture houses in this section of the state, was burned to the ground Monday afternoon, June 10, as a result of a fire which started in the operating booth in the rear of the building. The popular war picture, "My Four Years in Germany," was being presented when the fire broke out.

Morton Reese, the operator, was burned slightly about the arms in attempting to extinguish the flames. The fire spread so quickly that he had difficulty in making his way to safety. The audience filed out quickly and orderly when the alarm was sounded and no one was hurt.

The theater building was owned by L. H. Davis, of Hopkinsville, and was leased to the Crescent Amusement Company, of Nashville, Tenn. The theatre equipment

was valued at approximately $7,000, the building at $10,000, partly covered by insurance.

### Indiana Theater Notes.

The Index Motion Picture Company, Rockville, Ind., has purchased the business block of the late David B. Ott, at a private auction. The block, which is on the north side of the public square was bid in by the motion picture company at $6,000. The company will make several improvements in the building and will move its theater, which is now in the Harrison block, to that address.

The Princess at Kendallville, Ind., a motion picture theater, recently purchased by B. Deardorff, of Goshen, Ind., is being remodeled and redecorated. The contractors are hurrying the work along preparatory to a big opening about July 4, which Mr. Deardorff is planning.

O. G. Murray, owner of the Murray and Murrette theaters, Richmond, Ind., has leased both houses to the Merchants' and Bankers' Theater Company, of Chicago, and has announced that he will retire from the moving picture business.

Mr. Murray says he intends to devote his entire time to the Poster Advertising Company and an industrial engineering company in which he is interested. The Poster Advertising Company, of which he is the secretary, has billboards in thirty-five towns and cities in this section of the country.

Murray is one of the oldest and most experienced theatrical and motion picture men in eastern Indiana. Fifteen years ago he was the pioneer in introducing "small time" vaudeville in the state.

## GERARD FILM STIRS CHILDREN.

### Grand Rapids, Michigan, Theater Gives Special Show.

GRAND RAPIDS, MICH.—Fourteen hundred children ranging in age from four years up, attended a special show of the Gerard "My Four Years in Germany," at the Majestic Gardens on Saturday morning.

Manager Sid Lawrence said it was the most enthusiastic audience of the week and he was astounded at the intelligence in matters of the war displayed by the children.

"They applauded the lines with as much discernment as any audience this week," he said, "and I consider this a fine tribute to the patriotism and teaching ability of the teachers in the Grand Rapids schools."

Gerard's replies and defiance of the German government and his insistence upon American rights inspired cheers and shouts of admiration and enthusiasm. There were no "yellow streaks" in the audience. The keen intelligence and information regarding world affairs as shown on the part of the children, whose ages averaged from 12 to 14, was amazing.

## IN MINNEAPOLIS.

### Temporary Directors Elected.

Members of the Associated Theaters, Inc., Minneapolis, held a meeting at the Hotel West Tuesday, June 11, at which time a temporary new board of directors was elected and a number of important details relative to the operation of the exchange threshed out. The new board of directors follows:

F. E. Bryan, president of the Bankers' National Bank of Minneapolis; O. N. Davies, of Kerr, Fowler, Schmitt & Furber, Minneapolis, attorneys; Oliver Rowe, manager of the Blue Mouse theater, St. Paul; Mike Mitchell, manager of the Grandview and Ione theaters, Minneapolis; J. M. Bergstrom, Jr., manager of the Nicollet theater, Minneapolis.

Secretary Hamlin's report showed that the corporation had 678 stockholders and that the organization despite its small film supply was operating on a paying basis and that it expected to expand its work within a short time when the financial condition of the body would permit of its securing territorial rights to big productions.

# *Bad Weather Conditions Hit the Northwest*

### Many Exhibitors in Minnesota and the Dakotas Consider the Advisability of Closing Till Late in August—Other Notes.

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, Minn.—A month ago road men returning to the city following various visits to different cities and towns of the territory reported that conditions were splendid and that from all appearances crops being well started toward a bumper harvest and country exhibitors would enjoy a good summer business in almost all sections. However about two weeks ago a series of heavy rain storms struck the Northwest and the motion picture theater a hefty blow. Following the termination of the wet spell exhibitors expected to see a good business spell but directly following the rainy spell came one of extremely hot days and nights and it looks at the present time as if ten per cent of the country exhibitors will close their theaters until late in August.

The Strand at Huron, S. D., one of the leading Dakota theaters and the New Palace, Staples, Minn., were among the theaters that closed up tight for about a month, during the last few days. Throughout Minnesota and the Dakotas the number of theaters that are cutting down their show days per week is increasing speedily. Showings everywhere have suffered considerably during the past three weeks because of climatic conditions and road shows that are battling the weather on one side and the increased transportation costs on the other have found their profits meager indeed in this territory of late. In the cities the free band concerts in the parks and fishing parties have been more popular for the past three weeks.

### "Pershing's Crusaders" in St. Paul.

St. Paul, Minn.—"Pershing's Crusaders," the official government motion picture, opened a week's engagement at the St. Paul Metropolitan Opera House, Sunday June 16, to a splendid business despite the heat. The film reveived some splendid co-operation from the various patriotic and commercial bodies of the city. It will be shown at the Minneapolis Metropolitan the week beginning June 23.

### A. Fisher Takes the Chair at Metro.

A. Fisher, former manager of the Metro exchange at Montreal has been named successor to Louis H. Coen as manager of the Minneapolis Metro exchange. Mr. Fisher is scheduled to assume his new duties Monday June 24. S. A. Shirley traveling auditor for the Metro exchange is at present acting manager of the Metro office here and will remain in the city until the new executive is installed.

### Olga Petrova Expected.

Mme. Olga Petrova, independent film star, will arrive in the Twin Cities within the next two weeks to boost the War Savings Stamp campaign. Mme. Petrova recently added the Twin Cities to her national tour due to the many requests made for her personal appearance in these cities by local War Stamp units through their officials and exhibitors.

### What Exhibitors Are Doing.

Another woman exhibitor was added to the Northwest ranks last week when Mrs. A. Filby took over the management of the Crystal theater at Iroquois, S. D., when her husband was drafted into the National army.

Following R. C. Gibbs announcement that the Strand theater Huron, S. D., would close for the summer managers of the Lounge and the Idle Hour theaters of the same city have been considering following suit.

Joe Jensen has taken over the management of the Princess theater at Lake Preston, S. D. His son, the former manager, having been drafted into the National army.

J. S. Woodhouse, former publicity manaber for the Finkelstein & Ruben interests and more recently manager of the Calhoun and Lagoon theaters, Minneapolis, has taken over the management of the Southern theater here and will announce a new policy of pictures and special musical programs shortly.

### Keough Has Succeeded at New Lyric.

James A. Keough whose smiling physiognomy is here shown is manager of the New Lyric theater, Minneapolis, one of the recent purchases of the Finkelstein & Ruben circuit. Few of Mr. Keough's predecessors at the New Lyric helm have found it a "smiling" job for, with all due respect to those who managed the theater previously, it did not prove a money maker to any great extent. In about eight months Mr. Keough has brought the Lyric back into the front rank where it appears it will remain.

Jas. A. Keough.

Mr. Keough managed the Minneapolis Strand for Saxe brothers for over a year and also managed the Alcazar theater in Chicago for a time. Several years ago Mr. Keough was a drummer (not a traveling salesman) but finding managerial jobs to be had and not quite so monotonous as drumming, he "beat it" into the executive ranks aand has remained there since. Jimmy Keough is known to practically every exhibitor of the Northwest and is one of the most popular showmen in the territory.

### Notes About the Exchangemen.

Louis Nathanson, a Minneapolis film salesman, has purchased the territorial rights to "Redemption" Evelyn Nesbit Thaw's feature which proved a splendid box office attraction at the Minneapolis Lyric and St. Paul New Princess theaters recently.

C. F. Regan of New York City has joined the local Vitagraph salesforce and will leave for a tour of Northern Minnesota within a few days.

Manager E. S. Flynn of the Fox exchange returned from the conference of Fox managers at New York last week and stated that he was glad to get back. Frank Thayer, manager of the Supreme exchange was on the same train that brought Mr. Flynn back from New York. Mr. Thayer expects to make an announcement regarding some new film acquisitions shortly.

# Intense Heat on Coast Causes a Slump

**Exhibitors in the Interior Tell of High Temperatures and a Decided Slackening of Business—Operators Are Scarce.**

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Exhibitors from interior points who have visited this city of late bring word of intense heat and a decided slump in attendance at moving picture theaters. In many places airdomes were formerly used during the summer months, but the use of these will be very limited this year on account of the daylight saving plan. A few have been opened, but darkness comes at such a late hour that these are not proving a success. Some idea of the intensity of the heat may be judged from the fact that on June 11 the temperature at Red Bluff reached 110 degrees, while Sacramento was but two degrees cooler. Fresno escaped with 104 degrees, while San Francisco was comfortable with 72 degrees. At Needles, in southern California, the mercury rose to 122 degrees, and the century mark was passed at many places. In the large cities elaborate ventilating and cooling plans serve to make theaters comfortable, but in smaller places there are no such conveniences and attendance suffers during such hot spells as the recent one.

While ideal weather has prevailed at San Francisco, business has shown a falling off and is well below normal. Even big war features, which were such drawing cards a few weeks ago, fail to appeal, and exhibitors are again looking for dramas, especially those with a touch of comedy. To add to the troubles of theater owners there is now a marked scarcity of help and girl ushers are being trained at many houses. There is a scarcity of operators, a number of these having sought employment at the shipbuilding plants, where high wages are being paid, with but few learning the trade.

### Harry Oviatt Goes to Atlas.

Harry Oviatt, formerly manager of the local Pathe exchange, but more recently with the Select Pictures Corporation, has joined the forces of the Atlas Educational Film Corporation as special representative and will devote much of his attention to promoting the distribution of the Devry projector. Sol L. Lesser recently purchased one of these machines for home use, while Nat A. Manger has purchased one for the Liberty Film exchange.

### Joe Cohen Returns to Honolulu.

Joe Cohen, head of the Consolidated Amusement Company, will sail for Honolulu in a few days, but plans to return to this city within a few weeks. He recently completed arrangements for handling "My Four Years in Germany" throughout the territory of Hawaii.

### M. & R. Make Large Purchases.

The M. & R. Feature Film exchange has secured the California, Arizona and Nevada rights to "Eyes of the World" and all other Clune productions, and will also handle "Mother" in this territory. Its management is conferring with Jerome Abrams, of the Hoffman Foursquare, who is making a short stay here, and a deal may be completed whereby the releases of this concern will also be handled.

### Bruce and Kohn Visit Yosemite.

Robert Bruce, of the Educational Film Corporation, and Marion H. Kohn, of the Consolidated Film Corporation, which handles the releases of this concern on the Pacific Coast, recently returned from a trip to the Yosemite, where some fine scenics were made. Mr. Kohn plans to leave on a visit to the Seattle branch shortly.

### Exhibitors in Town.

Among the exhibitors who found it very necessary to come to San Francisco to attend to booking business when the hot spell broke recently were:

A. A. Richards, of the Tokay theater, Lodi.

I. D. Stanford, of the Lyric theater, Chico.

A. A. Bererd, of the Modesto theater, Modesto.

I. M. Morris, of the Sequoia theater, Sacramento.

Charles Godard, of Godard's J St. theater, Sacramento.

John Di Stasio, of the Liberty theater, Sacramento.

Frank Atkins, of the Atkins opera house, Marysville.

J. D. French, of the Rex theater, Newman.

Charles Fraler, Tracy, and A. Pezzutti. Crockett.

### Sensible Seating Rule.

No exhibitor likes to have his patrons disturbed during the closing climax of a highly dramatic production and many attempts have been made to induce people to come to moving picture theaters at specified times to avoid this. J. L. Partington, of the Imperial theater, recently announced, in connection with the advertising of "Old Wives for New," that on account of the dramatic intensity of the closing scenes no one would be seated during the last fifteen minutes of each presentation. The starting and closing times were published and intending patrons were asked to preserve the list for reference.

### War Exposition Billed for July.

Through the efforts of the Associated Advertising Clubs of the World, which is to hold its annual convention in San Francisco in July, the United States Government has decided to present its War Exposition for a period of three weeks. This will be similar to the one recently held in Baltimore, but will be three times as large. Not only will tanks from the battlefields of Europe be on exhibition, but a captured German submarine and thousands of trophies from northern France will be shown. The entire exposition will be under the direction of Charles S. Hart, director of films of the committee on public information.

### Pickwick Club on Film Row.

Discussions ranging from "My Four Years in Germany" to "To Hell with the Kaiser," form an interesting feature of the early morning sessions of the Pickwick Club, which meets each day in the offices of the Consolidated Film Corporation on Film Row. Such dignitaries as Louis Reichert, of the Metro; Nat A. Magner, of the Liberty Film exchange; Meyer J. Cohen, of the George Kleine System, and Reuben Cohen, gather to disseminate the latest film news, the club receiving its name for the portly bearings of its components. Having a superfluity of Pickwicks the club is now looking for the Sam Weller of the film exchange business. Why not pick on E. O. Child, of the Pathe exchange?

### New Wurlitzer Representative Here.

George H. Leathurby, who recently retired as manager of the factory branch of the Rudolph Wurlitzer Company maintained here in order to engage in the musical instrument business on his own account, has been succeeded by I. H. Lyons, formerly with the Wurlitzer Company in the Southwest.

### General Books Color Film.

The General Film Company is handling the new color pictures made by Leon F. Douglass, and has booked the first of these for presentation at the Imperial theater at an early date.

### San Francisco Briefs.

Considerable interest is being shown in the Outing-Chester pictures to be released through the Mutual, and a trade showing will be made shortly of the first offerings.

Sig Cahen, formerly of the poster department of the Famous Players-Lasky Corp., is now a booker.

Howard Sheehan, of Sheehan & Lurie, is back from a trip to Eureka to inspect the new theater to be opened the first of July.

Vernon R. Moore, for several years with the Famous Players-Lasky Corp. as publicity man and salesman, has resigned to enter the U. S. Merchant Marine and will sail shortly on the training ship Iris.

Edward H. Kemp, recently shipped a Motiograph projection machine to Shaffer Bros., who will use it in the Yosemite Valley during the vacation season.

"Intolerance" was recently brought back to the Cort theater for a week's run at 25, 35 and 50 cents.

A shooting affair occurred recently at the Lyceum theater on Kearny street, Gertrude Smith, the piano player, being shot twice by Harry Forman, an admirer. She will recover.

### Notes From Northern California.

Gridley, Cal.—Fink's theater is being enlarged and a balcony added. This house is conducted under the personal direction of Fred Fink, Jr., who recently graduated from high school. He is one of the youngest theater managers in the state.

Santa Cruz, Cal.—O. K. Westcott, of the Grand theater, has been very ill, but is now on the road to recovery.

Alameda, Cal.—The Hamblen theater, recently purchased by Sheehan & Lurie, is now known as the Rialto theater.

Oakland, Cal.—The Broadway Hippodrome Company has been incorporated with a capital stock of $80,000 by Jacob S. Meyer, E. E. Smith, H. Zanetin and T. Zanetin.

# Blank Enterprises Will Locate in Omaha

**Des Moines Will Have Small Branch—E. C. Holah Becomes Manager and a Branch Will Be Opened in Kansas City.**

By J. L. Shipley, 618 Locust Street, Des Moines, Ia.

DES MOINES, IA.—The big event in local film circles the past week was the announcement of the transfer of the A. H. Blank Enterprises, distributors of the First National Exhibitors' Circuit attractions and other state rights features, from Des Moines to Omaha. C. E. Holah, formerly manager for Pathe in Omaha, and recently with the United Theaters Corporation, becomes branch manager of the Omaha office. A small branch office will be continued in Des Moines, according to present plans, for the distribution of film in eastern and southeastern Iowa.

It is also announced that a Kansas City office for distribution in Kansas and in Missouri for the Blank films controlled for these states will be opened shortly. Sam. S. Schwarz will act as general auditor for the three offices and will look after the Des Moines branch. The growing business of the Blank film interests necessitated such a move, and it is believed that with the superior railroad facilities out of Omaha a much greater number of accounts can be successfully served.

In assuming the management of the Omaha office Mr. Holah brings a wealth of ripe experience in film circles. He has a splendid record as salesman and executive and is a most successful publicity man as well. Mr. Holah is very popular with Nebraska and Iowa exhibitors and is a most happy choice for the new position.

Mr. Schwarz has been with the Blank interests since their inception two years ago and continues in a responsible position in which he has made good, and is more than equal to the added duties the new arrangement will bring. Mr. Holah will announce his sales force within a few days and General Manager Blank will be able to announce his plans for the Kansas City office within two weeks.

### Iowa Personal Notes.

Sam S. Schwarz is enjoying home life again. Mrs. Schwarz and the three children have come on from Denver, where they have been making their home for the past several years.

Manager Frankle, of the Rialto, announces that he has contracted for the Fox Standard pictures as well as the Fox specials and the Sunshine comedies.

Harry Watts, of the Palace, did big business during the hottest week of the summer with "Carmen of the Klondike." A cleverly arranged billboard campaign, backed up with good salesmanship in newspaper publicity, brought capacity business during the four days of the run.

W. L. Myers, formerly manager of the Palace theater of Waterloo for several years, during which he established himself as one of Iowa's foremost exhibitors, has assumed the managerial reins at the Casino, Marshalltown, which J. E. Hostettler of Waterloo recently purchased. Mr. Myers has already started his usual live-wire methods of publicity and has put the Casino back on the map with a vengeance. Select, Paralta, Fox Standard, and other high-class state rights features, make up the programs.

J. Jolly Jones, manager of Blank's Strand at Marshalltown, was a Des Moines visitor during the past week, having driven up in his new car. Mr. Jones reports business good despite the hot weather.

Wm. Fraser, former manager of the Fraser theater, at Spencer, Ia., and who has been conducting two theaters at Mitchell, S. D., during the past year, is about to dispose of his Dakota holdings and once more become an Iowa exhibitor. He has two locations under consideration and will close for one or both of them within the month, he states.

The drawing power of "Tarzan of the Apes," the First National attraction, was closely demonstrated during its second run at the Royal theater at Des Moines,

## DAVENPORT FILM JOTTINGS.

By Joe Esler, Traveling Representative of Moving Picture World.

### Quality Film Company Formed.

DAVENPORT, IOWA.—A new film company has been formed at Davenport, Ia., under the name of the Quality Film Co. and C. P. Holmes and Ira L. Swanson are the managers of the new concern. They will specialize on animated advertising along commercial lines and have opened an office and studio at 208 Iowa st. in Davenport.

### Many Theater Men Go to Camp.

Among the men called to the colors from Davenport theaters during the past week are:

Robert Hinchman—Empire Hippodrome, to Camp Gordon, Georgia.

Frank Anarino—Savoy theater, to Camp Gordon, Georgia.

George Augustine—Savoy theater, to Camp Gordon, Georgia.

Chester Wyckoff—Princess, Jefferson Barracks, St. Louis, Mo.

Don O'Neill—Quincy theater, Jefferson Barracks, St. Louis, Mo.

Joe O'Neill—Quartermaster Department, Jefferson Barracks, St. Louis, Mo.

Harris O'Farrell, the well known composer of "Everybody loves a Soldier Boy" and trombone player in the O'Farrell's dance orchestra, also

Sidney Hausman, a member of the Hill Jazz Orchestra have enlisted in the navy and are stationed at the Great Lakes Station. They expect to join the Great Lakes band.

# *Trade News Brevities from Portland, Ore.*

**Film Man Says Picture Prospects Are Better in Northwest Than in California—Changes Among the Distributing Offices.**

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The future outlook for the picture industry in the Pacific Northwest is much better than in California, says C. M. Hill and Harry Hunter, manager and assistant manager, respectively, of the Portland Paramount-Artcraft exchange, after a trip South for the recent managers' convention. Business in Portland looked a lot better than in San Francisco, said Mr. Hill, and with Portland as a seat of the big shipbuilding industry the future for the theater man here looks most encouraging.

### B. J. Sperry Again With Pathe.

B. J. Sperry, traveling representative for Paramount-Artcraft, Portland, has resigned that position with that company for the purpose, it is understood, of entering the employ of Pathe. Mr. Sperry was in Seattle at the time of this writing making final arrangements with Fred Quimby, head of the Gold Rooster exchanges, and the news has been going the rounds that he will be Portland representative, with an office here.

### With Northwest Exhibitors.

Houlton, Ore.—O. J. Carlson has rented the Holton theater pending the completion of his own new show house in Columbia City. This will be ready for occupancy in a few weeks.

Battleground, Wash.—S. La Rouge recently showed "The Kaiser" to 750 people in one night. This town shows a census of 200. Business was such that Mr. La Rouge sent the Universal publicity department a box of cigars.

La Grande, Ore.—Don Meyers, of Meyers and Leiter, Arcade and Star theaters, has been called in the draft of June 24.

Riddle, Ore.—E. D. Stuller has sold his theaters at Riddle and Myrtle Creek.

### Exhibitors' Club Moves.

The Motion Picture Exhibitors' League of Oregon has moved its club room to the Commonwealth at Sixth and Ankeny street, Portland, and has installed its palatial furniture. The new location is near film row.

### Business Jottings.

Jesse G. Sill, cameraman, recently completed a long tour through Oregon, Washington and Idaho with Robert Bruce and photographed 6,000 feet of scenery for the Educational Films Corporation.

The Liberty theater organ was heard by the Portland public for the first time Sunday, June 9, with Henry B. Murtagh in charge. The organ is one of the Wurlitzer Unit Orchestra type and was advertised as the largest instrument of its kind in any theater. In connection with the organ, the Liberty showed "The Unbeliever," cooperating with the U. S. Marines and Manager E. J. Myrick used several stunts in bringing the production to public notice.

### "Cleopatra" Returns.

The management of the Majestic theater, Portland, deviated a little from the usual run of things by bringing back a picture for second showing. The picture was "Cleopatra" and it was shown for the week of June 8, five months after its first appearance, enjoying good business in spite of the hot weather.

## *Spokane News Letter*

By S. Clark Patchin, E. 1811 11th Avenue, Spokane, Wash.

### F. E. Montgomery Out of Titan.

SPOKANE, WASH.—Frank E. Montgomery has tendered his resignation as general manager of the Titan Feature Photo Play company and gave his reasons for his resignation in a lengthy letter to President J. Don Alexander of the company, according to his announcement.

Mr. Montgomery announced that he was resigning because he was dissatisfied with methods employed by the board of directors in transacting business. He objected to the financing of the Allied Film corporation to the extent of $3,000 by the Titan company and did not approve of the contract with C. L. Mayo, former underwriter for the company.

"This is to advise you," states Mr. Montgomery in his letter of resignation, "that from this moment on you are not to use my name or that of Princess Mona Darkfeather on any literature or advertising of any description, or verbally in the promotion of this corporation." He also asks the corporation not to use the name of Chester Beecroft as London representative, or Ernest Shipman as New York representative of the company.

J. Don Alexander of the Alexander Electric company and president of the Titan company gave out the following interview in regard to the withdrawal as general manager of the company of Frank E. Montgomery.

"We wish to deny absolutely the statement of Frank E. Montgomery regarding his resignation from the general managership of the Titan Feature Photo Play company. Mr. Montgomery did not resign. The day previous to the writing of his resignation he had been discharged by the board of directors for good and sufficient reasons. His criticism of our contract with the Allied Film corporation is entirely unfounded, as the contract was in effect when he came into the Titan company. Our investment with the Allied company is an advantageous one for us. His objection to our former underwriting contract with Mr. Mayo is groundless, since it has been discontinued in favor of a more advantageous contract, and since he knew of its terms when he accepted the general managership. We are in correspondence with a general manager of national reputation, who has organized several successful film companies."

### Capacity Houses for "The Unbeliever."

Not since "The Birth of a Nation" was first shown in Spokane at the Clemmer theater has a more elaborate incidental program been arranged for a picture presentation than Manager J. W. Allender of the Lyric theater is offering at the Auditorium for eight days, in "The Unbeliever." W. J. Drummond, Seattle manager of the K-E-S-E service, which is handling the production has arrived and will handle the program here.

Lieutenant A. G. Gray of the state guard spoke for the four-minute men daily.

Mr. Drummond reports that "The Unbeliever" has shattered all records on the coast and in California theaters, where hundreds were turned away from every performance.

There have been capacity houses at practically every performance to date in Spokane.

### Pictures That Pleased in Spokane.

At the Liberty, Spokane, in "Selfish Yates," W. S. Hart is said to do his best dramatic work. Liberty patrons were well pleased in this new Hart role, and capacity houses witnessed each performance.

"Between Men," was the new Hart offering at the Lyric, Spokane, and a new chapter of "The House of Hate."

Tom Mix was featured at the Casino, Spokane, in "Ace High," a thrilling story of adventures in the Canadian northwest, and drew large audiences.

# Form Washington Exchange Association

**Recent Shift of Branch Managers Disorganized Old Body—New Officers Now Chosen and Active Work Begun.**

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Big things are scheduled for the newly formed Exchange Managers' Association of Washington. This organization succeeds the one formerly existing there, but which died out when the recent big shift of managers occurred. The new corps of officers consists of Sidney B. Lust, president; R. B. Smeltzer, World Film Corporation, vice-president; Oscar A. Morgan, manager of the Famous Players-Lasky Corporation, secretary, and Sam M. Slax, Metro Film Service Company, treasurer. The board of directors consists of S. E. Kent, Triangle Distributing Company; Abe Dresner, Exhibitors' Film Exchange, and Herbert M. Osborn, Pathe, Inc.

A number of matters of direct interest to exhibitors and exchange managers alike were discussed. The biggest project of all, however, is the proposal to send out on the road a competent motion picture operator to instruct newly made operators in their work. There has been a great deal of complaint from the exchanges of the manner in which films have been handled of late. The trouble has been with new operators put on the machines to replace the more experienced operators who had been called in the draft. These inexperienced men have been doing a great deal of damage.

The idea is to conduct an educational campaign all through the territory. Not only will the operators be told of better ways to handle the films, but exhibitors and others will be told how best to ship films so that they will make towns on the circuit or get back to Washington with a minimum of delay. The express agents also will be visited and the traveling man will impress upon them the need for following shipping instructions to the letter and without delay.

Where it is found that a machine is responsible for stripping films or otherwise damaging them the exhibitor is to be told of the trouble and asked to remedy it. There is little doubt but that they will be glad to do so, but failure to follow out the request may lead to a cancellation of his contracts. The expense of sending out a man in this way is to be prorated among the various exchanges in Washington.

The exhibitors of the territory are to be asked to co-operate with this new organization in many ways and to that end Harry M. Crandall and A. Brylawski are to be asked to serve on a grievance committee of which H. E. Elder, of the General Film Company, and H. C. Wales, of the Universal Film Company, will represent the exchanges.

There was quite a discussion of the plan to present to former members of the motion picture film industry now in the service of Uncle Sam with trade publications, tobacco and other little luxuries. It was decided that the organization should go further and see to it that wherever possible employment be found for dependents of the film-men soldiers when requested, and such other relief as consistent with the aims and views of the organization.

The membership of the organization is as follows. Sidney B. Lust, Super Films Attractions; Herbert M. Osborn, Pathe; H. C. Wales, Universal; Sidney E. Kent, Triangle; Abe Dresner, Exhibitors' Film; Herbert E. Elder, General Film; Oscar A. Morgan, Famous Players; S. M. Flax, Metro; R. B. Smeltzer, World Pictures; Mr. Wilson, V-L-S-E; Vivian P. Whitaker, Select; J. M. Cummings, Mutual Film, and George F. Lenahan, Goldwyn. Clarence L. Linz, Washington correspondent of the Moving Picture World, was elected an honorary member of the association and placed in charge of its publicity.

### Need Full Address on Letters.

The failure of out-of-town exhibitors to place upon letters the full street address of the exchanges in Washington, D. C., for which such letters are intended, is likely to result in confusion, delays and disappointment. Letters not having the street and number of the addressee are being subject to all sorts of delays here due to the heavy increase of poorly addressed mail.

There are about thirty or forty men in the local postoffice who do nothing but look up addresses for such letters. There are many thousands of newcomers in the city and this number is added to daily with the arrival of many transients. The postoffice section to which such letters are referred is literally swamped and delays must necessarily occur.

A number of exhibitors have been advised when sending orders for the booking of pictures to be shown in their houses to use care in addressing the envelope in which the orders are sent. They are told not to take anything for granted. The exchange may be the best known in the city, yet the letter may come into the hands of an inexperienced postal employee (or someone who does not use common sense), and it may kick around the postoffice for many days before a searcher gets the proper address. No matter where the letter is going, put on the full name of the person or firm to whom addressed, the street and number of his or its location, and the city and state.

## Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

### Kridel Gains Control of Loew's.

M. M. KRIDEL, manager of the Goodwin theater, 863 Broad street, Newark, N. J., has gained control of Loew's theater, 99 Springfield avenue, and announces that the showhouse will be opened August 1. Mr. Kridel informed the representative of the Moving Picture World that the theater will be owned by a company under the corporate title of J. & K. Enterprises, Inc. The J. in the name is none other than Herman F. Jans, president of the New Jersey Metro exchange.

The playhouse has heretofore been under the control of Marcus Loew, who used it as a combination vaudeville and moving picture theater. The Springfield avenue house was Loew's only Newark interest, but he intends re-establishing himself in this city. In a communication to the theatrical editor of the Morning Ledger, Mr. Loew intimates that he is negotiating for the control of a large downtown house.

The showhouse, over which Mr. Kridel will preside, is of rather recent construction, and furnished with all conveniences. The seating capacity is 1,846. Mr. Kridel said that he had not as yet decided on a name for his theater, although rumor and newspaper talk report that it would be called the Globe. Frank Jeffrys, of Crestwood Park, N. Y., will be the resident manager.

### Lyric, Newark, Closed.

The Lyric theater, 211 Market street, Newark, has been closed for the summer season, and will reopen early in August. Dr. R. C. Tunison is the owner and manager of the showhouse.

### Criterion, Camden, Incorporates.

With an authorized capitalization of $100,000, the Criterion Company has filed articles of incorporation. Kaighn & Wolverton, of Third and Market streets, Camden, are listed as statutory agents. The concern will conduct amusement places. The incorporators include William E. Darnell, Howard Knight and Harry E. Richman.

### R. S. Clark With Pathe.

R. S. Clark, formerly with the General Film, and other concerns, has joined the sales staff of the Newark office of Pathe, 6-8 Mechanic street. "Bobby" will cover the local and suburban trade, thus relieving Manager Reinlieb of some arduous work. The local Pathe office, under Mr. Reinlieb, is doing exceedingly good business.

### Fire in Booth Does Damage.

A fire, caused by a piece of hot carbon dropping in a box of eight reels of film, caused damage to the extent of $450 to the films. The fire occurred June 15 at the Park Block theater, Newton, N. J. In addition to the monetary loss, a near-panic was caused, but serious trouble was averted.

### G. S. Bellat at Grand-Casino.

George S. Bellat is the resident manager of the Grand and Casino theaters, located at 23 Kearny avenue, and 95 Kearny avenue, Kearny. The theater is now operated by the B. & S. Amusement Company, of which Leon O. Mumford is the general manager.

### Band Box Theater Opens.

The Band Box theate is the trade name given to the motion picture theater located at 990 South Orange avenue, by the owners, William T., Margaret M., and Lillie E. Webbe.

### L. C. Mumford Made General Manager.

Joseph Stern, by his recent acquisition of two Kearny motion picture theaters, has become one of Newark's largest film exhibitors. Leon O. Mumford has been appointed general manager of the Joseph Stern Theater Enterprises, which operate in addition to the Grand and Casino theaters, in Kearny; the National theater, Belmont and Eighteenth avenues, and the City theater, Seventh and Orange streets, both in Newark. Mr. Mumford's executive offices are in the City theater building.

### Morris Lefkowitz Enlists.

Morris Lefkowitz, formerly operator at the Playhouse theater, Clinton avenue, Newark, has enlisted in the navy. Mr. Lefkowitz is one of the local union's live wires, and he leaves with the best wishes of the film fraternity. Lefkowitz expects to be called within ten days.

### Mack "Putting It Over."

A. Johnny Mack, managing director of the Hill theater, Springfield and South Orange avenues, is certainly making them sit up and take notice with his clever publicity stunts. He has just started a little house organ called the News, and Mack's one aim is to impress the name "Hill" on the minds of the Hill residents. He writes in the latest issue "you can buy Thrift Stamps with the money you save by coming to the Hill often." Good. Eh!

## MORE BOSTON ITEMS.

### Personal and Trade Notes.

Holyoke, Mass.—G. H. Berry, of the Bijou theater in this city, and P. J. Du Fault, manager of the Globe in this city, are planning a week's trip together, from July 13 to 20, to the National Motion Picture Exposition, at Mechanic's Hall, Boston.

"Moral Suicide" is going over big in New England, according to Manager Hand of Pathe, who is handling the production in New England. There is one special representative of the film in New England who handles the publicity and the booking, working from the state of Maine down. The representative is James A. Stiles, formerly in the motion picture business in New York and California. In New York he handled special productions, such as "Trooper 44" and other state rights pictures. This is his first venture into New England territory, but he reports very good business and is very pleased with the men he has met.

# Critical Reviews and Comments

## Upon Current Productions

### "THE GIRL IN HIS HOUSE."

**Earle Williams Appears in Vitagraph Photoplay from Machine Made Romance.**

Reviewed by Edward Weitzel.

SLOW action all through the Vitagraph Blue Ribbon Feature, "The Girl in His House," serves to accentuate the machine made quality of the plot. Harold MacGrath, author of the novel, is too skilled a workman not to put a lot of interesting material in his story, and the love interest will satisfy the spectator who has a taste for romance. The action of the heroine's father in refusing ever to look upon her because her mother died when she came into the world and then of robbing his employer of half his fortune so that the girl may live in luxury is rather too far fetched. The scene where the hero comes to get his mother's jewels which are kept in the attic of his old home and is held up at the point of a revolver by this same young girl who is living in the house and who has suspicion that the masked man is the engaging young fellow who has won her heart is also somewhat strained. Love's eyes are supposed to be keen, and the marked mannerism of Earle Williams, who plays the part of the hero, would betray him at once.

James Armitage, having been jilted by Clare Wendell in favor of an aged millionaire, turns over his estate to his lawyer and goes to Asia. Six years later he learns that Clare's husband has died and the young man hastens home. Once there, he makes several discoveries; first, the strange young girl is living in his house; second, that his lawyer has used the power of attorney to rob him and sell his house, and third, that he no longer loves the rich widow. He also learns that his lawyer is the father of the strange young girl and that he (Armitage) is greatly smitten with her. The solution of things is very simple after that. The picture ends with a bridal couple driving up to their new home, which is the old home of Armitage and the strange young girl.

Good judgment on the part of the director, Thomas Mills, surrounds the picture with a well bred air and the acting of the cast is satisfactory. Earle Williams has never done anything better than his performance of James Armitage, and Grace Darmond is sufficiently attractive as Doris. James Abrahams, Harry Linsdale, Irene Rich and Margaret Allen act the remaining characters. Released June 24.

### "SAY! YOUNG FELLOW"

**Douglas Fairbanks Rattles Through His Latest Artcraft Picture at High Speed.**

Reviewed by Edward Weitzel.

JOSEPH HENABERRY, who wrote and directed "Say! Young Fellow," the latest Douglas Fairbanks Artcraft picture, did not put very much speed into his story, but the star's energetic method keeps it moving rapidly. One of the best features of the plot is the "hunch" that appears to the hero at the decisive moments in his career and, starting off with the words of the title, gives him sound advice. Excellent acting by the entire cast and skilled work by the director succeed in making an ordinary story vastly interesting. The melodramatic finish is valuable only for the chance it gives Douglas to show his surprising ability to perform stunts and risk his neck without dropping any portion of his engaging smile. The love interest and the touches of real sentiment are convincing, and there are many laughs in the five reels.

Douglas Fairbanks, in the role of a cub reporter for the New York Herald, gives an exhibition of nerve and muscular development that the ordinary news gatherer could never possibly match. The regular man on the paper having failed, the cub offers to get an interview with a wealthy business man of the cutthroat type. He succeeds by climbing into the financier's house through the second story window and leaping on to him while the man of money is in bed. His next assignment takes him to a small country town, and when he leaves the place he has straightened out the business affairs and the love romance of a sweet old maid and a fine old manufacturer of the place, fought a gang of imported strong-arm men, defeated the cutthroat financier in an attempt to steal the business belonging to the old maid and her sweetheart, and secured the prettiest girl in town for himself.

The acting of the star is as spirited and full of ginger as ever, and every Fairbanks fan knows what that means. Marjorie Daw, Frank Campeau, Edythe Chapman and James Neill are the representatives of the sweetheart, the villain, the old maid and the man she finally marries.

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**Good Night Nurse (Paramount-Arbuckle).**
**The Kaiser's Shadow (Paramount).**
**Annexing Bill (Pathe).**
**Tinsel (World).**
**The Finger of Justice (Arrow).**


### "THE VENUS MODEL"

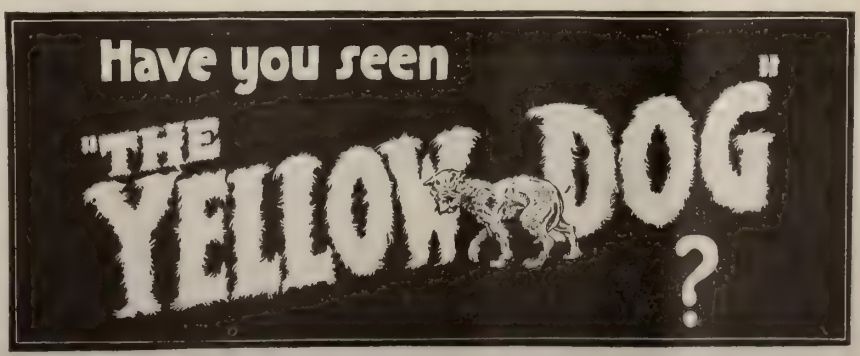
**Mabel Normand Is Excellent in Goldwyn Photoplay That Has Many Pleasing Moments.**

Reviewed by Edward Weitzel.

IN HER latest Goldwyn picture, "The Venus Model," Mabel Normand makes it clear that a simple story about an everyday sort of girl can be very interesting when carefully acted and produced. For one thing, the story never gets out of its class. It starts in to tell of a bright little working girl who has brains enough to help herself up in the world and the picture never departs from its theme. None of the situations are impossible, and there is a pleasant, healthful air about "The Venus Model" that will win for it many friends.

As Kitty O'Brien, the young factory hand who designs a new model for a bathing suit and saves her employer from going to the wall, Mabel Normand gives a clean-cut performance that is without a touch of extravagance. Kitty is employed by John Braddock, a maker of bathing suits who is on the brink of failure on account of not keeping up to date with his goods. The girl has a natural bent for designing and draws the model of a swimming costume that even her employer can see is smart and snappy. A pattern suit is made and Kitty offers to put it on and exhibit it in a store window. Two rival buyers catch a glimpse of the new model and rush to the factory to be the first to place an order. Braddock is so overcome by the success of the garment that he has an attack of heart failure and is ordered away by his physician.

The new designer takes hold of the business with the help of the foreman and runs it with great success. Paul Braddock, her employer's son, has been expelled from college. When he comes to the factory to meet his father and finds Kitty in charge he takes a position, under an assumed name, and is set to sweeping out until the new boss promotes him to office boy. A handsome buyer who takes Kitty out to supper and a businesslike young woman who has a number of

compromising letters from Paul get in the boy's way when he discovers that he is in love with Kitty. That quick-witted young person learns the real name of her office boy and he is installed at his father's desk when the elder Braddock returns. Kitty also disposes of the too-businesslike young woman and is made the life partner of Paul.

Rodrique La Rocque as Paul, Alec B. Francis as John Braddock, Alfred Hickman as the buyer, Edward Elkas as Briggs, Una Trevelyn as Hattie Fenshawe, and Nadia Gary as Dimples are the prominent members of the support.

## "HELL BENT."

### Universal Presents Harry Carey in Offering of Strong Entertainment Value.

Reviewed by Robert C. McElravy.

HARRY CAREY and Jack Ford again prove themselves a good producing team in their Western concoction, "Hell Bent," made at the Universal studio. The entire six reels are full of interest, despite a certain familiarity of plot material. They have learned the value of striking, picturesque locations and incidental humorous effects, which they make the most of in this pleasing release.

This presents another episode in the life of "Cheyenne" Harry, one of the best yet shown. He appears suddenly in the town of Rawhide, where he invades the dance hall, procures a room upstairs by thrusting a man out of it at the point of a gun, and proceeds to identify himself with the life of the community. The town at the time is in a state of excitement over the robberies committed by the Beau Ross gang of desperados.

Cheyenne Harry makes friends with a girl who has entered the dance hall unwillingly, in the role of an entertainer. He saves her from rough treatment. Later it develops that her brother is a member of the Beau Ross gang and Harry saves him from disgrace.

There are any number of good riding scenes in this and certain big Western effects which are unusual. The situations on the desert in the final reel, during the sand storm, are also strong.

The cast includes Neva Gerber as the girl, Vester Pegg as the weak brother, and Duke Lee and Joseph Harris in other roles.

## "THE EAGLE."

### Monroe Salisbury Plays Leading Role in Bluebird Offering of Thrilling Type.

Reviewed by Robert C. McElravy.

THIS five-reel Bluebird subject, adapted by H. C. Warnack and E. B. Lewis from a story by Ethel Hill and produced by Elmer Clifton, gives Monroe Salisbury the interesting role of a man of mystery. He appears among the residents of a certain Western town as John Gregory, but the same time is identified early in the story as a badly wanted outlaw, known as "The Eagle."

The depredations of "The Eagle" are all directed against a wealthy mine owner named Stroth, whom he has repeatedly and successfully robbed of bullion shipments. It appears later in the story that John Gregory has a private grudge against this individual, who had formerly thrown his mother and himself out of house and home. Gregory is not seeking for personal gain, as he makes no use of the stolen gold, but is looking solely for revenge.

The development of this story has been most satisfactorily looked after, considering the fact that the plot material is not new. Same splendid dramatic effects have been obtained, particularly in the court scenes, owing largely to the proper handling of suspense and to the fine acting of Mr. Salisbury. He has the faculty of getting the most out of the various situations and of always keeping within the character he is playing. In this instance he is well assisted by Edna Earle, who plays the role of Lucy. Miss Earle, after playing very quietly during the opening reels, fairly rouses the observer with her breakneck ride in the final scenes. She brings new thrills to the familiar "averted hanging" situation.

## "HER BODY IN BOND"

### Universal Feature Presents Mae Murray in Story of Emotional Type.

Reviewed by Robert C. McElravy.

IT would be hard to devise a more despicable form of villainy than is employed by Harlan E. Quinn, the predatory male in this number. Having set his heart upon the wife of a vaudeville performer, he gains access to the wife's letters from her husband and alters them in order to cool her love. The husband, Joe Blondin, has been sent West for his health and Quinn forges various requests for money in the letters to the wife. He in the meantime stands ready to give her the money on request, at the price of her honor.

This is the main situation in this five-reel story of emotional quality, one of the strongest in which Mae Murray has found expression for her particular style of acting. That the husband returns from the West, restored to health, in time to give the villain the punishment he deserves, makes an effective close to the narrative.

The subject, which was written by H. Sheridan Bickers and produced by Robert Leonard, begins with a pleasing little prologue, introducing the leading characters as Pierrot, Pierrette and Harlequin. Then comes the modern tale in which the principals play the roles of Joe and Peggy Blondin and Quinn. Mae Murray appears as the wife, a part which finds her facing trouble until the very end, when Joe is restored to her. Kenneth Harlan plays the husband and Al Roscoe appears as Quinn. Minor roles are assumed by Paul Weigel, Mabelle Harvey and Joseph Girard.

## "YOU CAN'T BELIEVE EVERYTHING"

### Gloria Swanson an Athletic Heroine in Triangle Picture That Raps Society.

Reviewed by Edward Weitzel.

SOCIETY gets a succession of vigorous raps in "You Can't Believe Everything," a five-part Triangle picture written by Norman Sherbrook and directed by Jack Conway. All the characters in the story are guests at a summer hotel, and a finer collection of "rotters" was never gathered under one roof. Most of them spend their time in tearing some one's reputation to pieces, and the male beings are worse than the women. The photoplay hardly presents a typical condition among well-bred people, but there is no denying that the average spectator will follow the plot with close attention.

The heroine is a decidedly unconventional young woman and, either from pure innocence or an utter disregard for consequences, gives the gossips on the porch plenty of opportunities to engage in their favorite sport. She goes swimming with young gentlemen in the most daring of bathing suits and is delightfully indiscreet in almost everything she does. Her name is Patria Reynolds, and Gloria Swanson, who plays the part, makes her likable and lovable in spite of it all and is a fetching figure, whether in bathing costume of eye-arresting design or clad only in those intimate garments which are popularly supposed to be always hidden from the gaze of man.

Patria's excuse for appearing in this startling undress is the best in the world. The man she loves is drowning and she waits only long enough to throw off her evening gown before plunging in and dragging her lover ashore. An enemy of hers succeeds in compromising her name, while the daughter of one of the gossips is the real culprit. A wedding ring on Patria's finger puts a stop to all the talk and a bridal tour takes her away from the hotel. A novel situation is a "Neptune" party, with all the guests in bathing suits.

"You Can't Believe Everything" is well produced and acted. It was photographed by Elgin Leslie. Darrell Foss, Jack Richardson, Edward Pell, George Hernandez, Iris Ashton and Claire McDowell are the prominent members of the support.

## "CLOSIN' IN"

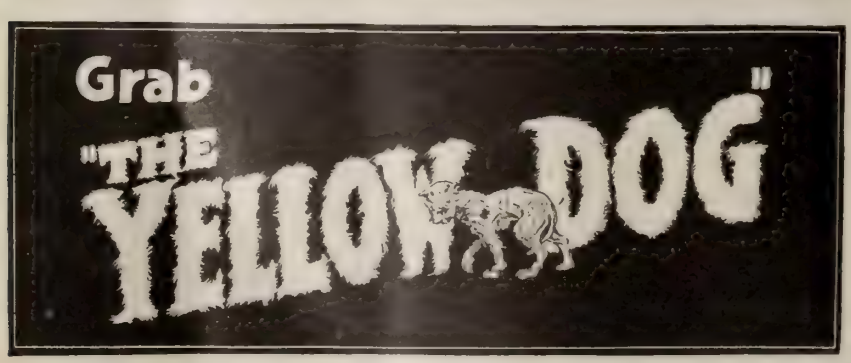
### William Desmond Heads Cast in Triangle Melodrama of Regulation Western Type.

Reviewed by Edward Weitzel.

THE model for "Closin' In," a five-part Triangle melodrama, has been used many times by writers for the screen. Joseph F. Poland is the author of the story and George E. Jenks fashioned the scenario. Directed by J. W. McLaughlin and photographed by Steve Morton, the picture has been given the benefit of a good cast headed by William Desmond, and the general result is an entertaining photo play. Starting in a small town in the United States, the action shifts to a mining camp in British Columbia and all the rough-and-ready life of the untamed Northwest, with its half-breeds, Indians and hard-fisted whites, is introduced. A fast and desperate fight is one of the thrills.

Jack Brandon, the hero, is told by his physician that he has an athletic heart and may die at any moment. Jack is in love with his employer's daughter, and when he discovers that her father has robbed the bank of which he is president the young chap offers to take the crime on himself, since he has only a few months to live and has determined to go away and die in secret. Jack's offer is accepted and his sweetheart is led to believe that he is a thief. Once in British Columbia his health is so much better that he joins the Northwest Royal Mounted Police, after being assured by the company surgeon that his heart is now as sound as a nut.

Banker Carlton having lost all his money through bad speculation, his son and daughter go to British Columbia when they read of a big gold strike at Jack's camp. Burt, the Carlton boy, hates Jack for his supposed crime and will not speak



to him when they meet. Barbara Carlton attracts the attention of a half-breed Frenchman who owns a rich mine, and consents to marry him for the sake of her parents. La Roche, the mine owner, is already married to an Indian woman, and Jack, who still loves Barbara, saves her from being deceived. Clear skies appear when Barbara learns that Jack is innocent of crime, and a honeymoon for the pair is easily forecast.

William Desmond is capital as Jack. There has been a marked improvement in this actor's work of late. He acts with greater restraint and is more convincing in every way. Maud Wayne as Barbara, Darrell Foss as Burt, Louis Durham as La Roche, and Bob Thompson as Sergeant Barry, are the other important members of the cast.

## "THE SCARLET ROAD"

### Gladys Brockwell Picture Has Sordid Beginning, but Gets a Good Measure of Life.

Reviewed by Hanford C. Judson.

THE Brockwell picture, "The Scarlet Road," has a brand new story which, though it begins with a background termed "Bohemian," too sordid to be deeply interesting, gets a touch of a real and convincing Bohemia toward the middle of the story that is wholly delightful, because it seems true.

Miss Brockwell is a real actress, and even with the rather heavy burden she is forced to carry by the unpleasant trend of the early action almost accomplished the impossible through personality and art in the way of getting a sense of actual humanity into the doings we see pictured. She is well supported by Charles Clary (in the heavy part) and some of the lesser characters; but is particularly fortunate in having Betty Shade as "Tiny," for that very attractive and thoroughly human chorus girl character gives real life to the story in time to save it for the leading woman just before her big scene comes, when she finds that she has been duped and betrayed all around. The story without Tiny would be a pretty poor offering; with Tiny and Miss Brockwell's acting it is on a different plane wholly and has not only tragic human interest that cuts life to the quick, but charm and novelty. These lift it above the average offering and among the especially noteworthy films.

The script by Charles Kenyon exemplifies the deadening weight of the truly sordid in any work of art. The truly sordid is one level deadness, and there is no sure appeal to human sympathy from it. The thing that weakens this picture is the heroine's denial of real love for a most sordid "legitimate" union with a man whom she knows is disgusting. The mistake was in making us see that she knew it. This touch makes the author's whole Bohemia unreal.

## NEW MUTT AND JEFF CARTOONS

### "Meeting Theda Bara" and "Mutt and Jeff and The 75-Mile Gun" Are Laughmakers.

Reviewed by Hanford C. Judson.

PROBABLY as amusing as any of this famous cartoon series is "Meeting Theda Bara," in which Jeff, after getting an inheritance, goes into the motion picture business with Mutt and they look about for a good vampire. Of course, Theda is the ideal, and while they want her, Mutt knows that she is under contract and is not to be thought of. Jeff perseveres and Mutt gets a knockout when he finds Jeff and Theda very friendly and taking dinner together in a restaurant.

**"Mutt and Jeff" and the 75-Mile Gun."**

Mutt and Jeff prove excellent camouflagers, and dressed up as a tree have fun putting out the Crown Prince, the Kaiser, Hindenberg and a troop of boches. Just how this is accomplished is more amusing than any description of it could be. It is good entertainment.

## "GOOD NIGHT, NURSE"

### Amusing Paramount Release, with "Fatty" Arbuckle at His Best in a New Role.

Reviewed by Louis Reeves Harrison.

THERE are plenty of laughs all through both of the two reels of this release, not so much at the farcical incidents as at Arbuckle's characterization. Really an acrobat of great natural strength, in spite of his rotundity, a born comedian as well, the mere contrast of his physique with the role of a sanatorium patient evokes laughter, and his antics do the rest.

Arbuckle's efforts to light a match in a driving rain storm while under the influence of liquor, his good-natured submission to adverse circumstances, his boyish face and manner, above all, his keen sense of humor, compel laughter from the first. He tears along through ridiculous incidents from then on like a baby elephant out for a romp and careless of consequences. The story is naturally funny, one of the few of its kind, and it will prove a welcome relief to those which labor hard without spark of real humor in them. A winner.

## "THE KAISER'S SHADOW"

### A Timely Paramount Production, Starring Dorothy Dalton.

Reviewed by Louis Reeves Harrison.

STRONG point in favor of "The Kaiser's Shadow" is its entire plausibility, in spite of the romantic treatment where the scenes are laid in a mysterious American suburban house with a castlelike water approach and many ingenious trapdoors. The German spy system and propaganda in the United States have been conducted along lines so insidious and crafty that we can grant an author his own conditions in exposing the machinery of the Hun organization. The story amounts to an exposure and a warning, where it emphasizes the hypocritical attitude of a pro-German element pretending loyalty while secretly conspiring to keep a merciless autocracy enthroned.

The story is framed on an attempt to abduct, imprison and torture the young American inventor of a "ray" rifle, in order to obtain possession of his plans, very carelessly carried around in his pocket at times. His young bride is also abducted and held to witness his final agony in case extortion by ordinary methods fails. The important factors, however, are two supposed spies in the German service—the girl, Dorothy Dalton, an American by birth and sympathy; the man, a Frenchman, of romantic acquaintance while studying in Berlin. When these two come to be reunited in the German secret service, each believes the other to be in earnest, while both are operating against the enemy. Their separate rather than their united efforts result in saving the young inventor and in the capture of the entire gang of Hun agents through a series of adventures that bring about their own happiness.

Some of these adventures are ingenious, others disconcerting in their posture of circumstances, but the general effect gets over largely through vitality of theme. The cast is well chosen, the star entirely satisfactory in her limited role, the workmanship thorough, and, thus backed, the high elements of value should bring success.

## "ANNEXING BILL"

### Five-Reel Pathe-Astra Release Features Gladys Hulette in Light Comedy.

Reviewed by Robert C. McElravy

THIS five-reel Pathe-Astra number, "Annexing Bill," presents an amusing light comedy in which Gladys Hulette and Creighton Hale play the leading roles, with Mark Smith and Margaret Greene in the supporting cast. The story was written by Edgar Franklin, directed by Albert Parker, and produced by Astra Film Corporation.

The plot material in this is of a slight but enjoyable sort. The humor is of a mildly amusing kind, and continues to hold up throughout the entire subject, giving the production something of the character of a breezy, well-written short story.

Gladys Hulette plays the role of Enid, a girl artist, who lives with a married friend, Mrs. Frayne, on Washington square. Her lover is Billy Dow, a well favored young lawyer, who wants very much to marry Enid. But when he hears that she has just inherited a million dollars from an aunt who went down on the steamship Palamic, Billy refuses to ask for her hand. He does not believe in marrying for money. Enid arranges to turn her funds over to George Frayne to invest for her in the hope of losing it, as Mrs. Frayne says he is bound to do. Billy in the meanwhile is arrested while trying to help a friend recover some stolen funds. Then Enid's aunt unexpectedly turns up and claims the million.

Affairs thus become considerably complicated, and there are still further interesting twists in the story toward the close.

## "TINSEL"

### World-Picture Presents Kitty Gordon in Story of Smart Society.

Reviewed by Robert C. McElravy.

THIS five-reel World Picture based on a story by Fred Jackson and directed by Oscar Apfel tells an entertaining and strongly presented narrative of the smart social type in its more agreeable form. The effect of the whole is artistic and satisfying, and the observer feels that its lesson is a valuable one to mothers and daughters, as the press sheets advertise.

It is rather unfair to skelentonize the plot of this sort of a tale, for the reason that the setting forth of the plot in a few words gives the impression that it may not be worth while. While the motive is slight in this instance the good team work of an agreeable cast of performers holds the interest firmly.

Kitty Gordon appears as Princess Sylvia

Carzoni, mother of Ruth Carmichael by her first marriage, a role which she carries with dignity and conviction. Muriel Ostriche is charming, and does some splendid acting as the daughter, Ruth. Frank Mayo appears as Jefferson Kane, the "King of Butterflies," and Ralph Graves does well as Bobby, the girl's first lover. Bradley Barker plays Richard Carmichael, the first husband.

As the story goes, Princess Sylvia, having lost her second husband, the prince, longs to have her daughter, Ruth, whom she has not seen for years. She succeeds in getting the girl to visit her. Ruth is introduced to the smart set, and promptly falls a victim to the advances of Jefferson Kane. The chief dramatic moments of the story concern the way in which her mother awakens to the girl's danger and saves her from it. At the close the girl returns to Bobby Woodward, and the mother is reconciled to Richard.

The social atmosphere is unusually good in this number.

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## "THE FINGER OF JUSTICE"

### Strong Anti-Vice Propaganda Production Being State-Righted by Arrow.

Reviewed by Margaret I. MacDonald.

THE strongest, most effective picture of its kind that has been made is the seven-part production, "The Finger of Justice," the state rights for which are being handled by the Arrow Film Corporation. This picture was produced by the Rev. Paul Smith, pastor of the Central Methodist Episcopal Church, San Francisco, who was instrumental in opening the recent anti-vice campaign in San Francisco and throughout California. Through the State Law Enforcement League of California the picture was exhibited in the towns of the state, inspiring the effort which was later put forth in the different localities for the suppression of vice.

The story of the picture consists of a series of the most tragic events in connection with the campaign, and takes its foundation in the illumination of underworld politics and graft, the life of a political boss who actually met a violent death as a result of his own ill-doing. The Barbary Coast is symbolized in the story by an evil resort called "The Web." Here the chief Magdalen resides in luxury, doing her master's bidding in keeping the place popular. In revenge for his neglect of her she aids Flip, one of the decoys of the resort, in luring away the young daughter of the boss, who had been carefully kept out of harm's way in the country. In the scrap that follows when the enraged father discovers his undoing he is shot by the decoy.

There is also an incident of the ruin of another girl who is pictured at that despairing period when she is cast upon her own resources with no legitimate means of support. And there is the parallel story of the clergyman's fight for the removal of the city's dens of vice, one of the telling scenes of which is the visit to his church of a legion of women of the underworld to plead their cause. The subtitling of this portion of the picture is especially illuminative. The main incidents of the story are said to be authentic, and were linked together in story form by Grace Marbury Sanderson, granddaughter of a man who was eight times mayor of San Francisco. Crane Wilbur plays the parson, Harry Barrows that of the political boss and Jane O'Rourke that of the chief Magdalen. William Chaudet directed the picture.

The money realized from the production, which, by the way, was financed by means of donations from interested parties in San Francisco, will be used in the solution of the general rehabilitation problem and will be handled by the Rev. Paul Smith, Charles Jewett, mayor of Indianapolis, and Dan Brummit, editor of the Epworth Herald.

# Comments

### Arrow Film Corporation.

THE FINGER OF JUSTICE Arrow), June.—A seven-part production presenting in a tragic manner the story of the vice-raid in San Francisco which was waged successfully by the Rev. Paul Smith. The incidents of the story are said to be authentic, and the picture carries a remarkable message. A full review will be found elsewhere.

### Bluebird Photoplays, Inc.

THE EAGLE (Bluebird).—A five-reel number, which features Monroe Salisbury and Edna Earl. The former plays the role of a mysterious outlaw. The story abounds in dramatic and thrilling situations and is well handled. Reviewed at length elsewhere.

### Famous Players-Lasky.

SAY! YOUNG FELLOW (Artcraft), June 16.—Douglas Fairbanks is as speedy as ever in his latest photoplay, which contains plenty of comedy and a melodramatic finish. It is reviewed at length on another page of this issue.

### Fox Film Corporation.

THE SCARLET ROAD (Fox), June 23.—A Gladys Brockwell picture that at the start is too sordid to be really entertaining, but brightens up to a most delightful picture of real Bohemia. For a longer notice see elsewhere in this issue.

MUTT AND JEFF AND THE 75-MILE GUN (Mutt and Jeff Cartoon).—A most amusing number in which the two are pictured in France, and by camouflage manage to capture the long range gun from the Boches.

MEETING THEDA BARA (Mutt and Jeff Cartoon).—One of the best Mutt and Jeffs yet produced. It will surely be liked. A longer notice of both these cartoons will be found on another page of this issue.

### Goldwyn Pictures Corporation.

THE VENUS MODEL (Goldwyn), June 16.—Mabel Normand does excellent work in this human five-part story which is cleverly produced. It is reviewed at length on another page of this issue.

### Greater Vitagraph, Inc.

THE GIRL IN HIS HOUSE (Vitagraph), June 24.—Earle Williams and Grace Darmond are the leading players in this five-part picture which has a pleasing thread of romance and is capably acted. A longer review is printed on another page of this issue.

### George Kleine System.

THE UNCHASTENED WOMAN (Rialto De Luxe), June.—A five-part adaptation of the Oliver Morosco stage success by Louis K. Anspacher. The picture is well made, elaborately set and well dressed, but the moral outlook would bar its recommendation for the "family group" for instance. A full review will be found in our issue of June 29.

### Pathe Exchange, Inc.

THE VIAL OF DESTINY (Pathe), June 23.—Episode No. 16 of "The House of Hate." This is another well-built instalment, which again continues the prolonged suspense for which this serial is noted. Pearl and Gresham escape from the island under exciting circumstances and the latter is again threatened with death through the instrumentality of a nurse substituted by the gang.

BRITAIN'S BULWARKS, NO. 8 (Pathe), June 30.—This instalment deals almost entirely with scenes from the camp life of the British soldiers on the French front. The men are seen on the march, in the trenches and repairing railroads. The Leicesters, Royal Highlanders, and other companies and regiments, are shown in closeups.

A LITTLE SISTER OF EVERYBODY (Pathe), June 30.—A five-reel subject featuring Bessie Love. The plot deals with love and socialism. The girl is the granddaughter of a socialist, who lives on the East Side in New York. The hero falls heir to his father's factory and dons workingmen's clothes to work in his own plant. Labor troubles furnish a basis for the action, which contains dramatic moments. Reviewed at length in last week's issue.

### Triangle Film Corporation.

YOU CAN'T BELIEVE EVERYTHING (Triangle), June 23.—This five-part picture of society has many attractive qualities. Gloria Swanson plays the leading role and shows several fetching costumes. She also gives an interesting swimming exhibition. The picture is reviewed at length on another page of this issue.

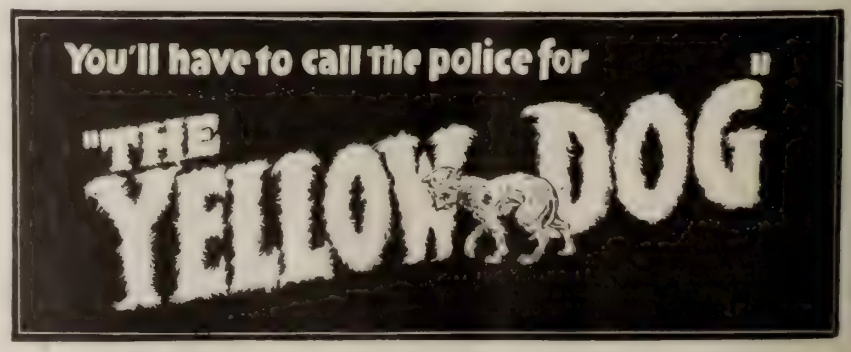
CLOSIN' IN (Triangle), June 23.—William Desmond is manly and effective as the hero of this five-part melodrama. He puts up a great fight with the villain. A longer review is printed on another page of this issue.

### Universal Film Company.

CURRENT EVENTS, NO. 58 (Universal), June 15.—This opens with the "Blue Devils" returning to France from this country. Other features are a military high mass held in St. Louis, cutting timber for aeroplanes, West Point cadets ready for France and other war scenes.

### World Pictures Corporation.

THE HEART OF A GIRL (World Picture), July 1.—A five-reel subject, featuring Barbara Castleton and Irving Cummings. The story concerns society life in Washington, D. C., and has a strong political interest at the close. The girl in the case clears the name of a young candidate for governor, with whom her own heart is involved. This is not particularly strong, but makes a thoroughly agreeable and entertaining subject. Reviewed at length in last week's issue.



# Advertising Aids for Busy Managers

## "THE ELEVENTH COMMANDMENT"

**The Advanced Motion Picture Corporation Presents Lucille Lee Stewart in an Absorbing Romance of a Girl Who Paid the Price for Folly.**

**Cast.**

Dora Chester.....Lucille Lee Stewart
Mrs. Chester.....Grace Reals
Dr. David Mayo.....Carleton Macy
Kenneth Boyce.....Walter Miller
Robert Stanton.....Huntley Gordon

Directed by Ralph W. Ince.

**The Story:** Dora Chester, supporting herself and her mother, refuses Robert Stanton, whom she really loves, and becomes engaged to Kenneth Royce, whom she believes to be wealthy, but who in reality is a gentleman adventurer living by his wits. Royce loses his money in the stock market, and finding that Dora is in charge of a large sum of money he forces her to give it to him. He loses the money and disappears, and Dora, still believing in him, refuses to speak. She is convicted and sentenced to a prison term. Her mother dies from the shock. Upon her release Dora again meets Stanton, who knows nothing of her trouble. He proposes again, and this time is accepted, after he has refused to listen when Dora tried to tell him of her past mistake. Royce learns of her marriage, and asks money from Dora as the price of his silence. Dora refuses and calls her husband. While Royce is revealing Dora's past to Stanton he is discovered by a policeman. In the struggle which follows he is shot, but confesses before he dies that he is the cause of the whole trouble.

**Feature** Lucille Lee Stewart as Dora Chester and Huntley Gordon as Robert Stanton.

**Program and Advertising Phrases:** Thou Shalt Marry None But the Man Thou Lovest.
Innocent Girl Serves Prison Term for Man She Shields and Loves.
Retribution Follows Skulking Villain Who Betrays Honest Love.
Brave Girl Sacrifices Freedom and Happiness for Man She Loves.
Happiness Comes to Brave Girl After Years of Self-Imposed Sacrifice.
Gripping Drama of Love, Devotion, and Sacrifice with Happy Ending.

**Stunt Suggestions:** If you can find illuminated copies of the ten commandments (they can be ordered from religious supply houses if you have time) add the numeral XI, and below a question mark with, "The Eleventh Commandment may be read at (house and date)." Use these for lobby and window display, but do not make the house lettering too large. Or letter in the text, "Thou shalt marry none but the man thou lovest," and then add that the eleventh commandment will be illustrated at your house. Offer a prize of tickets for the best original eleventh commandment, and let the newspaper or a committee make the decision.

**Advertising Aids:** Two styles one-sheet. One style each three, six and twenty-four. Lobby displays, 8x10 (black-and-white), 11x14 and 22x28 (colored). Cuts. Mats. Press book.

## "PATRIOTISM"

**Paralta Plays, Inc., Presents Bessie Barriscale, Supported by Charles Gunn, in a Story of War Days in Scotland.**

**Cast.**

Robin Cameron.....Bessie Barriscale
John Hamilton.....Charles Gunn

### IN THIS ISSUE.


**After the War (Bluebird).**
**The Bondman (Fox).**
**The Claw (Select).**
**The Eleventh Commandment (Advanced).**
**The Fly God (Triangle).**
**Good Night Paul (Select).**
**The Heart of a Girl (World).**
**Hell Bent (Universal Special).**
**The Kaiser s Shadow (Paramount).**
**A Little Sister of Everybody (Pathe).**
**The Painted Lily (Triangle).**
**Patriotism (Paralta Plays).**
**The Service Star (Goldwyn).**
**The Whirlpool (Select).**


Sidney Carson.....Herschel Mayall
Dr. Hyde.....Arthur Allardt
Mimi.....Mary Jane Irving
Mrs. MacTavish.....Ida Lewis
Sin Angus Cameron....Joseph J. Dowling
Donald Cameron.....Clifford Alexander

Directed by Raymond B. West.

**The Story:** Sidney Carson, in love with Robin Cameron, who has her home in Scotland converted into a hospital for wounded soldiers, gives her young brother a shaving set when he leaves for the front. A ship is sunk off the coast by a submarine, and one of the survivors is John Hamilton, a young American. He is cared for at the Cameron home, and falls in love with Robin. Hamilton is suspicious of Carson and Dr. Hyde, who is also in love with Robin. Trailing Carson, Hamilton finds him at the shore signaling to a boat. Knowing that Hamilton has a line on his activities, Carson contrives with Hyde to cast suspicion on the American. Hamilton is about to be arrested when it is discovered that Carson has a supply of shaving brushes which contain anthrax germs, and that he has been sending them to the soldiers. Robin's brother dies as the result of infection, and Carson, realizing that all is lost, commits suicide. Hyde is arrested for complicity. Hamilton leaves for the front after arranging with Robin for their marriage upon his return.

**Feature** Bessie Barriscale as Robin Cameron and Charles Gunn as John Hamilton.

**Program and Advertising Phrases:** Sensational Photodrama Pictures Realistic Episodes in Kaiser's War Against Civilization.
Inspiring Theme of Loyalty Tinged With Impelling Love Story.
Woman's Devotion Glorifies Noble Sacrifice for Her Native Land.
German Treachery and Intrigue Foiled by Loyally Devoted Girl's Heroism.
Stirring Drama of the War Visualized Without Battles.
Exciting Episodes Bring Thrill of Sensation to Gripping Love Theme.

**Stunt Suggestions:** Get pictures of Miss Barriscale as the feature of window displays of safety razors, with a card guaranteeing that "these have not been tampered with by German traitors as were the shaving kits in 'Patriotism,' shown at (house and date)." Take advantage of the present U-boat raid to advise people to see how the invaders are given information from shore. In newspaper advertising play up the fact that this is a live drama of life in Scotland in war times and not a thin thread of narrative backed up by some clips from old news weeklies.

**Advertising Aids:** Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.
Released June 10.

## "THE SERVICE STAR"

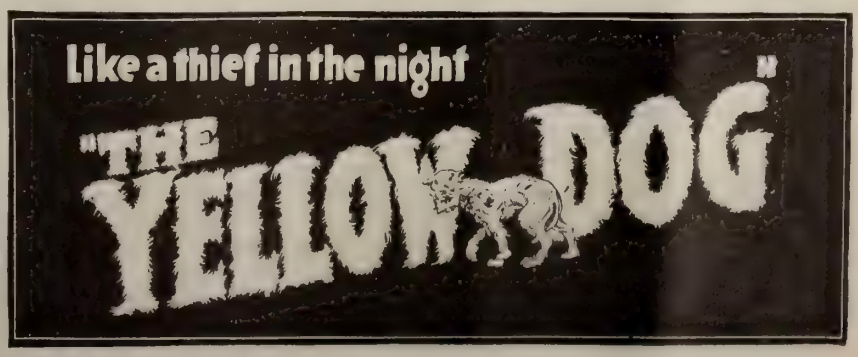
**Goldwyn Presents Madge Kennedy, "The Star You Keep Liking Better," in a War Story that is Different and of a Slacker Who Wasn't.**

**Cast.**

Marilyn March.....Madge Kennedy
John Whitney Marshall...Clarence Oliver
Mrs. Marshall.....Maude Turner Gordon
Gwendolyn Plummer.....Mabel Ballin
Aunt Judith.....Victory Bateman
"Blinky".....Tammany Young
Finklestein.....William Bechtel
Jefferson.....Jules Cowles
Martha.....Zula Ellsworth

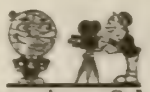
Directed by Charles Miller.

**The Story:** To put herself in the class of women who have sweethearts, sons, and husbands at the front, Marilyn March claims that she is the wife of John Whitney Marshall, who is cited for gallant action "over there." She meets the mother of Marshall, who accepts her as the wife of her son without question. Some time later at the mother's home she meets a young man who, after investigation, turns out to be John Whitney Mar-

**Duhem Motion Picture Mfg. Co.**
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE



985 Market Street San Francisco, Cal.

**No. 4** PHOTO CINES OUTFIT
Never successfully equaled at the exceptional pre-war price of
$250.00 COMPLETE
CAMERA—TRIPOD—2-IN. F3.5 B. & L. TESSAR LENS
A fully equipped M. P outfit especially adapted to topical work.
Send for descriptive catalogue.
G. GENNERT 24 East 13th Street NEW YORK
Chicago Los Angeles

We Manufacture
**Complete EXIT Signs**
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

**SWAAB**
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

HE'S gone across—
YOU "come across"!

**Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!**

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

**$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?**

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

**"OUR BOYS IN FRANCE TOBACCO FUND**

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

| | |
|---|---|
| The Secretary of War | Lyman Abbott |
| The Secretary of the Navy | Rabbi Wise |
| | Gertrude Atherton |
| The American Red Cross | Theodore Roosevelt |
| | Allen B. Parker |
| Cardinal Gibbons | And the Entire Nation |

"OUR BOYS IN FRANCE TOBACCO FUND"
(c/o West 44th street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, they get tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

When writing to advertisers kindly mention The Moving Picture World.

shall. He had been evading the draft. She takes Mrs. Marshall with the discovery and the mother breaks down and confesses, offering as an excuse a strange case of inherited weakness. Finally realizing his cowardice John goes to the draft board, and it is not long before he is on his way to fight.

**Feature** Madge Kennedy as Marilyn March and Clarence Oliver as John Whitney Marshall.

**Program and Advertising Phrases:** Nation Loving Millions Remade in the Crucible of Civilization Pin Their Faith on the Stars of Service.
Intensely Patriotic Photodrama Carries Staunch Loyalty Message.
The Inspiring Story of a World-Hero's Waiting Wife.
The Story of a Slacker Who Dared to Be Brave.
How a Dead Hero Developed Into a Live Coward.
The Story of How a Draft Board Was Deceived.

**Stunt Suggestions:** Remember that the service flag is a patented proposition and do not try to work this idea without a license. You can, however, get a large flag or many small ones for a lobby display, and you might also obtain some relics, authentic or improvised. Pick up the line from the company material, "The Flag of All Mothers," and work that for all it is worth. It should have strong appeal. Get dealers handling service flags to make window displays, with the rotogravure one-sheets (framed if possible) for a central attraction. If at all possible use the editorial form of advertising first supplied for this attraction. It can also be used for a circular, but at any rate should be used in newspapers if the cost is not absolutely prohibitive.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released June 30.

## "A LITTLE SISTER OF EVERYBODY"

**Pathe Presents Bessie Love in a Story of Universal Appeal.**

**Cast.**

Celeste Janvier.....Bessie Love
Nicholas Marinoff.....Jos. J. Dowling
Ivan Marask.....Hector Sarno
Hugh Travers, Jr.....George Fisher

Directed by Robert T. Thornby.

**The Story:** Celeste Janvier lives with her grandfather, an old philosopher, in the foreign quarters of a big American city. At seventeen years old, Celeste is a peculiar mixture of affection, shrewdness, and womanliness, and is much sought after by the young fellows of the neighborhood. Celeste mothers everything that comes her way—stray dogs and cats and unhappy humans. Suddenly the activities of anarchists are heard of, and men of whom Celeste is afraid come to make love to her. And then enters the young American chap—and Celeste escapes from her sordid surroundings and draws up to happiness with her those whom she loves.

**Feature** Bessie Love as Celeste Janvier and George Fisher as Hugh Travers, Jr.

**Program and Advertising Phrases:** Sweetly Pathetic Picturization of a Girl's Family Loyalty in Sacrificing Happiness.
How a Pretty Girl Barricaded Her Heart Against Dan Cupid's Army.
Grave Problems of Life Speedily Solved by Light Hearted Heroine.
Tense Dramatic Element Increases Appeal of Tender Love Story.
Vital Issues of Happiness Presented in Gripping Dramatic Scenes.
Bessie Love Heroine of a Dainty Love Story Replete With Thrills.

**Stunt Suggestions:** In your newspaper work advertise along the lines of "Come and see your sister at (house and date). Bessie Love is 'A Little Sister of Everybody,' so she must be your's." For the rest play upon the popularity of Miss Love.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 30.

## "THE PAINTED LILY"

**Triangle Presents Alma Rubens in the Story of a Country Girl Who Married to Enjoy City Life and Found Only Sorrow.**

**Cast.**

Mary Fanjoy.....Alma Rubens
Daniel Fanjoy.....William V. Mong
Cecil Grey.....Jack Richardson
Jeanette Wayne.....Dorothy Hagar
Tom Burton.....Francis McDonald
Mrs. Wayne.....Alberta Lee
"London Louie".....Gene Burr

Directed by Thomas H. Heffron.

**The Story:** Mary Fanjoy, selling flowers to support her invalid father, meets Cecil Grey, who says that he is a broker, but who in reality is the proprietor of a gambling house. Shortly after her marriage to Grey, Mary learns the nature of her husband's business, and he tells her that their marriage is not legal. To shield her father Mary consents to her husband's demands to become his accomplice, and she poses as Jeanette Wayne, who was killed in a raid on Grey's establishment, so that Grey might obtain money from the dead girl's blind mother. Grey and "London Louie," one of his confederates, get tired of waiting for Mary to return with the money she was sent to extort from Mrs. Wayne and go after her, but Grey, upon seeing how satisfied Mary is with the old lady, tells "Louie" that he has decided not to disturb her happiness, but that they will tackle the town bank. "Louie" is killed in the attempt, and Grey, who is mortally wounded, confesses

**PHOTOPLAYLETS**
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
**SCREEN ADVERTISING**
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

to Mary before he dies that she is his legal wife. Mary is now free to marry Tom Barton, a young engineer, who met and fell in love with her while she was stopping with Mrs. Wayne.

**Feature** Alma Rubens as Mary Fanjoy and Francis McDonald as Tom Burton.

**Program and Advertising Phrases:** Deceitful Man's Cruelty and Intrigue Furnishes Theme of Gripping Photodrama.
Beguiled by False Pretenses Pretty Girl Becomes Gambler's Dupe.
Her Search for Happiness Leads Pretty Girl to Reckless Advenure.
Intensely Fascinating Love Theme Lends Heart Interest to Sensational Drama.
Romance and Adventure in the Glittering Lights of the Underworld.
Plots and Intrigue Advance Photodrama to Sensational Climax.

**Stunt Suggestions:** Take fresh or artificial lilies and paint them in fantastic designs to use as attractors for litho or card display in the lobby. Use regular lithographs for window work.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released June 30.

## "AFTER THE WAR"

**Bluebird Presents Grace Cunard and Herbert Prior in the First Play Dealing with After-the-War Conditions. A Gripping Story of What Will Come.**

**Cast.**

Gerve.....Grace Cunard
Phillippe.....Edward Cecil
Carl Wetz.....Herbert Prior
Vyera.....Dora Rogers

Directed by Joseph De Grasse.

**The Story:** Phillippe, who is saved from death at the hands of a German firing squad, believes that he owes his life to Carl Wetz, the officer in charge of the squad. Sometime later at a musicale Phillippe sees Gerve, an opera singer and boyhood sweetheart, and after the affair he learns at her home that her great love for him prompted her to sacrifice her honor so that his life might be spared. In proof she shows him the child—her's and Wetz's. Wetz also calls on Gerve, and while the young girl is relating her story to him the wife of the German officer who had followed him and who had heard Gerve's story fires upon him and kills him. The law refuses to proceed against the avenger of Wetz's wickedness, and when she expresses a desire to take the child all the barriers of the love of Gerve and Phillippe are swept away.

**Feature** Grace Cunard as Gerve and Edward Cecil as Phillippe.

**Program and Advertising Phrases:** Woman's Sacrifice for the Man She Loves Brings Retribution Upon Hun Beast's Head.
The Curse of the Brute Hun Follows the Recovering Generations.
Great and Tragic Melodrama Involving the Burdensome World Problem.
Children of Hun Beasts Blight the Lives of Weakened Humanity.
Anticipating the Solution of a Sociological Problem Diplomacy Cannot Solve.
The Blight of Hun Hellishness Foreseen in Civilization's Problem.

**Stunt Suggestions:** This story should be told mostly through newspaper and program work. Do not attempt to tell much of the story, but announce that it deals with the problem of what will happen after peace is declared, when we must face the results of war conditions. Do not suggest too sensational a story and rouse expectation of the salacious. Treat it frankly as a consideration of conditions we must eventually meet after peace is declared. Use such catch phrases as, "After the war who will pay?"

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released July 13.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

## "HELL BENT"

**Universal Presents Harry Carey in an Unusually Vivid Story of the Hills and Deserts.**

**Cast.**

"Cheyenne" Harry.....Harry Carey
Cimmaron Bill.....Duke Lee
Bess Thurston.....Neva Gerber
Jack Thurston.....Vester Pegg
Beau.....Joseph Harris

Directed by Jack Ford.

**The Story:** "Cheyenne" Harry, becoming involved in a shooting affray, goes to the town of Rawhide, where he protects Bess Thurston from the advances of Beau, a highwayman. Simultaneous with the discharge of Jack, Bess' brother, from the express company, Bess receives word that their mother is ill in a distant city, and to raise money to pay for her parent's transportation she goes to work in the dance hall. Jack is persuaded by Beau to become a member of the gang. Beau abducts Bess, and "Cheyenne," who has gone in pursuit, is captured. Beau, with Bess as his prisoner, starts for the Rio Grande. When Jack comes into the room where "Cheyenne" is a captive he is overpowered by "Cheyenne" and forced to change clothes with him. Dressed in Jack's clothes, "Cheyenne" escapes, and again goes after the robber. He catches him, and, refusing to kill him, suggests that they start on a fifty mile walk across the desert to the water hole. When they reach the water hole they find that it is dry, and Beau dies. Bess meanwhile informs "Cimmaron" Bill, who rescues "Cheyenne."

**Feature** Harry Carey as "Cheyenne" Harry and Neva Gerber as Bess Thurston.

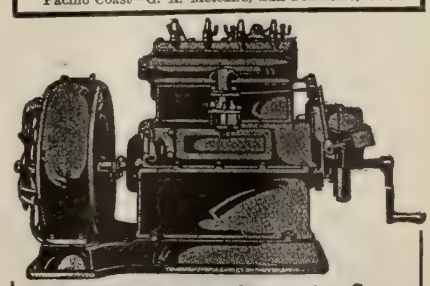
**Program and Advertising Phrases:** Fast Riding, Straight Shooting, and True Love Triumphant in the Unfenced West.
Harry Carey's Latest and Most Sensational Western Melodrama.
Daring Deeds in Defense of Womanhood Thrill and Inspire Admiration.
Love Requited After Thrilling Encounters in Western Wilds.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

"NEWMAN" Brass Frames and Rails

Corner Unit Hinged Frames
Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.
Send sketch for prices and ask for new 1918 catalog.
The Newman Mfg. Co.
ESTABLISHED 1882
We manufacture the frames in various finishes which do not require polishing.
*Write for our Latest Catalogue*
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.


4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

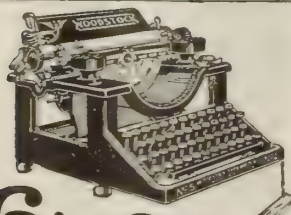
La Cinematografia Italiana ed Estera
*Official Organ of the Italian Cinematograph Union*
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

THE M.P HARVEY EXPOSURE METER
M.P METER $2.50 / No 2 METER $1.25
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses Exterior work only. The No 2 Harvey Exposure Meter is for other cameras.
Your Dealer or G L Harvey 105 So Dearborn St Chicago

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids Mich. New York, 150 Fifth Ave.

WOODSTOCK
BALL BEARING STANDARD SINGLE-SHIFT

6 in One
The Leading Features of the Leading Machines all harmoniously combined in one handsome New Trouble-Free Writing Machine of the First Quality — In which you will find your own favorite feature of your own favorite typewriter, and the others besides.
Improved—Simplified—Modernized
Simple—Artistic—Durable—Efficient—Standard — 42 Key — Single Shift—Ball Bearing—Quiet—Visible—Soft Touch—Light Action.
In the Woodstock You Will Find
Every time-tested worth-while feature which you like in the machine you are used to, and you will also find the favorite features of the other standard makes which you wish your machine had. Yet in the Woodstock you will find this aggregation of high point features much improved and simplified, to fit the touch, the person, the mood, in a way that no other typewriter does—(The best operators say this).
Only a close-up view, an actual touch and trial of this excellent typewriter can convince.
Investigate by all means—We are at your service. Let us show you how easy it is to try one; to own one. Phone Central 5563; call up—call in—or write—
Woodstock Typewriter Company,
23 W. Washington St., Chicago

Vivid Scenes of Heroic Conquest in Wild Western Battle for Love.
With Strength Born of Hope Brave Men Struggle Against Violent Death.

**Stunt Suggestions:** Put a large water cooler in the lobby with a sign reading, "Take a drink before you go inside to see 'Hell Bent.' Harry Carey's realistic sufferings will make you thirsty, too." You might induce nearby soda fountain proprietors to advertise along the same lines. In your newspaper advertising play up the mirage. If you use a street man letter a sign, "I'm bound for the Blank theater 'Hell Bent' to see Harry Carey in the story of the Great Thirst."

**Advertising Aids:** Two styles each, one and three-sheets. One style each six and twenty-four-sheets. One sheet of players. Black-and-white lobby displays. Slide. Player cuts. Heralds. Press book. Ideas sheet.

Released July 6.

## "THE CLAW"

### Clara Kimball Young Presents Herself and Her Own Company in a Picturization of Cynthia Stockley's Novel of the Same Title.

**Cast.**

Mary Saurin.....Clara Kimball Young
Anthony Kinsella.....Milton Sills
Richard Saurin.....Henry Woodward
Judy Saurin.....Mary Mersch
Mrs. Valetta.....Marcia Manon
Maurice Stair.....Jack Holt
Postmaster.....E. M. Kimball

Directed by Robert G. Vignola.

**The Story:** The action of the tale takes place in South Africa. Mary Saurin is left in the road by a drunken stage coach driver. She hears lions nearby. Her shot brings to her assistance Major Anthony Kinsella, who wears earrings. Mary is on her way to Fort George to meet her brother Dick. Kinsella follows to protect her. When the natives rebel, Kinsella, Dick, and Maurice Stair, the resident commissioner, who is smitten by the charms of Mary, ride off at the head of the British troops. Stair returns some days later with the news that the entire troop has been wiped out, and that Kinsella's dying wish was to have him (Stair) marry Mary in order that she might be well taken care of. To dispel her doubts, Stair shows Mary an earring which he declares Kinsella sent her. But after their marriage Mary learns of Stair's cowardice, and she leaves him. She hears that Kinsella is kept a prisoner in the mountains by Stair. Realizing his infamy, Stair releases Kinsella, and is forgiven by Mary. Kinsella and Mary find happiness at last.

**Feature** Clara Kimball Young as Mary Saurin and Milton Sills as Anthony Kinsella.

**Program and Advertising Phrases:** Superb Screen Queen Charms Man and Beast in Exciting Drama of the African Veldt.
Absorbingly Dramatic Portrayal of Intensely Emotional Role.
Beauty's Charms Soothes the Savage Breast of Man and Beast.
Intensely Dramatic Story Replete With Thrills and Excitement.
Superb Dramatic Performance in Thrilling Story of Darkest Africa.
Famous Screen Queen Has Most Dramatic Role in Her Career.

**Stunt Suggestions:** Get your jewelers to display earrings with a card, "Earrings for men. If you don't believe that men wear them see 'The Claw,' Clara Kimball Young's newest production, at (house and date)." Play up the star rather than the picture, using as much portrait paper as possible.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in June.

## "THE BONDMAN"

### William Fox Presents William Farnum in a 1918 Version of His Previous Great Success in the Hall Caine Story.

**Cast.**

Stephen Orry } Jason, his son } .....William Farnum
Adam Fairbrother.....L. O. Hart
Greeba.....Dorothy Bernard
Jorgen Jorgenson.....Charles Graham
Rachel.....Doris Wooldridge
Danish Minister.....Charles Brooke
Stephen Orry's mother.....Julia Hurley
Liza Killey.....Carey Lee
Sunlocks.....Harry Spingler

**The Story:** The narrative hinges on Jason's vow to wreak vengeance on his father for abandoning his mother. But his father dies, and Jason turns his desire for revenge against Sunlocks, his father's son of another wife. Both Sunlocks and Jason are in love with Greeba, daughter of the governor of the Isle of Man. Sunlocks and Jason go to Iceland, and are confined in prison. Jason, not knowing Sunlocks, saves his half-brother from death in the mines. Jason is freed, but Sunlocks is condemned to death. Greeba pleads for Sunlocks' life, and Jason sacrifices himself by taking Sunlocks' place and dying for him.

**Feature** William Farnum as Stephen Orry and Jason, his son, and Dorothy Bernard as Greeba Fairbrother.

**Program and Advertising Phrases:** Hall Caine's Great Novel Dramatized for Screen Presentation by Noteworthy Cast.
The Greatest Sacrifice—to Give One's Life for Another.
Intensely Dramatic Picturization of Hall Caine's Great Novel.
A Photodrama of Love, Hate, and Extreme Human Sacrifice.
Gripping Picturization of Sacrifice on the Altar of Love.
Intensely Emotional and Melodramatic Story of Sacrifice.

**Stunt Suggestions:** Get your booksellers to display in their windows copies of Hall Caine's works, featuring "The Bondman," but showing the others which have been dramatized. Talk of the vivid action of these stories of the Isle of Man, and refer to the fact that Caine, of all the British writers, was selected by the Government to write the new British propaganda play now in process of making. Play up the star and his great opportunities in this virile work. Point to the success of the original presentation, and add that this new version is considerably improved. To get all the money there is to be made from this picture circus it.

**Advertising Aids:** Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

Reissue.

The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.
EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

## "THE HEART OF A GIRL"

**World-Pictures Presents Barbara Castleton and Irving Cummings in the Colorful Story of a Girl Who Swung a Political Convention.**

**Cast.**

Betty Lansing.....Barbara Castleton
Brandon Kent.....Irving Cummings
Francis Oakland.....Chas. Wellesley
Mrs. Lansing.....Kate Lester
Mrs. Ogden.....Ricca Allen
Senator Murray.....W. T. Carleton
Helen Murray.....Gladys Valerie
Mrs. Oakland.....Florence Coventry
Drake.....Clay Clement, Jr.
Abe.....Anthony Byrd
Mrs. Murphy.....Inez Shannon
Jack.....John Tansey
Johnson.....J. Blake
Johnson's Manager.....L. Canfield
Kent's Manager.....J. Smiley

Directed by John Adolfi.

**The Story:** Betty Lansing, daughter of the late Senator Lansing, meets Congressman Kent through the informal introduction of smashing his automobile with the car she is driving. Kent becomes interested in her. She also attracts the attention of Francis Oakland, a wealthy idler. Kent is led to believe that Betty favors Oakland through overseeing his proposal of marriage, but determines to plead his suit, and finds acceptance. Called to Washington on political business he breaks an appointment with Betty, and in a fit of pique she goes riding with Oakland. She causes his horse to run away when he attempts to make love, but rescues him when she sees that he is helpless. The story gets into the papers and rouses the insane jealousy of Oakland's demented wife, of whom no one knows. She escapes and attempts his life, and a second time Betty comes to the rescue. This also gets into the papers and estranges Kent. Mrs. Lansing's devotion to bridge causes her to be denounced as keeper of a gambling house, and Kent's political adversaries seek to use the charge that he frequents a gambling house to prevent his nomination as candidate for governor. For Betty's sake he is silent, but she learns of the trouble, and at the convention tells the story and carries the day for Kent and herself.

**Feature** Barbara Castleton as Betty Lansing and Irving Cummings as Brandon Kent.

**Program and Advertising Phrases:** Flaming Love and Firey Politics Blend in Emotional Drama of Thrills and Excitement.
Two Stars Head Noteworthy Cast in Great Emotional Photodrama.
Sensational Episodes in Thrilling Drama Lead to Smashing Climax.
Great Story of Human Interest Filled With Thrills and Sensations.
Massive Scenes and Great Moving Spectacles Feature Intense Drama.
Ideal Photoplay Combines Heart Interest With Intense Emotions.

**Stunt Suggestions:** If you can borrow from a garage a broken automobile put it in the lobby, with a card stating that "Betty Lansing met the rising young politician, Brandon Kent, through reducing his automobile to this condition. If you want to see how it was done see 'The Heart of a Girl' (date)." If the car can be run send it around town with, "I've just met Betty Lansing. You can meet her at (house and date (in 'The Heart of a Girl,' but leave your car in the garage and play safe." You might get the garage to share your advertising space with, "If you should meet a Betty Lansing bring your car to the Blank garage, and we'll have it fixed in no time at all."

**Advertising Aids:** Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released July 1.

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## "GOOD NIGHT, PAUL"

**Lewis J. Selznick Presents Constance Talmadge in a Charming Comedy Derived from the Musical Play of the Same Name in Which Ralph Herz Starred So Successfully.**

**Cast.**

Matilda Landers.....Constance Talmadge
Richard Landers.....Norman Kerry
Paul Boudeaux.....Harrison Ford
Batiste Boudeaux.....John Steppling
Rose.....Beatrice Van
Mme. Julie.....Rosita Marstini

Directed by Walter Edwards.

**The Story:** Richard Landers and Paul Boudeaux are partners in business. They are in financial straits, and Matilda, the wife of Richard, plans to get them out of their difficulty. Paul's rich uncle, Batiste Boudeaux, has offered to give Paul $50,000 if he will marry and perpetuate the family name, but Paul is a woman-hater, and things look very black. When the uncle arrives for a visit, Matilda tells him that she is Paul's wife. Uncle Batiste beams and keeps his promise about the money, and everything seems rosy, since he is scheduled to return home that night and Richard is also out of town. The complications arise thick and fast when the uncle decides to stay for a month or so and Richard also returns to his home that night. The situation is, of course, finally straightened out; Paul finds a girl who changes his attitude on the woman question, and even Uncle Batiste is paired off with an enchantress.

**Feature** Constance Talmadge as Matilda Landers, Norman Kerry as Richard Landers, and Harrison Ford as Paul Boudeaux.

**Program and Advertising Phrases:** Wholesome Comedy Filled With Thrills and Spiced With Laughter.
Thrilling Comedy-Drama Providing the Most Satisfying Entertainment.
Bonanza of Mirth Filled With Thrills and Exciting Episodes.
Musical Comedy Success Improved by Translation to the Screen.
Constance Talmadge Charming Exponent of Comedy With Emotional Interludes.
Great Stage Success Brought to the Screen With Alluring Embellishments.

**Stunt Suggestions:** For your newspaper advertising use such lines as, "Don't borrow a wife a day, you may need her longer." "Don't be a slacker. Marry a wife; don't borrow one." "Don't try to trade in borrowed goods." Use the same or similar lines for a catch phrase for throwaways or mailing cards. Play upon the fact that the story is derived from a successful musical comedy. Get the dry goods stores to make displays of night dresses and women's pajamas with a card and a large picture of the star, and the title in large letters.

**Advertising Aids:** Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in June.

**For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read**

***THE BIOSCOPE***

**The Leading British Trade Journal with an International Circulation**

**85 Shaftesbury Avenue, London, W.**

**Specimen on Application**

**In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.**

**A Few Camera Bargains**

Prices Smashed, in Conformity with Bass Policy to sell at low prices—
MOVE GOODS QUICK.
**GENUINE PRESTWICH M. P.**, London, made complete, with Tessar F:3.5 lens. Only.....$220
**PATHE Outside Magazine Studio Model**—late type. Perfect, with lens, case and four magazines. Only.....$350
**UNIVERSAL**—late model, with lens. Only.....$195
**PITTMAN PROFESSIONAL**—complete with F:3.5 lens. Only... $85
Tripods, Northern Lights, etc., at special prices.
**All goods guaranteed.**
Other Special Reductions in used and new Moving Picture Cameras offered in BASS MONTHLY BARGAIN BULLETIN, mailed FREE. Write for it TODAY.

**BASS CAMERA CO.**
**111 N. Dearborn St., Dept. 7, Chicago**

**Real Photographs**

**$3.50 Thousand**

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

**KRAUS MFG. CO.**

**220 West 42nd Street, New York**
**12th Floor, Candler Building**

**THE WORLD'S STANDARD THEATRE ORGANS**

SIMPLICITY • RELIABILITY • ENDURANCE SEEBURG

Unified Theatre Organs

**SEEBURG**

Automatic Pipe Organs

SIMPLICITY • RELIABILITY • ENDURANCE SEEBURG

**J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO**

## "THE WHIRLPOOL"

**Select Pictures Presents Alice Brady in a Startlingly Sensational Play of New York Sporting Life from Victoria Morton's Novel.**

**Cast.**

Bella Cavallo.....Alice Brady
Judge Reverton.....H. E. Herbert
Ferris.....J. H. Gillmore
Arthur Hallam.....William Davidson
Richard Brettner.....Robert Walker
Colonel Warren.....Warren Cook
Dr. Comyns.....W. E. Williams

Directed by Alan Crosland.

**The Story:** Bella Cavallo, a decoy at her step-father's gambling house, is much sought after by Richard Brettner, one of the patrons. He steals in order to buy expensive presents for her, and when his thefts are discovered and he is arrested and adjudged guilty, Judge Reverton, before whom he is tried, suspends sentence because of his youth and previous good record. Later, Brettner is suspected of a murder of which he is innocent, but Bella's cleverness clears his name by rounding up the real murderer, Arthur Hallam, the neurasthenic nephew of the murdered man. Through Dr. Comyns, who attended her mother on her death bed, Bella meets Judge Reverton, and eventually marries him.

**Feature** Alice Brady as Bella Cavallo and H. E. Herbert as Judge Reverton.

**Program and Advertising Phrases:** Sporting Life in New York's Tenderloin Pictured in Advancement of Moral Crusade.
Crime and Villainy Exposed Through Cleverness of Pretty Girl.
Beautiful Girl Decoy of Gamblers Justifies Her Conduct Through Heroic Sacrifice.
Night Life in New York Revealed in Realistic Representations.
Life Under the Bright Lights Creates Acid Test of Loyal Hearts.
Intensely Dramatic Episodes Combined With Forceful Love Theme.

**Stunt Suggestions:** Playing cards and poker chips can be used to frame lobby and window displays, but the story does not lend itself to much stunting, and can best be advertised with lithograph work and in newspaper displays. The story should not be given in full. Preferably play up the situation in the sanitorium and leave the climax only hinted at.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in June.

## "THE FLY GOD"

**Triangle Presents Roy Stewart in a Unique Story in Which a Man's Fate Hangs on a Henpecked Husband and the Flight of a Fly.**

**Cast.**

William Saunders ("Red")...Roy Stewart
Robert Allers.....Edward Peil
Mrs. Allers.....Claire Anderson
Jimmy Hit-the-Bottle.....Aaron Edwards
"Shorty" Stokes.....Percy Challenger
"Wind River".....Walter Perry

Directed by Cliff Smith.

**The Story:** Red Saunders, a rancher, befriends Bob Allers, a consumptive, and his wife when they are robbed of their horse and money. Allers is on his way West for his health. From purely humanitarian motives Red gives Allers a position as bookkeeper, but when Allers discovers that his services are not actually necessary he tells Red that he is anxious to resume his journey. Red makes a collection from his cowboys and presents it to Allers, telling him that Sharpe, the thief, returned it. But that night Allers meets Sharpe, and is about to thank him, when the thief fires at him. Allers, in defense, kills him, and is arrested by the sheriff, Sharpe's brother. The jurymen, with the exception of Tom Cummings, who was not present at the time, have received instructions from the district attorney and the sheriff as to the kind of verdict to be handed in. But in the jury room the eleven instructed men find that it is not so easy to persuade Cummings that Allers is guilty. A fly appears on the window, and Cummings remarks that if it should touch the upper pane Allers is not guilty. In its flight it strikes the upper pane, and Cummings succeeds in convincing the men that Allers is not the murderer, and a verdict of "not guilty" is rendered.

**Program and Advertising Phrases:** Sarcastic and Sensational Lampoon of Frontier Justice as Represented in Jury Trials.
Thrilling Scenes and Exciting Episodes Mark Realistic Photoplay.
The Way of the West in Dealing With Crime Makes Exciting Drama.
Gripping Photoplay Spiced With Exciting Scenes and Adventures.
Lovers of Sensation Will Find in This Photoplay an Abundance of Thrills.
Suspense Maintained Through Exciting Scenes to Surprise Climax.

**Stunt Suggestions:** The story does not offer many suggestions for stunting. If you can get or make a large model house fly or even an enlarged picture of one you can offer it in your lobby as the real star of the play, telling that it decided a man's fate. Use the one-sheets for window work, and for the newspapers dwell on the fact that this was a henpecked husband's one chance to assert himself.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released June 30.

## "THE KAISER'S SHADOW."

**Thomas H. Ince Presents Dorothy Dalton in a Screen Version of "The Triple Cross," Originally Appearing in the All Story Weekly.**

**Cast.**

Paula Harris.....Dorothy Dalton
Hugo Wagner.....Thurston Hall
Clement Boyd.....Edward Cecil
Dorothy (Robinson) Boyd.Leota Lorraine
Frederick Fischer.....Otto Hoffman
William Kremlin.....Charles French

Directed by Thomas H. Ince.

**The Story:** Clement Boyd, an American, invents a "ray rifle." Kremlin, a German spy, to get the plans, has his assistants, Paula and Hugo, kidnap Boyd and his bride. When searched, Boyd discovers the plans are gone. It develops that Paula has them, and hides them in a shade roller from which they are stolen by Hugo. Paula confesses to the bride that she is not a German spy, but is in the French intelligence service. Kremlin's house is surrounded by United States secret service men, and Hugo reveals the fact that he is also in the secret service. Kremlin is shot, and happiness comes to Paula and Hugo, who have learned to love each other despite the fact that each thought the other was an enemy.

**Feature** Dorothy Dalton as Paula Harris and Edward Cecil as Clement Boyd.

**Program and Advertising Phrases:** Mystery Drama Showing Hun Intrigue Foiled by Woman's Wit.
German Spies in America Forwarding the Kaiser's Dirty Work Meet Disaster.
Hun Plotters Outwitted by Clever Girl and Brought to Justice.
Popular Story, "The Triple Cross," Brought to Screen Under New Name.
Mystery Plot Developing Thrills as It Speeds to Surprise Conclusion.
Deep Mystery, Sudden Thrills, and Sensational Episodes Feature Great Melodrama.

**Stunt Suggestions:** In your newspaper work make what capital you can of the magazine story. This is especially necessary since the title has been changed. This is a strong action story with many surprises, but it is melodrama rather than propaganda (though it throws an interesting side light on spy methods), and should be advertised as such. If you can get hold of someone who can paint, paint a black silhouette of the Kaiser on white papered fences and letter the title, house and playing date in white. For a house front idea get an auto searchlight, paste an outline of the Kaiser on the lens, and place it so that the shadow is thrown on the sidewalk. Invite your patriots to come and walk on the Kaiser's shadow.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released July 1.

## *Paramounts and Artcrafts Available for the Next Year*

THE following is a list of Paramount pictures which have been released during the past season of 1917-1918 and which will be available for booking during the season of 1918-1919:

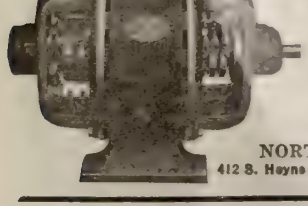
**Marguerite Clark.**

The Amazons.
Bab's Diary.
Bab's Burglar.
Bab's Matinee Idol.
Seven Swans.
Rich Man, Poor Man.
Prunella.
Uncle Tom's Cabin.

**Pauline Frederick.**

Double Crossed.
The Hungry Heart.
Mrs. Dane's Defense.
Mme. Jealousy.
La Tosca.
Resurrection.
Her Final Reckoning.
Fedora.

(*Continued on page* 120.)



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

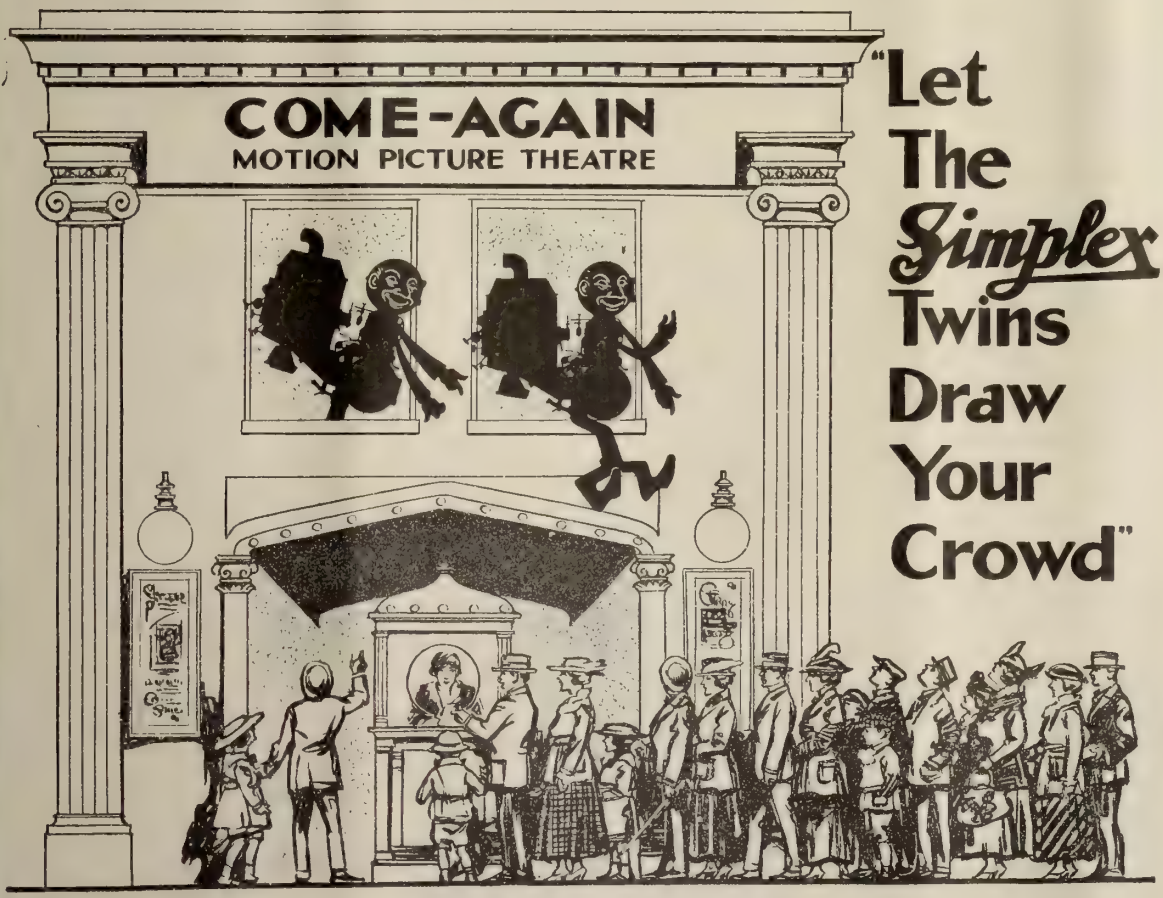
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

*Appointed by Agreement Dated 7/8/14* THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

Simplex

# What is the real name of your House?




"Let The *Simplex* Twins Draw Your Crowd"

If you christened a nigger-baby "Snow White" that wouldn't change the color of its skin, would it?

On the same principle, there's no use of adopting the name of some famous Simplex-Projection Theatre if you haven't got Simplex Projection.

The real name of your House is written on the screen by the Twins in the Projection Room.

If that name is "NEVER AGAIN" the Simplex Twins will put a better name there. They will beckon to the crowds to come again and again and then many more times.

## Like the Engine in an Automobile, your Projectors don't show, but . . .

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

(Continued from Page 118)

**Jack Pickford.**
The Varmint.
The Ghost House.
Jack and Jill.
Tom Sawyer.
The Spirit of '17.
Huck and Tom.
His Majesty Bunker Bean.
Mile-a-Minute Kendall.
Sandy.

**Sessue Hayakawa.**
Hashimira Togo.
The Call of the East.
The Secret Game.
Hidden Pearls.
The Honor of His House.
The White Man's Law.
The Bravest Way.
The City of Dim Faces.

**Vivian Martin.**
Little Miss Optimist.
The Sunset Trail.
The Trouble Buster.
Mollie Entangled.
The Fair Barbarian.
Petticoat Pilot.
Unclaimed Goods.
Viviette.

**George M. Beban.**
Lost in Transit.
Jules of the Strongheart.
One More American.

**Billie Burke.**
Mysterious Miss Terry.
Arms and the Girl.
The Land of Promise.
Let's Get a Divorce.
Eve's Daughter.
The Pursuit of Polly.

**Ann Pennington.**
The Antics of Ann.
Sunshine Nan.

**Wallace Reid.**
The Hostage Na.
Nan of Music Mountain.
Rimrock Jones.
The Thing We Love.
The House of Silence.
Believe Me, Xantippe.
Less Than Kin.

**Julian Eltinge.**
The Countess Charming.
The Clever Mrs. Carfax.
The Widow's Might.

**Lina Cavalieri.**
The Eternal Temptress.
Love's Conquest.

**Charles Ray.**
The Son of His Father.
His Mother's Boy.
The Hired Man.
The Family Skeleton.
His Own Home Town.
Playing the Game.
The Claws of the Hun.
A Nine o'Clock Town.

**Paramount-Arbuckle Comedies.**
The Butcher Boy.
A Reckless Romeo.
The Rough House.
His Wedding Night.
Oh, Doctor.
Fatty in Coney Island.
A Country Hero.
Out West.
The Bell Boy.
Moonshine.

**Paramount-Mack Sennett Comedies.**
A Bedroom Blunder.
Roping Her Romeo.
A Pullman Bride.
Are Waitresses Safe?
An International Sneak.
That Night.
Taming Target Center.
The Kitchen Lady.
His Hidden Purpose.
Watch Your Neighbor.
Sheriff Nell's Tussle.
Those Athletic Girls.
It Pays to Exercise.
Saucy Madeline.
Friend Husband.
His Smothered Love.
The Battle Royal.
Love Loops the Loop.
Two Tough Tenderfeet.


-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

| | |
|---|---|
| Five Thousand | $1.25 |
| Ten Thousand | 2.50 |
| Fifteen Thousand | 3.75 |
| Twenty-five Thousand | 5.50 |
| Fifty Thousand | 7.50 |
| One Hundred Thousand | 10.00 |

National Ticket Co., Shamokin, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1909
THE FILM EXCHANGE
126 West 46th St., New York City


**Enid Bennett.**
Keys of the Righteous.
Naughty, Naughty.
The Biggest Show on Earth.
A Desert Wooing.
The Vamp.
Coals of Fire.

**J. Stuart Blackton.**
The Judgment House.
The World for Sale.
Wild Youth.
Missing.

**Dorothy Dalton.**
The Price Mark.
Love Letters.
Flare-Up Sal.
Love Me.
Tyrant Fear.
The Mating of Marcella.
The Kaiser's Shadow.
Green Eyes.

**Mme. Petrova.**
The Law of the Land.
Exile.

**Fannie Ward.**
On the Level.

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The following is a list of Artcraft pictures which have been released during the past season of 1917-1918 and which will be available for booking during season of 1918-1919.

**Mary Pickford.**
Less Than the Dust.
Pride of the Clan.
A Poor Little Rich Girl.
A Romance of the Redwoods.
The Little American.
Rebecca of Sunnybrook Farm.
The Little Princess.
Stella Maris.
Amarilly of Clothesline Alley.
M'liss.
How Could You, Jean?

**Douglas Fairbanks.**
In Again, Out Again.
Wild and Woolly.
Down to Earth.
The Man from Painted Post.
Reaching for the Moon.
A Modern Musketeer.
Headin' South.
Mr. Fix-It.
Say! Young Fellow.

**George M. Cohan.**
Broadway Jones.
Seven Keys to Baldpate.
Hit-the-Trail-Holliday.

**Elsie Ferguson.**
Barbary Sheep.
The Rise of Jenny Cushing.
Rose of the World.
The Song of Songs.
The Lie.
A Doll's House.
The Danger Mark.

**Geraldine Farrar.**
The Woman God Forgot.
The Devil Stone.

**William S. Hart.**
The Narrow Trail.
The Silent Man.
Wolves of the Rail.
Blue Blazes Rawden.
The Tiger Man.
Selfish Yates.
Shark Monroe.
Riddle Gawne.

**Cecil B. De Mille.**
The Whispering Chorus.
Old Wives for New.
We Can't Have Everything.

**D. W. Griffith.**
The Great Love.
The Enemy Within.


FOR SALE
$5.00 for $4.17
W. S. S.
25 cents Starts You.

# Classified Advertisements NOTE TERMS CAREFULLY

**Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.**

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

LADY organist, experienced in picture work, desires change, extensive library, best reference. Address M. F., care M. P. World, N. Y. City.

BOB BROTHERTON, 15 years laboratory work—Selig, American, Balboa, wants job. 1252 E. 3d St., Long Beach, Cal.

WANTED position as manager of picture theater. Capable and efficient. Excellent record. Eight years' experience, also first-class operator. Would purchase interest in business. E. Perryman, 619 4th Ave., S. Nashville, Tenn.

ORGANIST (male) will consider change; high class work only; trial during vacation. Address Artist, care M. P. World, New York City.

WANTED—Position as manager of picture theater. Capable and efficient. Excellent record. Eight years' experience; also first-class operator. Would purchase interest in business. F. E. Perryman, 619 Fourth Avenue, S. Nashville, Tenn.

WANTED, position by writer-film cutter. Long experience as director's assistant and wide production experience in general. "Assistant," Moving Picture World, New York City.

## BUSINESS OPPORTUNITIES.

WANTED to rent or buy moving picture theater in Greater New York, able to stand closest investigation regarding profits and probabilities. Only better class theater and location considered. No nickel shows. Might also consider partnership, investing capital in A1 proposition. Address M. V. V., care M. P. World, N. Y. City.

TO LEASE—Open air motion picture studios. Platform, 40x40, with adjoining hall, 50x80; 2 wings, curtains, accessories. Motion Picture Cameras, etc. 259th St. and Riverdale Ave., N. Y. City. See Brunel, 12 No. Broadway, Yonkers, N. Y.

## THEATERS FOR SALE OR RENT.

ONCE IN A LIFETIME, a business proposition of unusual merit is placed on the market for various reasons which can only be told in person; we offer one of the leading and most successfully conducted vaudeville houses in United States, admission ten to thirty cents; annual business about one hundred seventy-five thousand dollars; with net profit of about seventy-five thousand. This proposition run entirely by hired help, as the stockholders are interested in various other lines; real estate equipment, good will and business to be sold; price one-half million dollars; half cash will be accepted. LEWIS, *"The Movie Broker,"* 588 Ellicott Sq., Buffalo, N. Y.

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GOOD NEWS FOR ALL INTERESTED IN MOTION PICTURE CAMERAS! We purchased from the Camel Film Company of Chicago 6 Extremely Good Cameras, which we are able to sell at record breaking low prices for quick acceptance. Here they are: 1st: 400 ft. Pittman Professional Regular and Trick Crank, outside focusing. Ernon F:3.5 lens. A $200.00 value at $85.00. 2d: 400 ft. London Prestwich, latest model, all adjustments. Aluminum doors, Tessar F:3.5 lens. A $275.00 value at $135.00. 3d: 400 ft. capacity Pathe Cinematograph. Inside magazine. A straight working camera of beautiful mechanism. Complete with Heliar F:4.5 lens, $135.00. 4th: 200 ft. Universal, slightly used but perfect. Fitted with F:3.5 lens, 3 extra magazines and a Universal panoram and tilting top tripod. A $430.00 outfit complete at $215.00. 5th: 200 ft. capacity Special Prestwich Model, regular and trick crank. Direct gear take up, reverse and forward. Outside focus. Hand dissolve. A wonderfully built camera. Cost $325.00. Ideal for cartoons and all around work. Complete with panoram and tilting top tripod, $155.00. 6th: 200 ft. capacity U. S. DeLuxe, specially built camera. 6 lenses, including Telephoto Still Camera attachments, Automatic dissolve, Panoram and Tilting Top Tripod and Carrying Case. A $1,000.00 outfit at $525.00. Never before have such bargains been offered. Every one guaranteed. Write at once to the Home of Motion Picture Cameras. BASS CAMERA COMPANY, 109 N. Dearborn St., Chicago, Ill.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Ave., N. Y. City.

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FOR SALE—1,700 feet of Eastman negative stock for motion picture film. Cheap. Wm. J. Wilkinson, 424 West 33d St., N. Y. City.

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## MUSICAL INSTRUMENTS WANTED.

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# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

The Enchanted Profile (One of the O. Henry Stories—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Faro Nell, Lookout (Wolfville Tale—Two Parts—Drama).
Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**

Romeo and Juliet (Two Parts—Comedy).
What She Did to Her Husband and Almost Lucky (Split Reel—Comedy).
What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).

**ESSANAY COMEDIES.**

Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Boarders and Bombs (Two Parts-Comedy).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**JUDGE BROWN STORIES.**
*(All Two-Part Comedy-Dramas.)*

Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASED FOR WEEK OF JUNE 16.**

Kidder & Ko (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 15—"The False Signal"—Two Parts—Drama—Astra).
Somewhere in Turkey (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 6—"Destroyers' Raid on Zeebrugge"—(One Reel—Government Official War Pictures).
St. Thomas (One Reel—Educational—Post Film Company).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

**RELEASES FOR WEEK OF JUNE 23.**

The Voice of Destiny (Five Parts—Drama—Diando).
The House of Hate (Episode No. 16, "The Vial of Death"—Two Parts—Drama—Astra).
Cleopatsy (Two Parts—Comedy—Rolin).
Are Crooks Dishonest (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 7, "Fighting the Hun at St. Quentin" (One Reel—Government Official Pictures).
St. Croix (One Part—Educational—Post Film Company).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).

**RELEASES FOR WEEK OF JUNE 30.**

A Little Sister of Everybody (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 17, "The Death Switch"—Two Parts—Drama—Astra).
The Furniture Movers (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 8 ("Destruction Wrought by the Hun at St. Quentin"—One Part—Government Official Pictures).
Guadeloupe (One Reel—Educational—Post Film Co.)
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).

**RELEASES FOR WEEK OF JULY 7.**

Annexing Bill (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 18, "At the Pistol's Point"—Two Parts—Drama—Astra).
An Ozark Romance (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 9—"King George and Queen Mary Witness the Black Arts of War" (One Reel—Government Official Pictures).
Dominica (One Reel—Education—Post Film Co.).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

May 6—His Smothered Love.
May 20—Battle Royal.
June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July —Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).
June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 9—Viviette (Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).
June 16—The Bravest Way (Five Parts—Dr.).
June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).

*Artcraft Pictures.*

May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).
June 2—A Doll's House (Five Parts—Drama).
June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Munroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

June 10—Subjects on Reel—Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17—Subjects on Reel: Women in the World of Work; Scenic Gems of America; Beauty to Order, Cartoon by Wallace Carlson.
June 24—Subjects on Reel: Animal Studies by William L. Finley, Oregon Fish and Game Commissioner. Science and Invention, War Garden Hints No. 2, Animated Technical Cartoon by Dean Parmlee.
July 1—Subjects on Reel: Schematography, the Art of Correcting Injurious Postural Habits; With the Deep Sea Anglers; Animated Technical Drawing by E. Dean Parmlee.

**PARAMOUNT-BURTON HOLMES.**

June 3—The Melting Pot of the Pacific.
June 10—Today in Samoa (Scenic).
June 17—Yesterdays in Samoa (Scenic).
June 24—The Tonga Isles (Scenic).
July 1—Auckland; the Metropolis of New Zealand (Scenic).

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

June 12—No. 28 (Topical)—03052.
June 19—No. 29 (Topical)—03061.
June 26—Issue No. 30 (Topical)—03071.
July 3—No. 31 (Topical)—03080.

### CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.
June 26—In Dutch (Two Parts)—03070.

### L-KO.

June 5—Merry Mermaids (Two Parts—Comedy)—03041.
June 12—A Blind Pig (Two Parts—Comedy)—03051.
June 19—Romance and Dynamite (Two Parts—Comedy)—03060.
July 3—Phoney Photos (Two Parts—Comedy)—03079.

### NESTOR.

May 27—Who's Your Wife? (Comedy)—03031.
June 3—"Home, James" (Comedy)—03040.
June 10—Butter Again (Comedy)—03050.
June 17—Passing the Bomb (Comedy)—03059.
June 24—The Borrowed Baby (Comedy)—03069.
July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.

### UNIVERSAL SPECIAL PRODUCTION.

June 8—The Model's Confession (Six Parts—Drama)—03048.
June 15—No Release This Week.
June 22—Smashing Through (Five Parts—Drama)—03067.
June 29—No Release This Week.
July 6—Hell Bent (Harry Carey—Six Parts—Drama)—03086.

### UNIVERSAL SCREEN MAGAZINE.

June 8—Issue No. 74 (Educational)—03043.
June 15—Issue No. 75 (Educational)—03053.
June 22—Issue No. 76 (Educational)—03062.
June 29—Issue No. 77 (Educational)—03072.
July 6—Issue No. 78 (Education)—03081.

### UNIVERSAL SPECIAL FEATURE.

June 8—The Bull's Eye (Episode No. 18—"The Runaway"—Two Parts—Drama)—03045.
June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.
June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.
June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.
June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.
July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.

### UNIVERSAL CURRENT EVENTS.

June 8—Issue No. 56 (Topical)—03044.
June 15—Issue No. 57 (Topical)—03054.
June 22—Issue No. 58 (Topical)—03063.
June 29—Issue No. 59 (Topical)—03073.
July 6—Issue No. 60 (Topical)—03082.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

June 8—There Goes the Bride—03049.
June 15—Stepping Some—03057.
June 22—The Knockout—03068.
June 29—Berth Control—03077.
July 6—Bad News—03087.

### WESTERN AND RAILROAD DRAMAS.

June 15—Play Straight or Fight (Two Parts)—03058.
June 22—Quick Triggers (Two Parts)—03064.
June 29—The Midnight Flyer (Two Parts)—03074.
July 6—Naked Fists (Neal Hart—Two Parts—Drama)—03083.

## Mutual Film Corp.

### STRAND.

Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.

### MUTUAL STAR PRODUCTION.

Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.

### MUTUAL.

May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.
June 12—Screen Telegram (Topical)—30-T-1.
June 16—Screen Telegram (Topical)—31-T-1.
June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.
June 26—Screen Telegram (Topical)—34-T-1.
June 30—Screen Telegram (Topical)—35-T-1.
July 3—Screen Telegram (Topical)—36-T-1.
July 7—Screen Telegram (Topical)—37-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaleteur—2-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).
June 16—The Venus Model (Six Parts—Comedy-Drama).
June 30—The Service Star (Six Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).

### METRO RE-ISSUES.

Destiny (Five Parts—Drama).
The Shooting of Dan McGrew (Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

### METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew)
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

May 26—High Stakes (Five Parts—Drama).
June 2—The Man Who Woke Up (Five Parts—Drama).
June 2—A Red-Haired Cupid (Five Parts—Drama).
June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).
June 16—His Enemy, the Law (Five Parts—Drama).
June 16—Station Content (Five Parts—Dr.).
June 23—You Can't Believe Everything (Five Parts—Drama).
June 23—Closin' In (Five Parts—Drama).
June 30—The Painted Lily (Five Parts—Dr.).
June 30—The Fly God (Five Parts—Drama).
July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).

### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

### KEYSTONE COMEDY REISSUES.

June 9—The Snow Cure (Ford Sterling).
June 16—Cinders of Love (Chester Conklin).
June 23—Ambrose's Cup of Woe (Mack Swain).
June 30—Bucking Society (Chester Conklin).
July 7—Bright Lights (Arbuckle and Normand).
July 14—Village Scandal (Arbuckle and Normand).
July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).

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# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

### VITAGRAPH FEATURES.

June 3—A Game with Fate (Five Parts—Dr.).
June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Drama).
June 24—The Girl in His House (Five Parts—Drama).
July 1—Tangled Lives (Harry Morey—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).

### BIG V COMEDIES.

June 3—Sneakers and Snoozers.
June 10—Skids and Scalawags.
June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.
July 1—Bonds and Banners.
July 8—Hindoos and Hazards.

### DREW COMEDIES.

May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid's Column.
July 8—Boobley's Baby.

### VITAGRAPH SERIAL.

**"The Woman in the Web."**

May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).
June 10—Episode No. 10—"Out of the Dungeon"—Two Parts—Drama).
June 17—Episode 11—"In the Desert's Grip"—(Two Parts—Drama).
June 24—Episode No. 12, "Hurled to Destruction" (Two Parts—Drama).
July 1—Episode No. 13, "The Hidden Menace"—Hedda Nova—Two Parts—Drama).
July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).

## Fox Film Corporation

### FOX SPECIAL FEATURES.

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).

### FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Five Parts—Drama).
Mar. 24—Rough and Ready (William Farnum—Five Parts—Drama).
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

### FOX RE-ISSUES.

The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

### FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

### MUTT AND JEFF ANIMATED CARTOON.

Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).
June 2—The Tale of a Pig.
June 9—Hospital Orderlies.
June 16—Life-Savers
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.

## Feature Releases

### AMERICAN STANDARD MOTION PICTURE CORP.

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The Blackmailers.
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### BETZWOOD FILM COMPANY.

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### BLUEBIRD PHOTOPLAYS.

$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.
Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
After the War (Five Parts—Drama)—03076.
July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.

### CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

May 6—A Regular Patsy.
May 13—Love and a Gold Brick.
May 20—Their Breezy Affair.
May 27—Their Honeymoon Baby.
June 3—Petticoats.
June 10—Her Slumbering Hero.
June 17—Some Romeo.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

### EDUCATIONAL FILMS CORP.

*(The Following Are One-Reel Scenics)*

May 15—The Silent Wonderlands of the West No. 1.
May 22—Following the Course of the Cayuse.
May 29—The Silent Wonderlands of the West No. 2.

*Ditmars' "Living Book of Nature."*

May 6—Wild Babies (500 feet).
May 20—The Friendly Bee (500 feet).

*Cartoons.*

May 13—"His Last Will" (Katzenjammer Kids)—(500 feet).
May 20—"Der Black Mitt" (Katzenjammer Kids)—(500 feet).

### FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

### FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

**(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)**

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

### W. W. HODKINSON CORP.

*(Paralta Plays.)*

May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).
June 10—Patriotism (Drama).

### JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven Parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

### GEORGE KLEINE SYSTEM.

**(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)**

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

**Essanay (Broncho Billy Series).**

May 10—Broncho Billy's Squareness.
May 17—Broncho Billy's Secret.
May 24—Broncho Billy and the Greaser.
May 31—Broncho Billy's Fatal Joke.
June 7—Broncho Billy's Grit.
June 14—Broncho Billy's True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

**Rialto DeLuxe Productions.**

June —The Unchastened Woman (Seven Reels).

**Edison.**

The Unbeliever (Seven Reels).

### SELECT PICTURES.

May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).
The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Six Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).

*(Special Releases.)*

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

### WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

### WORLD PICTURES.

May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).
June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).
July 1—Heart of a Girl (Baraba Castleton—Five Parts—Drama).
July 8—Tinsel (Kitty Gordon—Five Parts—Drama).

### WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).

## State Right Releases

### ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

### ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

### BEAR STATE FILM COMPANY.

220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

### CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

### COMMONWEALTH PICTURES CORP.

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The Frozen Warning (Drama).

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**CHESTER BEECROFT.**
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Reclaimed.

**COSMOFOTOFILM COMPANY, INC.**
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

**CREST PICTURES CORP.**
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**FROHMAN AMUSEMENT CORP.**
Times Building, New York.
God's Man.

**GAUMONT CO.**
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**JESSE J. GOLDBURG.**
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK.**
Raffles, the Amateur Cracksman.
*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.
*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
*(The Following Are Douglas Fairbanks Productions.)*
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

**IVAN FILM PRODUCTION.**
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

**JESTER COMEDY CO.**
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*(Featuring Twede-Dan.)*
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).

**KING BEE FILMS CORP.**
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

**ORO PICTURES CORP.**
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
Flatiron Building, New York.
Zongar (Drama).

**PIEDMONT PICTURES CORP.**
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).

**PYRAMID COMEDIES.**
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

**HARRY RAVER.**
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The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

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May—Denny from Ireland (Five Reels).
June—The Snail (Five Reels).
July—The Ranger (Five Reels).

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The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
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Carmen of the Klondike (Seven Parts—Drama).

**STERLING PICTURES CORPORATION.**
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Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).

*(The Following Are Cartoon Comedies, Each 500 Feet in Length.)*
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

**TRIANGLE FILM CORP.,**
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

**U. S. EXHIBITORS' BOOKING CO.**
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

**WESTERN IMPORT FILM CO.**
71 West 23d Street, New York.
Mickey (Seven Parts).

**W. H. PRODUCTIONS.**
71 West 23d Street, New York.
*(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)*
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

*(The Following Are Two-Reel Hart Productions. Released in Order Listed.)*
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

*(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)*
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

*(The Following Are Bessie Barriscale Productions.)*
Satan's Pawn.

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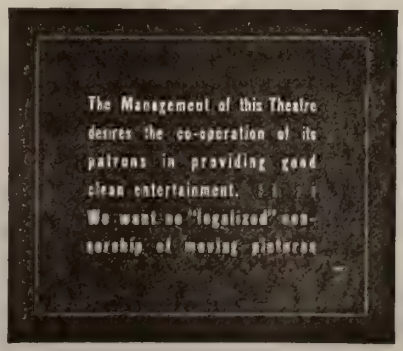
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**Sound plots, good photography.**

**Also open to entertain**
**BRAND OF COMEDIES AND SERIALS**

**Reply**

**MUNDELL, LIMITED**
**183 West George St., Glasgow**

**4500 CINE-MUNDIAL 4500**

**4500 What? 4500 Paid Subscribers!**

An actual, bona-fide, paid-in-advance, genuine, confirmable, sworn-to-by-affidavit, dyed-in-the-wool, glory-be-to-Jupiter, monthly circulation. In addition to these 4500 paid subscribers, add 1500 surplus copies to take care of our news-stand circulation in the largest film centers of Latin America and our local needs, and you see revealed thus before you that the healthy, vigorous, actual

**Monthly Total Circulation of CINE-MUNDIAL is 6000**

The enormity of Cine-Mundial's success is best reflected by comparison with other of the general Spanish and Portuguese export periodicals, none of which, though their total circulation may vary from 10,000 to 22,000, make any attempts to claim more than a meager proportion of paid subscribers.

WHAT DOES THIS MEAN?

It shows that Latin America and Spanish-speaking Europe have been successfully penetrated by American-made film productions. It shows that Cine-Mundial and the New York film exporters know what they are doing. It proves that Cine-Mundial should receive the monthly advertising support of every wideawake film concern.

Cine-Mundial takes this opportunity of thanking its many advertisers for their announcements in its coming July edition, now on the press.

Each issue of Cine-Mundial has been growing by leaps now for more than a year. But the jumps in advertising, editorial, news and service pages in our July, 1918, edition is more than a mere jump. It is a leap, a bound, a veritable vault.

Three months ago Cine-Mundial knew it was growing rapidly with 2,700 paid subscribers. In the last 100 days, however, 1,800 odd more subscriptions have been paid for—now 4,500—altogether 6,000—

**and STILL GROWING!**

# BETTER PROJECTION THAN EVER BEFORE

WM. A. LANDAU
President

TELEPHONE: AUDUBON 5048

S. G. BOCK
Sec'y and Treas.

## L. & B. AMUSEMENT CO., Inc.

LESSEES
HEIGHTS THEATRE
181st STREET AND WADSWORTH AVENUE

New York, March 23, 1918.

UNITED THEATRE EQUIPMENT CORPORATION
729 SEVENTH AVENUE, NEW YORK CITY

**Attention J. C. Hornstein, Manager**

Dear Mr. Hornstein:—

We have just installed the **VELVET GOLD FIBRE SCREEN** at our Heights Theatre—181st Street and Wadsworth Avenue, New York City. This screen has replaced another Gold Fibre Screen and we wish to state that the screen you have just installed, together with the **two Power's 6-B Cameragraph machines and special lenses, are giving us better projection than we have EVER had heretofore.**

Very truly yours,

L. & B. AMUSEMENT CO., Inc.,
Per S. G. BOCK, Sec'y and Treas.

P. S.—We forgot to state that, in conjunction with the VELVET GOLD FIBRE SCREEN and Power's machines, we are using the Hallberg MOTOR GENERATOR.

## Mr. Landau and Mr. Bock have placed another order for complete UTE equipment same as above for another theatre. It is a SAFE BET that UTE SERVICE SATISFIED THEM. YOU TRY US!

Power's 6 B

### We Guarantee Perfect Screen Results

Distributors of

POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS—GARDINER VELVET GOLD FIBRE SCREEN—NATIONAL CARBONS—ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

Hallberg
Motor Generator

# United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

**Executive Offices: 1604 Broadway, New York**

**Largest Moving Picture Equipment House in the World**

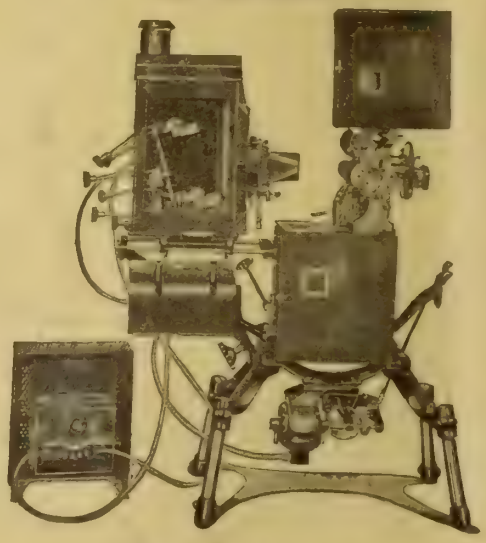
BRANCH STORES AND WAREHOUSES { NEW YORK BOSTON PHILADELPHIA PITTSBURGH CINCINNATI
DETROIT OMAHA MINNEAPOLIS CLEVELAND CHICAGO
KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI

# A Name Is As Good As Its Service

It is through SERVICE that the name

# Power's Cameragraph

has made good



## It Serves

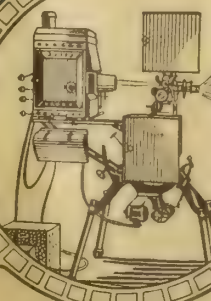
**ARCHITECTS** who include only the high grade in their specifications.

**LECTURERS**—many of them—whose work demands perfect screen projection.

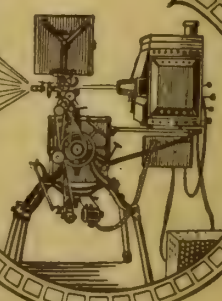
**AT THE FRONT**—afloat and ashore—aboard nearly all the battleships and in the Y. M. C. A. and Knights of Columbus camps by the hundreds.

**THEATRES AND INSTITUTIONS**—Countless thousands throughout the world—where it is recognized that

*"Power's" Assures Service*



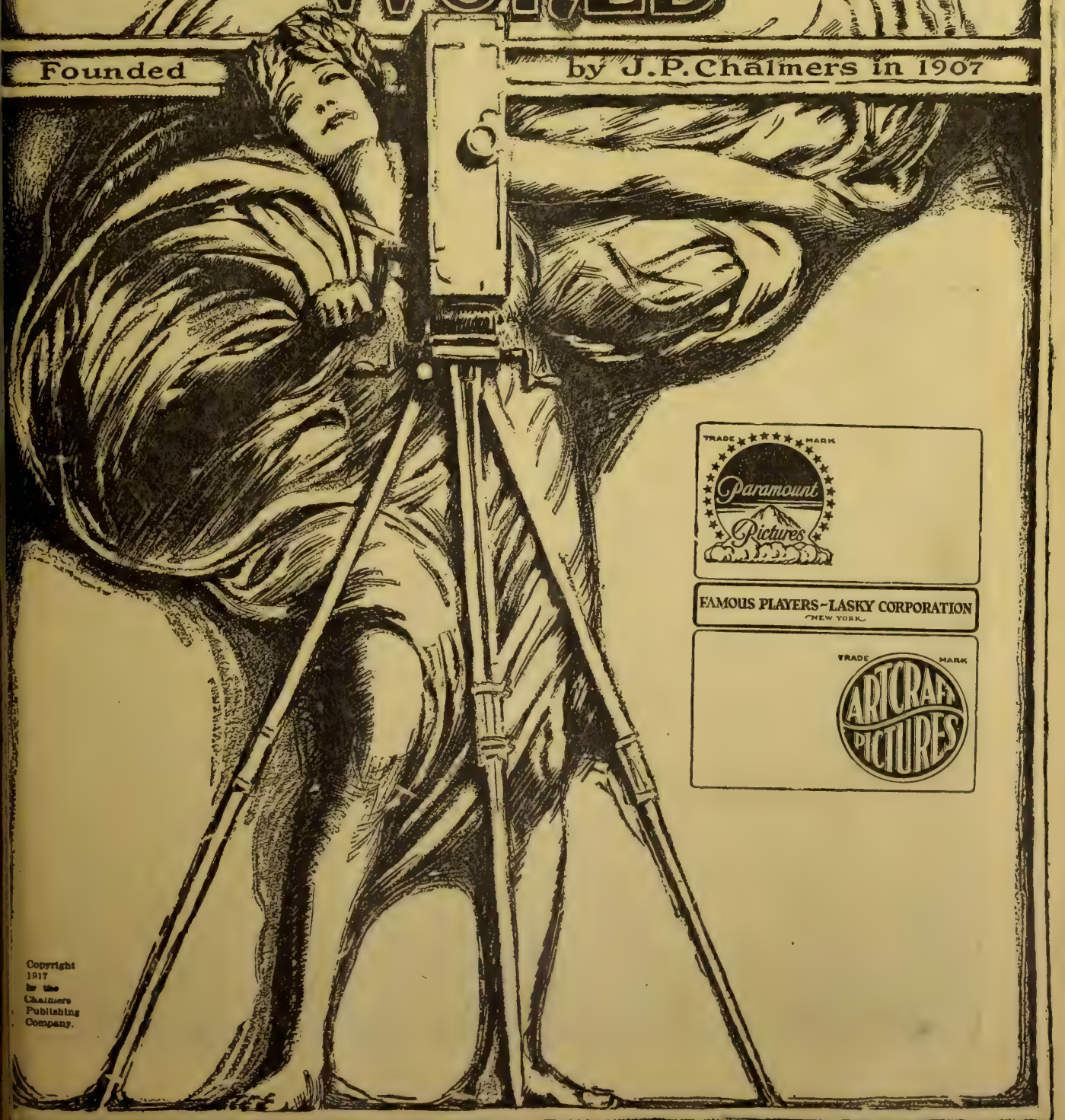
NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 37, No. 2 July 13, 1918 Price 15 Cents

# MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907



TRADE MARK
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK

TRADE MARK
ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

# Mae Murray

in a Sensational Picture of American Back-stage and Café life but seldom seen on the screen. By H. Sheridan Bickers, the famous London Critic...

# "Her Body in Bond"

UNIVERSAL SPECIAL ATTRACTION

.....the gripping story of a young wife's great temptation, staged in sumptuous luxury.....

A feast for the eye and a thrill for the heart

Reserve Now——Your nearest Universal Exchange or UNIVERSAL FILM MFG. CO. 1600 Broadway, New York. Carl Laemmle, President

# FUNNIEST CHAPLIN FILM

# "CHASE ME CHARLIE"

## A CHAPLIN JINGLE

**with an hour of continuous fun.**

**Taken from the famous Essanay-Chaplin comedies —Being a British version of Charlie Chaplin's greatest laugh makers.**

***Jingles by Langford Reed***

Essanay

Perfection Pictures

George Kleine System Distributors

# As Big a Drawing Card Each Week as Your Costly Features

## UNIVERSAL ANIMATED WEEKLY and UNIVERSAL CURRENT EVENTS

EVERY week, as regular as clock work, the UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS proves as big a drawing card in hundreds of theatres as the week's biggest feature. And why shouldn't they, when millions of Americans are more eager to see what "Our Boys" are doing than to see a story on the screen, that's after all only a story?

Here, in fascinating pictures you get "ALL THE WORLD'S BIGGEST AND BEST NEWS FIRST"—the pictures everyone wants to see. Cash in on the demand for news pictures by booking both the Universal Animated Weekly and Current Events. You can book either one or both, on the most equitable terms.

Book thru your nearest Universal Exchange or communicate with the

**UNIVERSAL FILM MN'FG. CO. - 1600 Broadway, New York**

Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President

*Something*
*BIG*
*Is*

*Something*
*BIG*
*Is*

# COMING!

*A word to the Wise from this Original, Efficient and Successful Organization Is More Than Sufficient.*

**TRIANGLE DISTRIBUTING CORPORATION**

**1457 BROADWAY NEW YORK**

# Bigger Today Than Ever Before

# "THE KAISER"

## "The Beast of Berlin"

WITH the smashing Italian victory, plus a million of our irresistible fighters on the battle-front, "The KAISER, the Beast of Berlin," has doubled and tripled in value. Positively BIGGER TODAY THAN EVER, and admitted by thousands of Exhibitors to be the most amazing money-getter since picture-making began. There is

### *No Picture like it in the Whole World's Market*

From every corner of the Nation—trade press, newspapers, critics and millions of people—has come an avalanche of praise of this huge masterpiece. As propaganda, it smashes every precedent—as thrilling dramatics, it will stand for years untouched—evidence that JEWEL accepts nothing but the very biggest in money-getting attractions.

### *"It's a Jewel Production"*

# Simply Pouring Money in Exhibitors' Pockets

# "THE KAISER"

## "The Beast of Berlin"

SIMPLY amazing have been the receipts on "The KAISER, the Beast of Berlin." Records of actual cash taken in on every-length runs of big productions, up to a week and two weeks, have been smashed, obliterated, annihilated, shattered into smithereens!

### *Has put hundreds of Exhibitors on Easy Street*

Hundreds of Exhibitors who have been only drilling along have suddenly made enough money with "The KAISER, the Beast of Berlin," to put them on Easy Street. It has brought home a first bank-roll to scores who never dreamed that so much money could be netted on any picture. Many have already played it three times—and we can show you money records challenging credulity, yet every record is TRUE—with facts and figures to back it up.

***"It's a Jewel Production"***

# Colossal Publicity Backs "THE KAISER"

## "The Beast of Berlin"

PUBLICITY in staggering volume has flooded the Nation on "The KAISER, the Beast of Berlin." Papers heretofore hidebound and conservative have thrown their columns wide open on this production. Publicity from quarters never heard of before has deluged the JEWEL Offices—advertising this huge triumph to every man, woman and child in the United States.

***No picture Ever Produced even Begins to Approach the Publicity given "The KAISER, the Beast of Berlin"***

This means every word it says. Exhibitors who never dreamed of paying the price, have thanked us in letters of congratulation for insisting that they book it, paying the highest prices in the history of the business for a picture of this length.

***"It's a Jewel Production"***

# Book the Original and Only Proven Winner

# "THE KAISER"

## "The Beast of Berlin"

IMITATORS, watching every move of JEWEL PRODUCTIONS, have tried in vain to copy this picture's points of pulling power. Copy cats, realizing the simply unheard-of cash business of "The KAISER, the Beast of Berlin," are now offering the "Just-as-good"—"The nearly-like-it"—the substitute. Yet not one has come within miles of "The KAISER, the Beast of Berlin." And Exhibitors have not been caught by the "just-as-good" conversation. To a man they still say that—

### *The Original still Stands Supreme as the Most Amazing Money-Getter of the Age*

We have mountains of letters on the almost unbelievable sums of money taken in on "The KAISER, the Beast of Berlin." Scores have played it two, three and four times—many, for a full week on REPEAT. Exhibitors themselves have even sold this production to brother Exhibitors. Your nearest JEWEL Exchange will tell you more—loads more. Wire today for booking—and demand repeat booking dates later.

***"It's a Jewel Production"***

# That's the Date *We're* Thinking About!

WE are not concerned with *next* September. It is almost here. It's a year from next September that we are thinking about. We are planning far into the futu e.

On September 1st, 1919, Paramount and Artcraft Pictures must show a substantial year's growth in prestige, in artistry, in popularity with exhibitor and patron.

On September 1st, 1919, our organization must hold even more of the honestly-won good will of the exhibitor.

There is only one way to do this. We must devote all our energy toward giving the Service essential to the prosperity of the exhibitor, we must bend every effort to provide him with the moving pictures that will bring to him steadily increasing profits.

We have promised the greatest year's output ever announced by a moving picture producer. Now our entire organization is out to make good that promise.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# Lila Lee

## *"The Cruise of the Make-Believe"*

HERE comes Lila Lee, the newest sensation in motion pictures. Her first one will be "The Cruise of the Make-Believe," from Tom Gallon's joyous tale. She's wonderful, this dark-eyed little sprite, and the exhibitors who first show her pictures will share in the glory the public will shower upon her.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Goldwyn Pictures

# Exhibitors Forced Goldwyn To Double Its Output Of Productions.

GOLDWYN'S decision to make in excess of fifty productions in its second year is due to the pressure of the nation's exhibitors.

The twenty-six productions of our first year created a *bi-weekly Goldwyn standard.*

Every second week—or for one, two or three days in every second week—the new Goldwyn production then released gave the theatre in which it was played a tone and quality that at once brought increased business to the box-office.

Exhibitors soon found themselves puzzled over filling in the "Goldwyn day" or days of the in-between weeks.

Their public patronage sensed the tremendous difference between Goldwyn Pictures and "other pictures."

No man has to be hit with the force of a pneumatic riveter to feel *a truth that affects his own pocketbook.*

Before Goldwyn had been in business ninety days exhibitors were making the demand: "Give us a Goldwyn Picture at least once a week as a guarantee of sustained quality and patronage for our houses."

Our Goldwyn exhibitor patronage grew and grew until now there are in excess of 5,000 active contract accounts in force.

In time of war, at the height of the greatest crisis in human history, at a time when business "jumps at shadows" and takes as few steps as possible, the inspiring confidence of the exhibitors of America has forced Goldwyn to double its annual output of productions.

*Great indeed is the law of supply and demand!*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

# Goldwyn Is Not Content

## With Quantity—Quality Comes First.

THE average motion picture viewpoint would be: "Oh, well, since the exhibitors want fifty pictures, we will give them fifty *pictures*."

Goldwyn has equipped itself to offer in excess of fifty *productions* next year.

GERALDINE FARRAR will have more dramatic and unusual stories than she has ever had before. We are avoiding the costume plays that the public taste now rejects.

PAULINE FREDERICK will do the modern emotional dramas through which she won instant popularity when she came from the stage to the screen.

REX BEACH is doing for you what he has never done before—offering six Rex Beach productions in one year. Annually for five years his new picture has meant a profit-making festival for exhibitors.

MABEL NORMAND, with unrivalled talents and millions of admirers, will be presented in comedy-dramas, with chief emphasis laid upon the comedy.

MAE MARSH, having drawn tremendous patronage for exhibitors in "Polly of the Circus," "The Cinderella Man" and other big successes, will be starred again in emotional and romantic dramas.

MADGE KENNEDY, who won instant screen popularity, will greatly increase her appeal and drawing power in dramatic comedies like those in which she has proved herself a box-office money-maker.

TOM MOORE has been made a star by you—the exhibitors of the country. His nation-wide success is assured in advance by the public's and your own liking for him.

Here you find no "deadwood" stars. Each of these personalities possesses the power to stand alone; each has challenge and a tremendous following.

And each will appear in productions of the quality and type that have made the Goldwyn name *the best known name in motion pictures in the brief period of twelve months.*

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

# "Oh, Mister!"

- - - Think of having comedies for your patrons that are made on the same careful and lavish scale with which some producers make their big productions. Comedies with the fire and humors of life in them; comedies that are not thrown together in haste, but are built skilfully to appeal both to your sense of fun and your intelligence. The instant success both with large and small exhibitors of

## "SMILING BILL" PARSONS

*in*

## CAPITOL COMEDIES

*26 a Year* — *Every Second Monday*

is due to the lively speed and humor of his stories; to the "finish" which makes them stand alone. Their latest metropolitan triumph is a booking at the Strand Theatre, New York; a solid booking at the Marcus Loew theatres, including the big Stillman Theatre, Cleveland; and in more than 2,000 other houses whose managers recognized a big hit the moment they saw it.

Capitol Comedies are distributed exclusively through the offices of Goldwyn in nineteen American cities. Have YOU booked them?

## GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

# PROTECTING THE EXHIBITOR'S INVESTMENT

THE LYRIC THEATRE

THE HOME OF HIGH CLASS FEATURES

G. C. MILLER
PROPRIETOR

PLYMOUTH, PA. June 3. 1918

W. W. Hodkinson
Dear Sir.-
Enclosed find check for $90.00 first payment. Can I have more stock? If I can help you out this way to start will do same gratis. I know you and have confidence in you.

Yours very truly
G. C. Miller

*Exhibitor investments must be protected.* This is essential to the future welfare of the industry.

Every wide awake exhibitor, be he large or small, must appreciate this.

Mr. Roth of the California Theatre in San Francisco, and Mr. Miller of the Lyric Theatre in Plymouth, Pa., are Co-partners in the Hodkinson Plan.

As far-sighted business men, they are convinced that the Hodkinson Co-partnership Plan offers them the only rock-solid protection possible.

When two men, whose investments differ greatly in size, agree so closely—exhibitors, large or small, the country over—should supplement the *thinking* they are now doing by *action.*

W·W·HODKINSON·CORP
527 FIFTH·AVE·NEW·YORK·CITY
HODKINSON·SERVICE·AT·ALL
GENERAL·FILM·EXCHANGES

GENERAL FILM COMPANY

# AN EBONY COMEDY HIT
# "GOOD LUCK IN OLD CLOTHES"

A DISTINCTIVE note in screen comedy, founded on the famous E. K. Means story of the same name which appeared in *The All Story Weekly*. The inimitable drollery of real negro humor has been filmed in this bright, wholesome, fast-stepping comedy of life in Tickfall. This is a new creation in clean, rib-tickling humor which you will want to feature an extra day or two. Get that date now.

**Produced by**

## EBONY FILM CORPORATION

**Chicago**

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

OAKDALE PRODUCTIONS

Six Dramatic Productions of Power and Sweetness

with

GLORIA JOY

Incomparable Child Actress

Five Part Features

Sold as a Series

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

PARALTA PLAYS

PICK OF THE PICTURES

# J. WARREN KERRIGAN

IN

# "ONE DOLLAR BID"

**Adapted from the Famous Novel "Toby" by Credo Harris**

**DIRECTED BY ERNEST C. WARD**

## A Star of Proven Popularity

Whose first two Paralta Plays, "A Man's Man" and "Turn of a Card," have packed theatres to their capacity wherever they have been shown.

## The Greatest Success of His Career

Promises to be "ONE DOLLAR BID" which is a typical Kerrigan story, the locale of which is in the Kentucky Hills, and which pulsates with romantic moments, red-blooded action and climaxic situations.

**PARALTA PLAYS, Inc.**

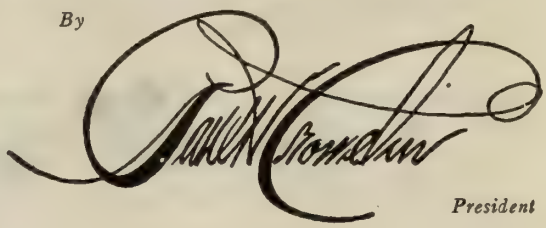
8 WEST 48th STREET
NEW YORK CITY

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

# "TAKE IT EASY!"

## *Little Talks with Foreign Buyers—No. 15*

*By*



*President*

PLEASE don't be finicky because shipping restrictions threaten. Be calm and don't mind changes in the existing order of things. **Adjust yourself to them.** Remember that conditions aren't normal, that the world is in very much of an upset. **A war, involving the lives and destinies of a billion human beings, is going on.** And some folks expect "business as usual!" Reasonable persons expect nothing of the kind, and are willing to gladly bear hardships and restrictions as long as they can **stay in business.** And foreign buyers of American film are assured of **enough** American film to keep running. They have no reason for complaint, therefore! They mustn't gloom. The earth and American films aren't coming to an end YET! They must remember that America is fighting for its life as a nation—that it is fighting to WIN—and that what is inconvenience in normal times is all in the day's work now.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

***READY FOR WORLD SALE*** *—52* ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"To-day,"*** *and* ***"Mad Lover,"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross,"*** ***"Blue Blood,"*** *and* ***"Social Ambition;"*** ***"The Victim,"*** ***"Hunting Big Game in the Frozen North"*** *and* ***"The 13th Labor of Hercules;"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

# *Which Would You Choose*

## A GOOD PRODUCTION OF PROVED VALUE? *or* AN UNKNOWN PRODUCT OF THE PICTURE MILL?

**One of the things you have learned is that a good picture will always stand repetition, whereas a poor picture makes no impression at any time.**

**Many well-known successes have been greater sources of revenue later than they were at the outset.**

# "THE BIG SIX"

**give you a chance to obtain in one collection, under one agreement, independently of all other bookings, six of the greatest productions in which**

# THEDA BARA and WILLIAM FARNUM

**have appeared since they have been screen favorites—the six productions which more than 5,000 exhibitors have practically unanimously declared to be the pictures they most desired to show again.**

**BARA**
- "A FOOL THERE WAS"
- "THE CLEMENCEAU CASE"
- "THE TWO ORPHANS"

**FARNUM**
- "THE BONDMAN"
- "A SOLDIER'S OATH"
- "THE PLUNDERER"

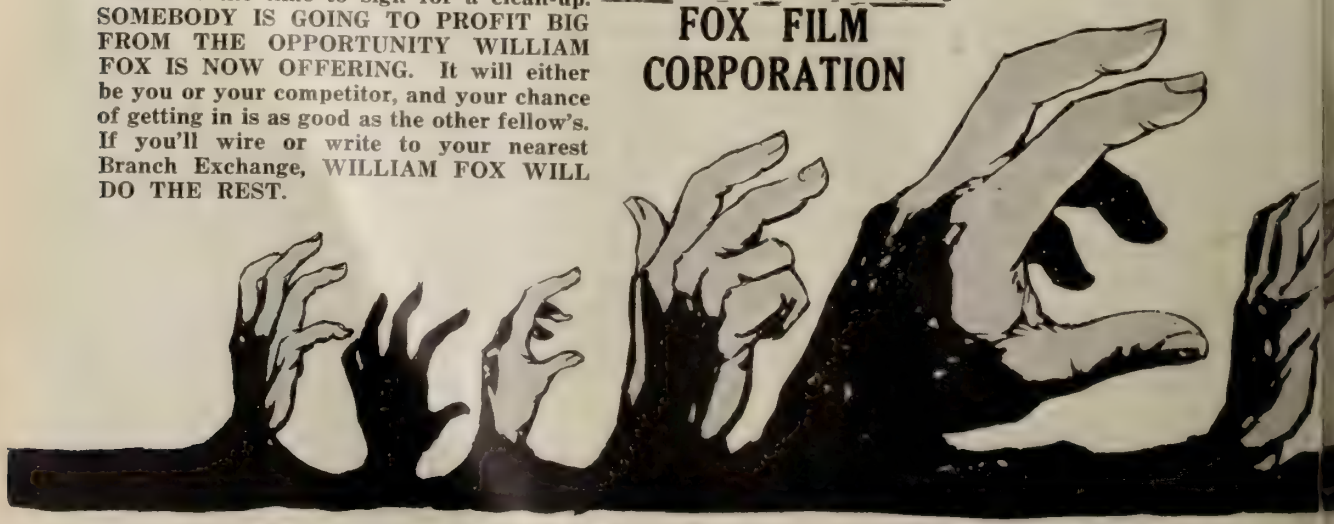
**And no one who has looked over the remarkable casts but realizes, without being told, that here are players no one manager of today could possibly assemble; that in these BIG SIX are more famous and better actors than now are to be seen in twelve ordinary pictures!**

## New Versions—New Prints—New Appeal—New Arrangement—New Editions

**Comparatively few of the whole number of persons patronizing picture theatres today have seen any of THE BIG SIX, and those who have seen them will set the pace in the direction of the theatre that advertises its intention to show them. Not even a Boche bomb raid could keep people away.**

**This is the time to sign for a clean-up. SOMEBODY IS GOING TO PROFIT BIG FROM THE OPPORTUNITY WILLIAM FOX IS NOW OFFERING. It will either be you or your competitor, and your chance of getting in is as good as the other fellow's. If you'll wire or write to your nearest Branch Exchange, WILLIAM FOX WILL DO THE REST.**

**FOX FILM CORPORATION**



# GRAB IT!

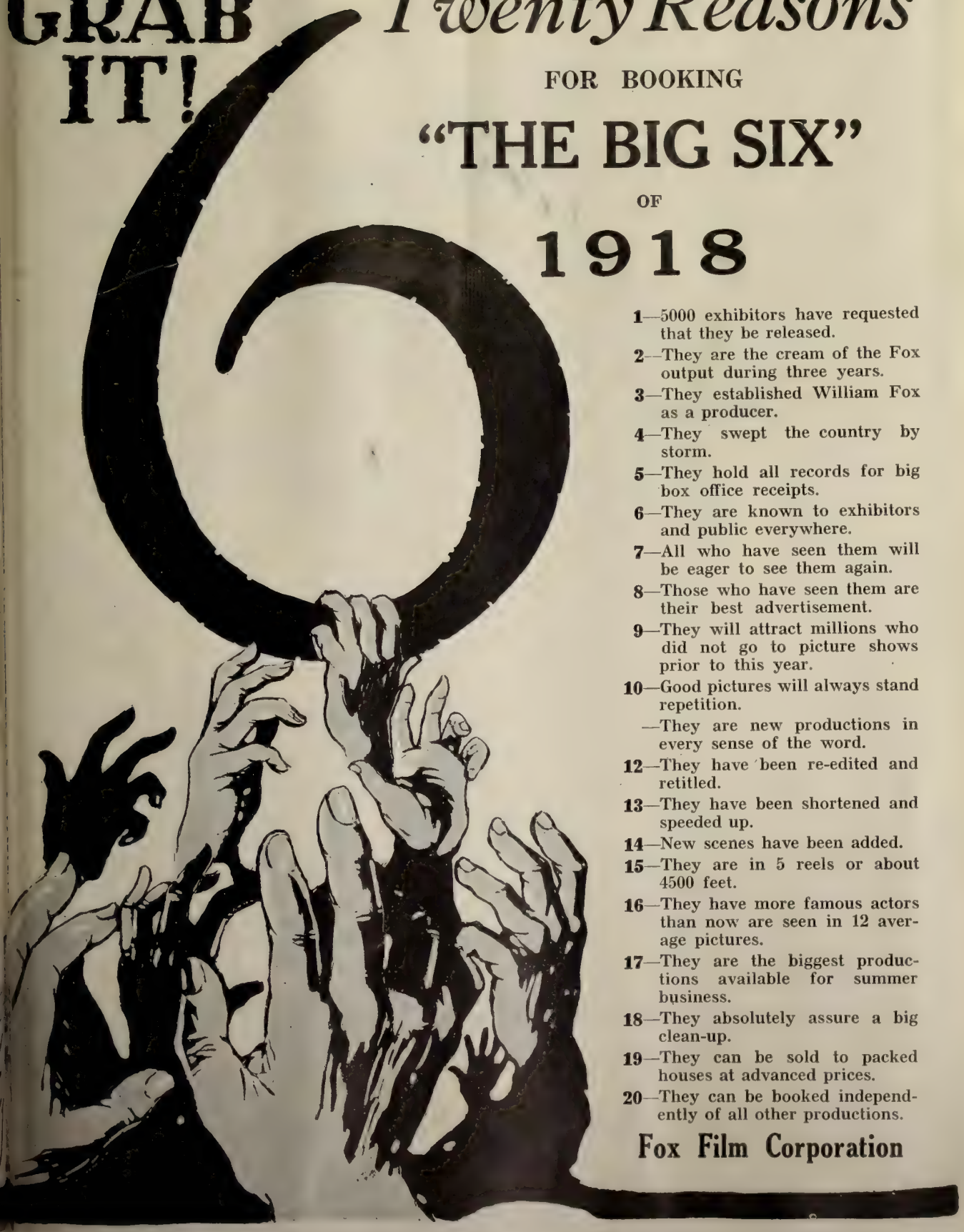
# *Twenty Reasons*

FOR BOOKING

# "THE BIG SIX"

OF

# 1918



**1**—5000 exhibitors have requested that they be released.

**2**—They are the cream of the Fox output during three years.

**3**—They established William Fox as a producer.

**4**—They swept the country by storm.

**5**—They hold all records for big box office receipts.

**6**—They are known to exhibitors and public everywhere.

**7**—All who have seen them will be eager to see them again.

**8**—Those who have seen them are their best advertisement.

**9**—They will attract millions who did not go to picture shows prior to this year.

**10**—Good pictures will always stand repetition.

—They are new productions in every sense of the word.

**12**—They have been re-edited and retitled.

**13**—They have been shortened and speeded up.

**14**—New scenes have been added.

**15**—They are in 5 reels or about 4500 feet.

**16**—They have more famous actors than now are seen in 12 average pictures.

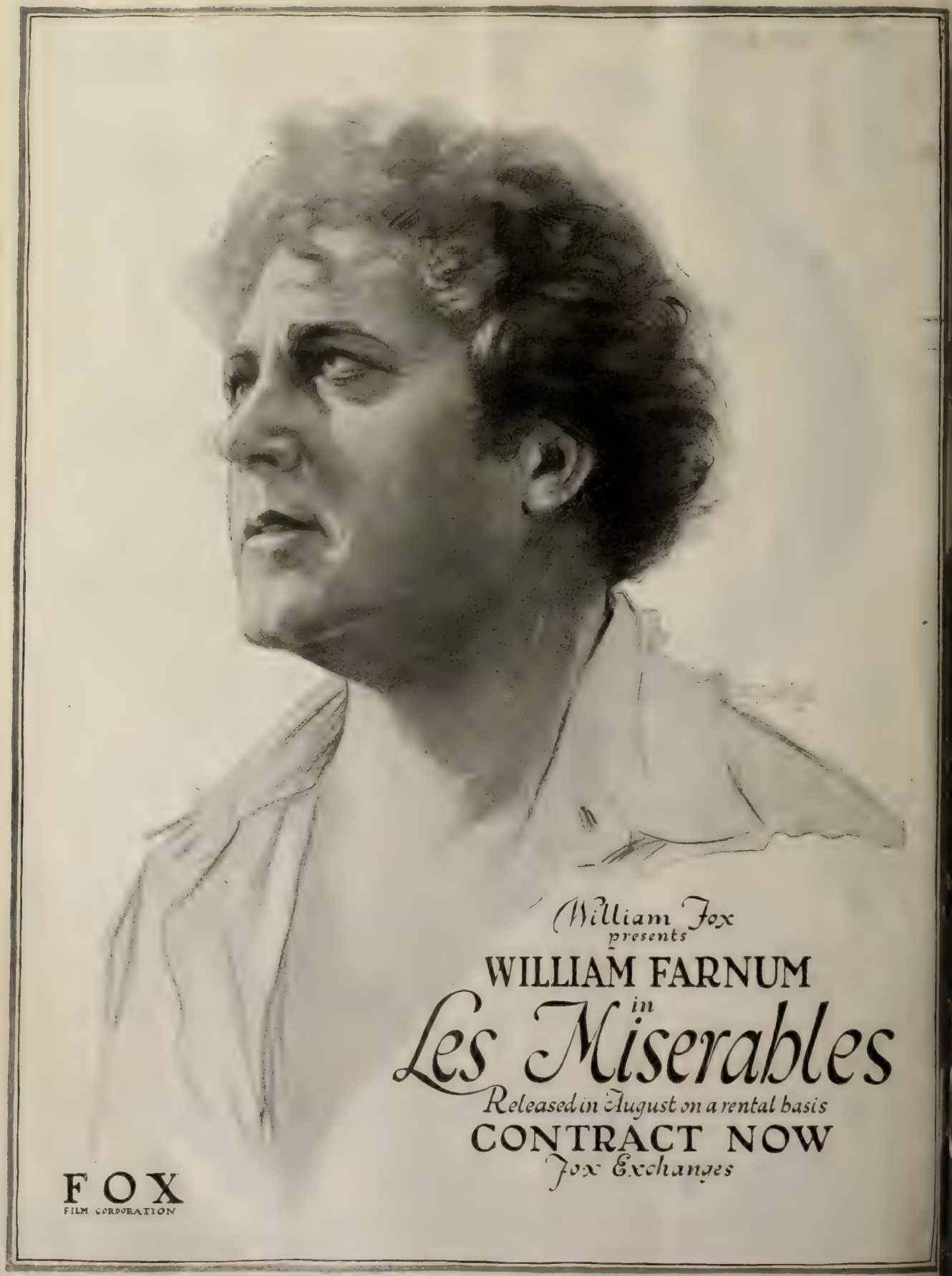
**17**—They are the biggest productions available for summer business.

**18**—They absolutely assure a big clean-up.

**19**—They can be sold to packed houses at advanced prices.

**20**—They can be booked independently of all other productions.

**Fox Film Corporation**


William Fox
presents
WILLIAM FARNUM
in
Les Miserables
Released in August on a rental basis
CONTRACT NOW
Fox Exchanges
FOX
FILM CORPORATION

William Fox *presents*

# PEGGY HYLAND
IN
# OTHER MEN'S DAUGHTERS

by E. Lloyd Sheldon — Staged by Carl Harbaugh

SPECIAL FEATURES **FOX** FILM CORPORATION

# FOX
FILM CORPORATION

IDEAL SUMMER FEATURES BOOK THEM NOW

WILLIAM FOX *Presents*

BUD FISHER'S

# MUTT and JEFF

"HOSPITAL ORDERLIES" "LIFE SAVERS" "MEETING THEDA BARA"

Also

HENRY LEHRMAN'S

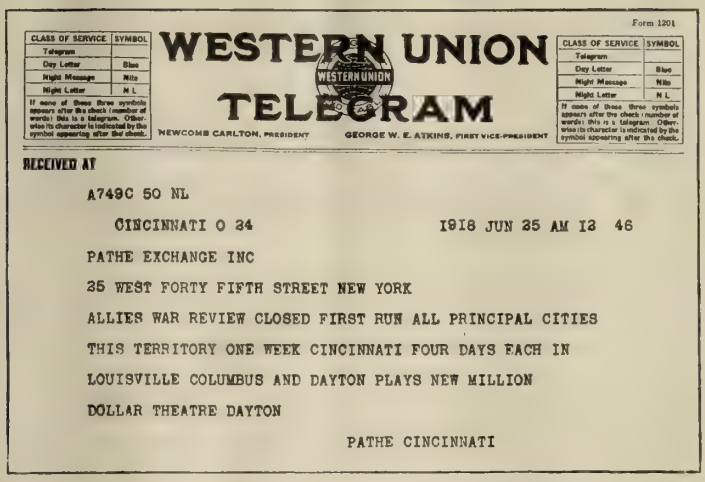
## SUNSHINE COMEDIES

"WILD WOMEN and TAME LIONS"

"A NEIGHBORS KEYHOLE"

"A WAITERS WASTED LIFE"

# They all want it!



Form 1201

| CLASS OF SERVICE | SYMBOL |
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| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

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WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

| CLASS OF SERVICE | SYMBOL |
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| Day Letter | Blue |
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PATHE EXCHANGE INC

25 WEST FORTY FIFTH STREET NEW YORK

ALLIES WAR REVIEW CLOSED FIRST RUN ALL PRINCIPAL CITIES

THIS TERRITORY ONE WEEK CINCINNATI FOUR DAYS EACH IN

LOUISVILLE COLUMBUS AND DAYTON PLAYS NEW MILLION

DOLLAR THEATRE DAYTON

PATHE CINCINNATI

Every exhibitor everywhere knows that the

# ALLIES' OFFICIAL WAR REVIEW

containing as it does the official war pictures of

## United States, Great Britain, France and Italy

is a box office attraction that is unexcelled. In it may be seen weekly the soldiers of Democracy's mighty army striving against the world enemy. In each number the pages of History are turned in such a way that all may read. YOU need it in YOUR theatre!

A weekly selection of intensely interesting pictures taken by Allied staffs and by U.S. Signal Corps and Navy photographers, presented by

Committee on Public Information
George Creel, Chairman

Division of Films
Chas. S. Hart, Director

First Number Released July 1st

Distributed by **Pathé**

# NAILED!

## An Open Letter to the Committee on Ways and

Dear Sir: June 28, 1918.

On June 18th, 1918, Mr. Patrick A. Powers of the Universal Film Company appeared before your Committee as one of a delegation appointed by the National Association of the Motion Picture Industry.

In appointing Mr. Powers as one of its delegates it was the purpose of the National Association of the Motion Picture Industry to lay before your Committee certain facts relative to the film footage tax. It appears, however, that Mr. Powers took advantage of the opportunity thus afforded him to misrepresent the relationship between Pathe Exchange, Inc., and Mr. William Randolph Hearst; and also to question the good faith of the Committee on Public Information in awarding to this Company the contract for the release of the ALLIES' OFFICIAL WAR REVIEW.

By reference to "the Pathe-Hearst Company" and "Hearst-Pathe," etc., and other clever insinuations, Mr. Powers apparently left your Committee under the impression that there is such a company or organization actually in existence. Mr. Powers also informed your Committee that Pathe is a French Company.

It is the purpose of this letter to correct any false impression which Mr. Powers may have given and also to make clear to you the circumstances under which the contract for the release of the ALLIES' OFFICIAL WAR REVIEW was awarded to this Company.

In the first place Pathe Exchange, Inc., is not a French Company. It is an American corporation, incorporated under the laws of the State of New York and has no connection direct or indirect, remote or contingent with Mr. Hearst or any organization with which he is connected, nor does Mr. Hearst directly or indirectly own or control one single share of stock in this Company.

Long before the United States entered the war Pathe Exchange, Inc., entered into a contract with the International Film Service, a corporation controlled by the Hearst interests, for the release of news items in motion pictures photographed by International. As one of the considerations for the contract it was agreed that the news weekly should be known as "Hearst-Pathe News." Under the terms of said contract this Company reserved the absolute right to edit, cut, interchange and title all pictures submitted to it by International for release, at its discretion, and this we have consistently done.

In other words, our sole relation with the Hearst subsidiary is to distribute films made by it in just the same way that we distribute films made by other producing companies.

Relative to the contract for the release of the ALLIES' OFFICIAL WAR REVIEW, I beg to say that this matter was first taken up with us in conjunction with the Universal Film Company and the Mutual Film Company, the proposition submitted being that the three companies should jointly release the official war pictures; and the amount payable by each of said companies was calculated in proportion to the number of positive prints of news reels distributed weekly by the respective companies. The terms proposed were accepted by a representative of each of said companies, the Universal being represented by Mr. Cochrane. The agreement was signed by Mr. Hart as Director of the Division of Films and also by this Company, and we have in our possession, at this time, the original signed agreement; the duplicate thereof being in the possession of the Committee on Public Information. When the time arrived for the final execution of the agreement by the Universal Film Company, it, for reasons unknown to us, declined to do so. Competitive bids were thereafter called for, for the release of the ALLIES' OFFICIAL WAR REVIEW and this Company among other leading film companies presented its bid. It

# Individual Members of the Means, Washington, D. C.

did not seek to make any profit out of the transaction and in fact we named a figure which, as experience has shown us, will result in actual loss. We of course know nothing relative to the bids submitted by the other film companies, but the contract was awarded to this Company in open competition with others.

When Mr. Powers appeared before your Committee on June 18th Mr. Treadway asked him whether the Universal Film Company was prevented from procuring war films.

Mr. Powers replied that he could not get a war picture except from the Creel Committee and indicated that the Committee on Public Information had given this Company a monopoly, stating:

> "He (Creel) has allotted to one concern the exclusive privilege of releasing these pictures on the arrangement he has made. I do not know what bid these people (meaning Pathe) made but **I know they have secured the exclusive right to publish these pictures;"**

and further that his Company was unable to secure any official war pictures; that such pictures could not be shown unless obtained from Mr. Creel or purchased from Pathe, and he even went so far as to state that he had endeavored to buy such films from this Company.

In the issue of the Motion Picture World (post dated) July 6th, 1918, the Universal Film Company carries in its advertisement the following extract from a letter from Mr. Charles S. Hart:

> "Each week beginning June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged $1.00 per foot for each foot of the film used by you."

I want to bring especially to your attention these two contradictory statements. Mr. Powers represented to your Committee on June 18th that his Company could not obtain official War Pictures. In his advertisement he quotes a letter received from Mr. Hart several weeks theretofore agreeing to place at his Company's disposal OFFICIAL WAR FILMS.

It is only reasonable to assume that Mr. Powers, as Treasurer of the Universal Film Company, had full knowledge of the facts stated in the advertisement referred to when he appeared before your Committee on June 18th, 1918.

I think it only fair to this Company to have the real facts in the case explained to you in order that any impression created by Mr. Powers' insinuations to the effect that this Company has any kind of a monopoly or is influenced or controlled in any manner by Hearst or any of his interests may be removed. I am sure your Committee wants the truth and nothing but the truth and we court the most scrutinizing investigation for the purpose of confirming each and every statement herein contained.

Very truly yours,

PAUL BRUNET

Vice-President and General Manager

# PATHE EXCHANGE, INC.

## 25 W. 45th Street, New York

"The reception accorded 'Moral Suicide' convinces me that motion pictures will pay at the Lexington Theatre! The size of the audiences increased day and night!"

*General Manager Cushing of the great Lexington Theatre, New York.*

Pathé

# MORAL SUICIDE

the dramatic depiction of the slaying of a soul, with John Mason, Leah Baird and Anne Luther, has already been booked

at
Rose's Theatre, Chicago, 1 week
Miller's Theatre, Los Angeles, 1 week
Tivoli Theatre, San Francisco, 1 week
Goddard's Theatre, Sacramento, 1 week
Lexington Opera House, New York, 1 week
Goodwin Theatre, Newark, N.J., 2 weeks

Also many others. A great play with a great title. Now Booking

Written and directed by Ivan Abramson
Produced by Graphic Film Corp'n
Distributed by PATHÉ

Pathé

"The best all-round company making comedies at present"—
that's what the Bioscope of London says of the

# HAROLD LLOYD

comedies. And the laughter that's heard around the world wherever these inimitable comedies are shown bears out the statement!

Produced by Rolin

# Marcus Loew did big business with this picture

and so can You! For

"CECILIA
of the
PINK ROSES"

is a nationally advertised production starring beautiful

MARION DAVIES

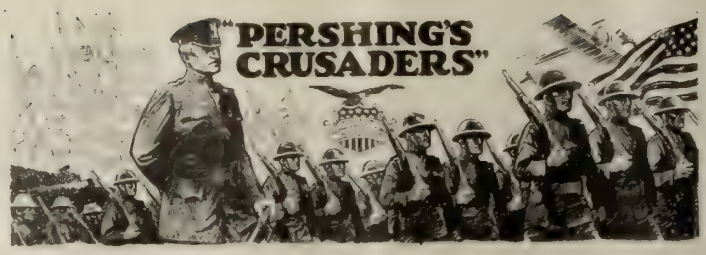
It will win for you as it did for Loew!

Directed by
JULIUS STEGER

SELECT SP PICTURES

"What have you done? In God's name speak!"
The great popularity of
ALICE BRADY
plus the dramatic brilliance of
"THE WHIRLPOOL"
makes this a production you can lean on for sure box-office results.
Never has Alice Brady appeared to better advantage than in "The Whirlpool."
Scenario by Eve Unsell from the novel by Victoria Morton.
Directed by Alan Crosland
SELECT SP PICTURES

*First U. S. Official War Feature*




Presented by
Comm. on Public Information
George Creel, Chairman
through
Division of Films
Charles S. Hart, Director

# *The U. S. Government is employing this Motion Picture to render an accounting to the Nation*

***How America's fighting sons are spending their lives***
***How American labor is backing them up***
***How our Government is spending the National Wealth***

## *These sub-titles tell its story*

**The world conflict takes upon itself the nature of a Crusade. The Crusaders were the efforts of a new world striving after a better ideal than that of piracy and fraternal bloodshed.**

**We go forth in the same spirit in which the knights of old went forth to do battle with the Saracen.**

**Notwithstanding the sacrifice we shall gain from it a noble manhood and a deeper sense of America's mission in the world. Thousands of parents are asking "why are we giving up our boys?" It is most essential that they see and know. The young men of America are going out to rescue Civilization. They are going to fight for one definite thing, to save Democracy from death. This mighty exodus of America's manhood to the plains of Europe may well be called The Eighth Crusade.**

**The German policy of "the broken word" in execution. Germany creeps upon her prey.**

**Belgium: Her feet are placed mid Death, Desolation and Ruin but Honor crowns her brow.**

**German arrogance casts its shadow over America when the Deutschland rises like a serpent in our harbors.**

**The Lusitania, the object of Germany's colossal butchery. But, if those who perished shall have aided in saving Democracy, how glorious their sacrifice.**

**Plots, fires, strikes, agitations fomented by German agents to strike terror in our hearts have but fixed our determination to conquer at whatever cost.**

**America's answer. April 6th, 1917. President Wilson goes before Congress.**

**——"the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured—God helping her, she can do no other."**

**Of her wealth America has already given five billion dollars, oversubscribing the first Liberty Loan by $1,617,532,300.**

**America puts her hand to the plow.**

**When America entered the war the Government became the largest business corporation in the world with its interests affecting practically every industry.**

**Ten million questionnaires were sent to the Provost Marshal General by ten million of America's manhood ready to pour out their life blood for the ideals of their country.**

**Finger prints of every soldier are filed for reference and identification purposes.**

**Thirty-eight of these National Army cantonments have been built in the United States. Over a thousand buildings to house 1,500,000 men.**

**For the enormous task of clothing two million men the Government had to install machinery to lay in long folds the miles and miles of khaki necessary for uniforms.**

**Sixty thicknesses of cloth are cut at once by the portable electric knife. Six hundred and sixty coats are in this one length of folded material.**

**It is interesting to note that every woman working in Uncle Sam's tailor-shop has a near relative in the service.**

**Five and a half million shirts and nearly eleven million pieces of underwear have been turned out for our soldier family.**

**Six million blankets have been made, compressed to one-third their original size and baled for shipment.**

**Eight million five hundred thousand pairs of shoes have been supplied to the army.**

**Here's the supply of meat for one camp for one day. Two million boys have six million husky appetites every day.**

**The army bakers turn out 500,000 loaves of bread every day.**

**The Y. M. C. A. is always found wherever the army stops long enough to sit down.**

**The Knights of Columbus take good care of the Knights of Democracy.**

**The Masons have not forgotten the great brotherhood in arms.**

**The Hostess House of the Y. M. C. A.**

**Great shipyards have sprung up all over the country as if by magic. By autumn fifty ships will be turned out in these yards at one time.**

**When America calls the American workmen answers. Here is Labor swearing allegiance to the flag.**

## SHIP BUILDING

**Mighty ships are being built in reply to Pershing's cry: "Build us a bridge of ships."**

Every available wooden ship will help battle the German Monster.

An 8 inch Howitzer whose ultimate use is to shell the Huns out of the trenches.

These 14 inch guns are sixty feet long and weigh seventy-eight tons. They will hurl tons of American righteous anger into the Boche dugouts.

Here they are:. Fourteen inch shells, every one destined to strike a blow for freedom.

The most dramatic incident in our participation in the war occurs when the Secretary of War draws the first number in the great lottery which created our National Army.
An itinerant camp kitchen used at the front.

The national standby—beans. To see 'em every day makes a soldier so mad he could lick ten Germans.

Off for the day's training in the art which will help our Allies drive the Kaiser over the Rhine.

A practice advance. All must reach the enemy's lines at the same time.

United States Medical Corps ready to leave for France.

Supremacy in the air is the aim of America; to strike to earth the German vultures.

Our Navy! For nearly a century and a half it has maintained its stainless reputation!

Our warships are floating fortresses.

The smoke screen which hides from the enemy the movements of the fleet.

On landing, General Pershing is received by the French and British military authorities.

## WITH OUR BOYS OVER THERE
## FRANCE AT LAST

Paris opens wide her arms to the American fighters. Singing, shouting, weeping crowds make their own holiday.

Ceremonies at the Invalides in honor of our boys.

From left to right: Marshal Joffre, General Pershing; Mr. Dubost, Speaker of the Senate; President Poincare; Mr. Deschannel, Speaker of the Chamber of Deputies; American Ambassador William G. Sharp; Mr. Painleve, Secretary of War; Admiral Locaze, Secretary of the Navy; General Dubail, Governor of Paris, and General Foch, Commander-in-Chief of the Allied Army.

Ambassador William D. Sharp pays tribute to the memory of Lafayette in the cemetery of Picpus.

Brand Whitlock, former American Ambassador at Brussels, says that martyrdom of Belgium and northern France shall not be forgotten.

The Signal Corps men string the wires nearer and nearer to the front.

As spring approached units were advanced further towards the trenches. Here the engineers are moving up.

Colonel of infantry and staff in front of a bombproof used as the Regimental Headquarters.

The 5th Platoon, Company H, of this regiment is made up of Indians, Italians, Spanish, Irish, Chinese and two native born Americans.

Six regular enlisted men from China—now good Americans fighting to make the world a decent place to live in.

In the aviation camps our boys are undergoing final training. America gave the world the aeroplane; America must excel in its use.

Just a little handful of our boys—and German prisoners say they didn't know any American troops were in France!

The famous "Blue Devils," the terrors of the Boche, teaching our boys the rudiments of modern warfare.

Here in Battery C on its way to the front is the first American gun to roar into the enemy's ears the President's message of "force to the utmost."

Ordered to the front, many of our boys are baptized. Chaplain Rollins officiates and their colonel acts as sponsor.

The following scenes were made in the first line trenches on the first day American troops occupied them.

Here an Algerian guide leads through the trenches.

One of our signal corps men keeping the trench wires clear. These wires are part of the army's nerve system.

Our boys at the nearest point to Berlin—as yet! A front line trench just 1500 feet from the enemy's trenches.

On the guard in the first trench.

The gas alarm!

The dispatch rider's steeds of yesterday and today.

An exploding shell added a few miles per hour to the speed of this car!

Secretary of War Baker visits France to learn at first hand the needs and accomplishments of our army.

Zowie! Here's the first German prisoners captured by our boys. Twenty-one men and two disgusted officers.

Each Hun is questioned separately in an effort to learn something in relation to the enemy's plans.

## WOODROW WILSON

President of the United States

and

Champion of Humanity's Cause

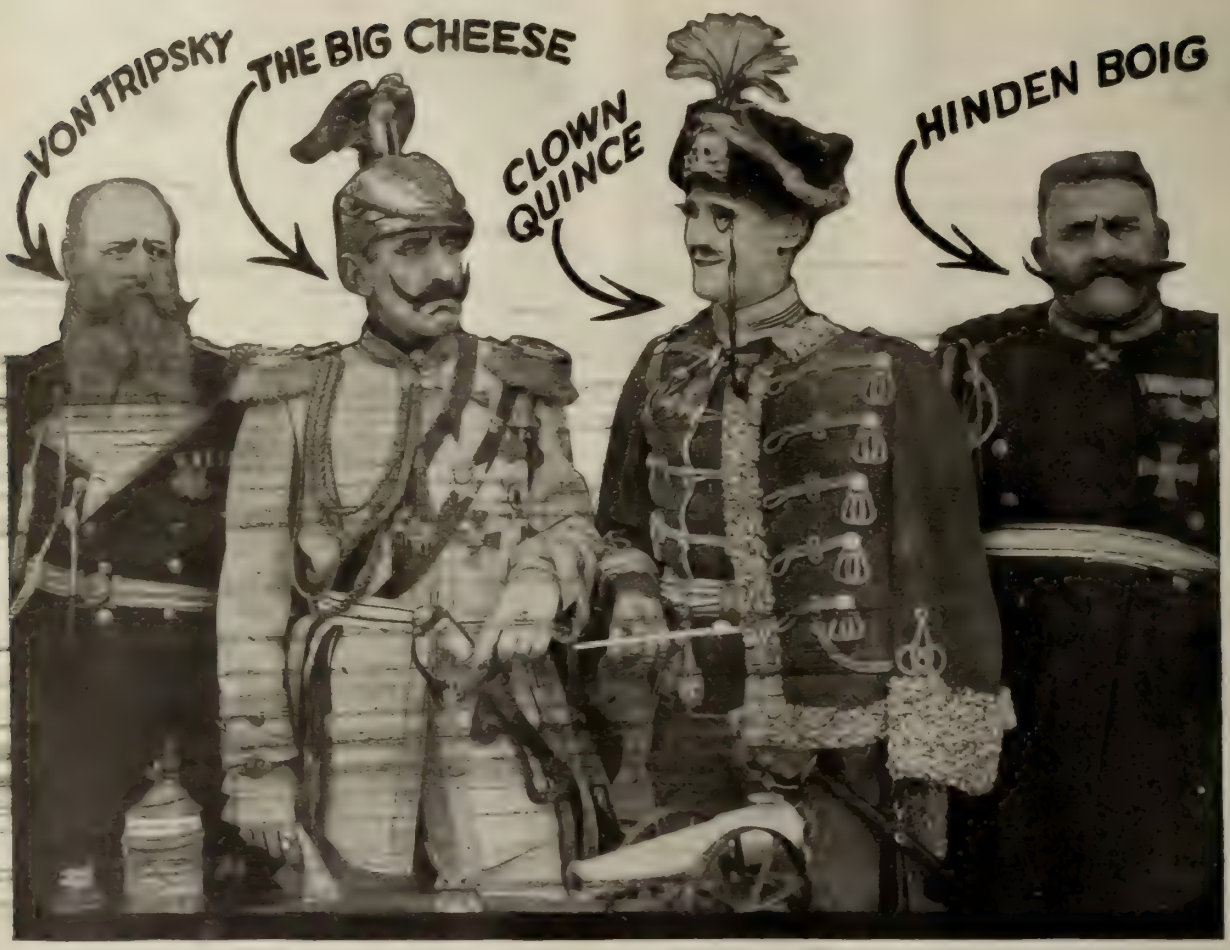

***"Pershing's Crusaders" calls the Nation to witness with its own eyes its glorious achievements.***

***For information apply to any First National Exchange***

NOTE:—California, North Dakota and Michigan are not handled by "First National" Exchanges.

FIRST NATIONAL EXHIBITORS CIRCUIT

***DISTRIBUTORS***




# "Is'nt diss chust a lofely war ve are running. Papa ?"

(ANOTHER OF THE HEART BREAKING SCENES from)

# "The GEEZER OF BERLIN"

WATCH FOR RELEASE DATE **A Travesty on "THE KAISER- The Beast of Berlin"** WATCH FOR RELEASE DATE

# A Rialto De Luxe Production

George Kleine System, Distributors

SYMPHONY THEATRE
BROADWAY AT 95th STREET
Kennedy Theatres Inc.
AUBREY M. KENNEDY, Pres.

NEW YORK.
MAY,
TENTH,
1 9 1 8.

Rialto De Luxe Productions
130 West 46th Street,
New York City.

Dear Sirs:

I will open The Symphony Theatre with your production of "The Unchastened Woman" a screen adaptation of Oliver Morosco's Broadway stage success of the same name, and in which Grace Valentine is starred.

My decision came after viewing an unusual number of very fine productions which were offered for consideration as the opening feature of the Symphony.

After twelve years in the producing field of the motion picture art, I am glad to say that your production is one that fitly exemplifies the dignified policy of the Symphony Theatre to give its patrons the very best obtainable.

Your screen adaptation of "The Unchastened Woman" is splendid. The story itself is unusual. The artistry of the star, Miss Valentine, is an histrionic achievement. The supporting cast was perfectly chosen.

All in all I consider it a great production. It is the very quality of picture that the Symphony wishes to continually offer.

Give us more like it.

Very truly yours,

Audrey M. Kennedy
President,

KENNEDY THEATRES, Inc.

AMK/ME

GRACE VALENTINE
in THE
"UNCHASTENED WOMAN"

*Beyond doubt the most brilliant screen adaptation of the most brilliant dramatic success in a decade.*

*ANNOUNCING*——

# *Mary Miles Minter*

*in*

# "*The* GHOST *of* ROSY TAYLOR"

*LATEST of the Minter features embodying exceptional box office value—a Saturday Evening Post story, by the celebrated Josephine Daskam Bacon—produced under the direction of Edward Sloman for the American Film Company, Inc.*

Available July 8 at exchanges of the Mutual Film Corporation.

---

When exhibitors get together in the corner of an exchange and gossip about stars these days, you can always hear somebody say, "Yes, and that Mary Miles Minter is getting stronger at the box office every day." It's true—and there's some business for you and your theatre in—

*"Social Briars"*
*"A Bit of Jade"*
*"Powers That Prey"*
*"Beauty and The Rogue"*
*"The Mate of the Sally Ann"*
*"Peggy Leads the Way"*
*"Her Country's Call"*
*"Charity Castle"*

*A kiss bestowed by mistake and its consequences—An innocent impersonation which caused distressing suspicions—Mary the adorable, as a chic little French scullery maid—A haughty and destitute heiress at hard labor in a reformatory—The golden haired beauty in a bewitching play—Supported by Alan Forrest, George Periolat, Kate Price, Ann Schaefer and others.*

NOW READY

THE PAREX FILM

The Wm. L.

# SHERRY SERVICE

TO EXHIBITORS

You want good pictures, at a price that will yield the largest reasonable margin of profit. You want pictures with pep, human interest and drawing power.

It is my intention in opening my own independent exchanges to contract only for productions of this calibre. As one of the founders of the Paramount Pictures Corporation and one of the original State Rights buyers of high grade productions, I feel that I know the wants of the exhibitor and the class of productions most profitable to him.

After seeing their first productions and learning their plans for the future, I have obtained the world rights to the entire output of the *Frank A. Keeney Pictures Corporation* and the *De Luxe Pictures, Inc.* I can state positively that they are *quality pictures*, as good as can be produced.

WILLIAM L. SHERRY

THE FOLLOWING ARE

FRANK A. KEENEY PRESENTS

The Lady Beautiful of the Screen

CATHERINE CALVERT

in

"A ROMANCE OF THE UNDERWORLD"

PAUL ARMSTRONG'S Great Drama of New York Life

Directed by JAMES KIRKWOOD

*"The Best Picture of its kind."—N.Y. Evening Mail.*

Released June 30

THE FOLLOWING

SHERRY SERVICE EXCHANGES

| | | |
|---|---|---|
| NEW YORK, | 729 Seventh Avenue, | |
| BOSTON, | 16 Piedmont Street, | AARON CORN, Manager |
| PHILADELPHIA, | 1314 Vine Street, | GEO. F. WRIGHT, Manager |
| CHICAGO, | 220 State Street, | H. F. BRINK, Manager |
| CLEVELAND, | 823 Prospect Avenue, | W.R. LIEBMANN, Manager |
| DETROIT, | 63 Elizabeth Street, | E. H. WELLS, Manager |
| DALLAS, | 1905½ Commerce Street, | J.R. McILHERON, Manager |
| DENVER, | 1723 Welton Street. | H.D. CASSIDY, Manager |

NORMAN J. SENNOTT, Gen. Mgr.

EXECUTIVE WM. L. SHERRY SERVICE

# FOR BUSINESS

CORPORATION, furnishing

The Wm. L.

# SHERRY SERVICE

TO EXHIBITORS

My success in the motion picture industry has been due to my square deal methods with the exhibitors, courteous treatment and prompt attention to all matters in connection with the bookings of productions through my exchanges.

You may rest assured that this well known policy will be carried out in my new enterprise.

The Sherry Service stamp will be a mark of quality and a guarantee of box office value.

*Watch for big things coming.*

WILLIAM L. SHERRY

MY INITIAL OFFERINGS

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

Heading her own Company

DE LUXE PICTURES, INC. in

"THE STREET OF SEVEN STARS"

by MARY ROBERTS RINEHART

Directed by JOHN B. O'BRIEN

"An Unprecedently Beautiful Screen Idyl. All Smiles and Tears." - Billboard

Released July 7

ARE THE SHERRY SERVICE EXCHANGES

| | | |
|---|---|---|
| LOS ANGELES, | 511 West Eighth Street, | Wm. ALEXANDER, Dist. Mgr. |
| MINNEAPOLIS, | 14 North Fourth Street, | A. A. NELSON, Manager |
| KANSAS CITY, | 921 Walnut Street, | R. E. RIDDICK, Manager |
| PITTSBURG, | 804 Penn Avenue, | B. T. LYON, Manager |
| SAN FRANCISCO, | 180 Golden Gate Ave., | CHAS. LUNUTZ, Manager |
| ATLANTA, | 61 Walton Street, | A. S. DICKENSON, Manager |
| SEATTLE, | 2022 Third Avenue, | L. A. TODD, Manager |

St. Louis Exchange will be ready for business by the time you read this.

OFFICES

729-7TH AVE., NEW YORK

DANIEL J. SAVAGE, Gen. Sales Mgr.

FOR RELEASE
JUNE 30
THROUGH THE
WM. L. SHERRY SERVICE
FOR THE U.S. AND CANADA

# Frank A. Keeney's
BIG BOX-OFFICE ATTRACTION

# "A ROMANCE of the UNDERWORLD"

A PICTURIZATION OF
PAUL ARMSTRONG'S
GREAT DRAMA OF
NEW YORK LIFE

STARRING

THE LADY BEAUTIFUL OF THE SCREEN
# CATHERINE CALVERT

WITH AN ALL-STAR CAST INCLUDING
DAVID POWELL, EUGENE O'BRIEN,
EDWIN FORSBERG AND SYBIL CARMEN

IN SIX THRILLING PARTS
SUPERVISED AND DIRECTED BY JAMES KIRKWOOD

FOR RELEASE SOON
THE LADY BEAUTIFUL OF THE SCREEN
CATHERINE CALVERT
WITH
HERBERT RAWLINSON
AND AN ALL-STAR CAST
IN THE
THRILLING, SENSATIONAL
PHOTODRAMA
"THE GIRL PROBLEM"

FOR PARTICULARS ADDRESS THE NEAREST
WILLIAM L. SHERRY SERVICE EXCHANGE
OR
WILLIAM L. SHERRY, GODFREY BUILDING, 729-7TH AVE., N.Y. CITY

KEENEY GENERAL OFFICES, 1493 BROADWAY RAY C. OWENS, Gen. Mgr.

*Theodore C. Deitrich presents*

# DORIS KENYON

*Heading her own company,*
DE LUXE PICTURES, INC., *in*

# THE STREET OF SEVEN STARS

*"An unprecedentedly beautiful screen idyl all smiles and tears," by*

## MARY ROBERTS RINEHART

*Read what the critics say of The Street of Seven Stars:*

"A clean entertainment, full of heart interest that will appeal to all classes. Book this picture."—**P. S. Harrison in Motion Picture News.**

"Breezy, whimsical, light bit of pathos, fun and romance that will please folks everywhere."—**Wid.**

"This is indeed a picture de luxe, a step forward in motion picture building. It registers the biggest kind of a hit. This unprecedentedly beautiful screen idol, all smiles and tears, will afford pleasure to the world at large for many a day and should be booked all over the country. Doris Kenyon is in a class by herself, being of the spiritual type of feminine loveliness."—**Marion Russell in Billboard.**

"If all pictures contained as much that is new and entertaining, there would always be something to look forward to."—**Aileen St. John Brenon in Morning Telegraph.**

"It is pleasing to the eye, and Doris Kenyon is bewitching and radiantly beautiful."—**Exhibitors' Trade Review.**

"Doris Kenyon is charming. Entertainment, story and photography are good, and the technical handling and acting throughout are very good."—**Dramatic Mirror.**

"Doris Kenyon radiantly beautiful in a sweetly simple story."—**New York Review.**

"A pretty story, full of quiet pathos and keen insight into life."—**Moving Picture World.**

"It is irresistible. Doris Kenyon lends a charm and fascination to the picture that are quite distinctive."—**N. Y. C. Evening Mail.**

# READY NOW

*Directed by*
JOHN B. O'BRIEN

*Released through the WILLIAM L. SHERRY SERVICE*
*Offices in all principal cities*

# TOM BRET COMEDIES

## "His Vinegar Bath"
*A riot of fun!*

## "Twin Bedrooms"
*A laugh every second!*

## "Why Not Marry"
*Droll, exciting and funny!*

And others coming right along.

Scene from "His Vinegar Bath"

***TITLES like Tom Bret wrote for the Drew comedies.***

***WHIRLWIND PANTOMIME like Jimmy Aubrey, the "King of Komedians," made famous in Pathe and Vitagraph "Big V" releases—***

## Tom Bret Comedies featuring Jimmy Aubrey

are as clean and refreshing as the breath of Spring, and as lively as an Irish dance!

## A FEW STATE RIGHTS AVAILABLE

Wire, Call, or Phone

**Now booking at the American Standard Exchanges:**

| | | | |
|---|---|---|---|
| NEW YORK | ATLANTA | KANSAS CITY | ST. LOUIS |
| DENVER | CLEVELAND | MINNEAPOLIS | NEW ORLEANS |

## American Standard Motion Picture Corporation

126-130 West 46th St., New York

H. W. LAMB, President. WM. STOERMER, Gen. Sales Manager.

Tom Bret says: "A stitch in time is worth two in the bush. Buy War Savings Stamps now and cancel the Kaiser later on."

NATIONAL DIRECTORS OF THE AFFILIATED FOR UNITS ALREADY COMPLETED AND INCORPORATED

*Chairman*

**SYDNEY S. COHEN**, New York, of the Exhibitors' Booking Corporation, of Greater New York.

*Vice-Chairman*

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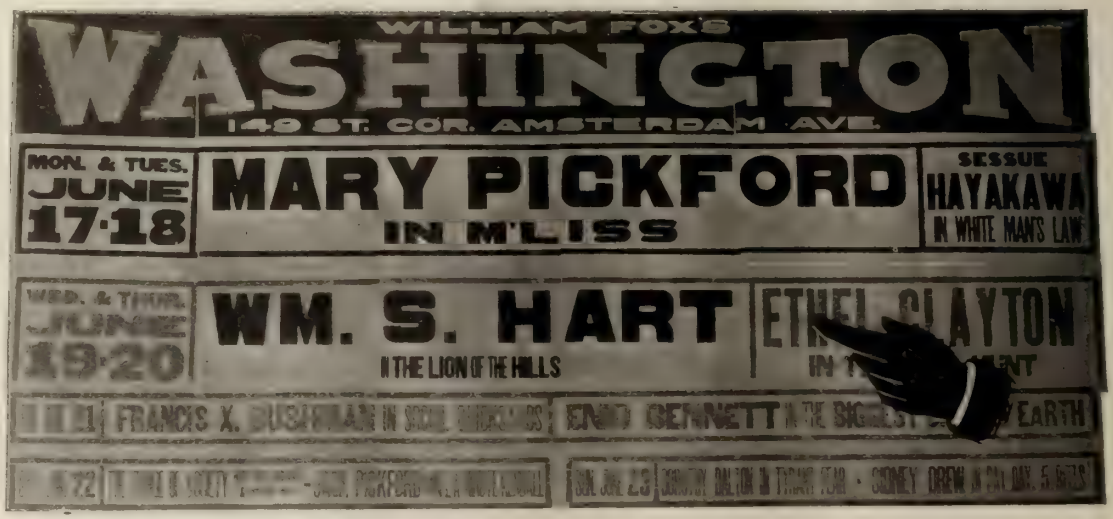


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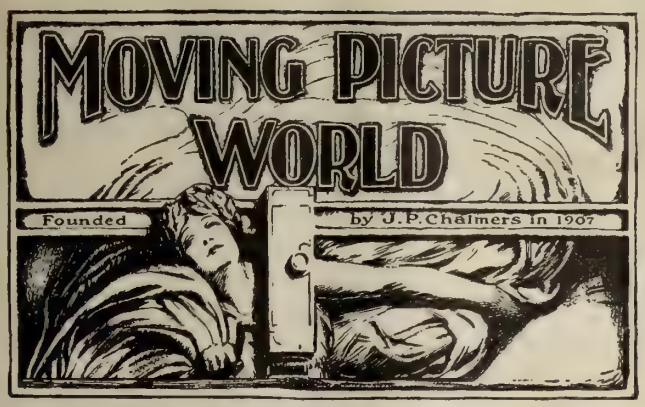


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**Saturday, July 13, 1918**

# *Facts and Comments*

MORE than ever are we astonished as time goes us opportunity for contemplation at the performance of the committee of the National Association of the Motion Picture Industry, which went to Washington the other day to talk to Chairman Kitchin and the Congressional Ways and Means Committee. That committee was supposed to give the Congressmen some ideas regarding the way to tax the motion picture industry. A careful reading of the proceedings fails to reveal just what information, if any, was communicated. Several of the delegates hastened to assure the Congressmen that the industry wanted to pay its share of the national requirements, but in the next breath they went on record as being against increasing the admission tax. The MOVING PICTURE WORLD rises here to ask that if admission taxes are not raised who is going to pay the tax?

*

Everybody knows that if an increased tax is levied upon raw stock or the finished product the cost of a completed reel of pictures will be increased. Everybody knows that if the cost of making pictures is increased that the rental price will be increased. As the exhibitor pays the rental price any increase along that line will fall on him. If not, then who will pay it? Plainly there is no escape for the exhibitor paying the tax up to this point. This was made quite clear when the question came up last fall on the proposition to charge an additional 15 cents a reel on each release a week to cover the footage tax levied by the Government on raw and finished film. It is quite plain that any effort to place an increased tax on film will increase the cost to the exhibitor. It is useless to argue otherwise.

*

Now then if the exhibitor must pay additional rental, where is he to get the money? How is he to pass the tax along? Apparently the only way he can do that is to raise his admission price. Does the N. A. M. P. I. committee know of any other way? If it does the information would be gratefully received by several thousand exhibitors.

*

Another matter respectfully submitted to the committee from the N. A. M. P. I.: One of its members was interrogated by Chairman Kitchin on the question of footage tax in Great Britain. Mr. Kitchin made the statement that Great Britain imposed a footage tax on film, and the N. A. M. P. I. man admitted the statement to be true. If he had been at all conversant with the question he would have known that no footage tax is imposed by Great Britain on film made and used in Britain. The British footage film tax is on exports and imports; home-made film pays no such tax. Manufacturers of film there pay a high income tax and theaters collect an admission tax. If the N. A. M. P. I. can do no better than this something must be lacking in its service.

* * *

THE latest indoor sport seems to be hectoring George Creel, chairman of the Committee on Public Information. Several people have had their innings in the game, and now the motion picture men are taking theirs. On this branch of the committee's activities Congress has been induced to ask Mr. Creel what he is doing and what contracts he has made for distribution, with whom and what he is doing with the money. Bob Cochrane started the row, which may result in clearing up the situation. If there is a colored gentleman hiding in the wood pile by all means let him be smoked out.

* * *

CONCERING the activities of the Creel committee the Division of Films wishes exhibitors to understand that official war pictures are being released by all the different news weeklies every week. This service began June 3 and has continued without interruption ever since. "Don't let anybody tell you different." The Division of Films is releasing "Pershing's Crusaders" through the First National Exhibitors' Circuit, and "Allied War Review" through Pathe, Inc.

## A Great Theme

By Louis Reeves Harrison.

OVER and over again it has been tried in story form, but it can be told in a thousand different ways, each unlike the others, all of profound interest to spectators of any class or condition.

The making of a man.

Ditmars has shown us on the screen that some of the lower orders of animal life care for their young only a few weeks—after that the little ones are self-supporting, some almost from the moment of birth.

Of all living creatures the most helpless during infancy is man.

Left to himself he would soon cease to exist.

From the very first he is dependent upon others for food, shelter and clothes, and the complicated organization of modern society, tending more and more to specialization of work, brings about an interdependence rendering each of us almost as helpless as we were in times of elementary need. Even such a simple requirement as that of water to drink brings about the tremendous construction of costly aqueducts. The individual exists as he is only through organized social effort.

As an intense individual he is usually in a state of revolt.

Society says he shall do so and so. He must conduct himself according to certain rules and regulations or expect to be isolated, perhaps condemned to punishment. He is thus obliged to keep his attention strictly in line with that of his group, unless he can command the attention and respect of his group long enough to start a revolution of common opinion. As a rule, however, he is a mere drop of water engaged in trying to alter the course of an entire river. He can only do that at some moment of flood, when he carries a mass of others along.

Each man of native power thus feels a sense of responsibility.

Native power he must have, but it will be wasted unless directed along lines indicated by high intelligence. Even his physical strength, great though it be by inheritance, must be nourished and trained, and that may depend upon the place where he is born and raised, the circumstances in which he is brought up.

Thus his story becomes one of environment.

It may be a brilliant and fascinating story, full of adventure and romance, yet show at every step the effects of his early training, his mental differences from other men, the effect of his associations, even of his religious views, or lack of them. The latter influence may be parental—an enormous number of great scientists, literary men, artists and creative geniuses are descended from ministers, deans and pastors. Then his social environment counts heavily.

But greatest of all is the effect of his education.

Very decided genius may be a substitute for education—the man may educate himself—but a very small proportion struggle up from a condition of neglected instruction, barely one or two in a hundred. Some ninety-eight per cent. of the achievements in the world which count have come from men of well-trained minds. The logical necessity of a fine education, well-believed in here, can thus be enforced.

Here is splendid opportunity for some Griffith, Blackton, Porter or Ince.

Given a maximum amount or superior education in a community, even in a family, and we have the rich ground in which ability can best grow and flourish. While this purpose could be submerged, made subordinate to that of story interest and entertainment, it would show how education enables a man to select and successfully pursue a career out of the ordinary. It would be entirely practical to demonstrate that education is the determining factor of individual progress, so that all who grasp the story's meaning could cheerfully assent to improvement in our methods as one of the best and most economical of public measures.

In that question the whole human race is concerned.

Why not give the leading roles to leaders of men?

The inconsequential hero can never satisfy the public today.

Picture him a true man, self-doubting at times, yet overcoming difficulties through an education which is the "bread of his soul."

Let us see the making of a man.

---

## The Scope of Screen Fiction

By Edward Weitzel.

THE screen produces fifty photoplays or screen novels to every drama seen on the stage, but the scope of the older art is infinitely greater than that of the shadow play up to the present time. Screen fiction is now very circumscribed. Its serious drama seldom departs from the simplest and most elementary form; its aims to do the thinking for its patrons: to point out the right from the wrong much in the same way that a parent endeavors to instruct a child.

Vice is punished and virtue rewarded at the end of the fifth reel with such regularity that it is easy to forecast before the end of the first thousand feet the happy fate of the hero and his sweetheart and the unpleasant doom of the villain or his partner in crime, the sinuous but seductive vampire.

No argument can be advanced against the use of this formula, of course. It occupies an honorable place in popular esteem, both on the stage and on the screen, and has an influence for good that should not be underrated. But it does not truthfully reflect life in all its phases.

### A Higher Form of Screen Fiction.

A marked tendency among some of the producers of photoplays, and also of one or two critics of the screen, is to decry anything that may stir the spectator deeply, the claim being advanced that people go to the moving picture to be entertained and do not want their feelings harrowed up by death scenes, especially where a little child is involved. This point is well taken in many cases—but the objection comes from the handling of the incident, not the incident itself. A perfect work of art never offended the sensibilities of a human being worthy the name, and the major portion of the men and women who attend the moving picture theaters is not deficient in right feeling when it knows that the anguish depicted on the screen is the natural outcome of the story. Who that recalls the death of Little Paul in "Dombey & Son" ever fails to realize its beauty and its chastening influence?

The allusion already made to the class of fiction that very nearly dominates the screen, shows that it follows a form of stage drama that is not of the highest type. Commercially successful, like the drama of "Everywoman" with its obvious and crudely sketched types, these examples of screen fiction demand nothing of the spectator but a childlike faith and receptivity. He is taken by the hand, and human existence is shown him shorn of most of its sidelights and much of its truth.

The hero is without a blemish and the villain's soul

is devoid of one decent instinct. Everything is symbolized and every precaution taken to save the spectator from using his own gray matter. Once virtue always wore a black cloak, while vice attired herself in one of red. On the screen innocence is soonest recognized by her modest white nightgown; infamy by the richness and daring of her silk pajamas.

This is not an artistic error—for the grade of art it represents. No art can exist without its conventions. But is it ever going to be worth while commercially for the screen to show life whole?

There is no question of its artistic advantage. Galsworthy did it in "Justice." He did not take either side of an argument. He showed his audience a slice of life as it is, with all its complexity, its strength and weakness, its suffering and compassion, and left it to the man in front of the footlights to find his own moral. The play appealed to the brain as well as the emotions. It was successful in London and New York. It broke no records on the road, but in London it started a much needed prison reform, and in this country it gave a fine company of American actors an opportunity to achieve a signal success.

Will the same grade of fiction make a place for itself on the screen?

## *Moving Picture World Man Honored*

F. H. RICHARDSON, who has for many years conducted the Projection Department of the MOVING PICTURE WORLD and who is also editor of the Projection Department of Cine Mundial, the Spanish edition of the MOVING PICTURE WORLD, is in receipt of the following communication:

Buenos Aires, Argentina, May 14, 1918.

Mr. F. H. Richardson, Cine Mundial, 516 Fifth Avenue, New York City.

Dear Mr. Richardson: I have the honor to notify you that the Board of Directors of the Association of Moving Picture Operators of Argentina, at the meeting held on the fifth of the present month, voted to tender to you appointment as honorary general director of the society. All the members of the society approve said appointment, which enables us to include in the society so honorable a gentleman and one of such recognized talent.

Board of Directors Association Moving Picture Operators of Argentina,
By Bruno E. Tedeschi, Secretary.

The above named society is, we are informed, the largest association of its kind in all Latin America and even larger than any in Spain. The honor done Mr. Richardson is significant as showing how firmly Cine Mundial, the Spanish edition of the MOVING PICTURE WORLD, is becoming intrenched in Latin America. It is pleasing that Mr. Richardson should have gained such standing with the Spanish speaking men in so comparatively short a space of time, particularly in view of the difficulties he encounters in his work in Cine Mundial. Mr. Richardson does not himself speak Spanish, hence it is necessary to translate communications to his department into English and then translate his reply into Spanish.

### DEATH OF SOL J. BERMAN.

Sol J. Berman, manager of the New York exchange of Jewel Productions, Inc., died on Tuesday morning, June 25, at his home 801 West End Avenue, New York, aged 32 years. He leaves a widow and a daughter. Interment was made at Beth Alom cemetery, Cypress Hills, New York, on Friday, June 28.

The deceased entered the film business as an office boy for Clarke & Rowland in that firm's Pittsburgh office several years ago. Mastering the details of the exchange business he was appointed manager of the firm's office at Des Moines, Iowa. Subsequently he opened a branch office at Omaha for the same company, but later went into business for himself. Then he was in the employ of the Mutual and eventually came to New York City to assume charge of the New York exchange of the World Film. He was with Bluebird and Select before joining the Jewel organization. He had many friends in the business and his death will be felt keenly.

## *Loss of Gerard Print Stirs Officials*

**Fear That Thief May Attempt to Use Subject in Neutral Countries to Disadvantage of United States.**

AGENTS of the Department of Justice have taken in hand the task of locating the missing print of Ambassador Gerard's "My Four Years in Germany," which was stolen from the projection room of the Globe theater, at Fifteenth street and Fifth avenue, Brooklyn, on the night of Wednesday, June 15.

The disappearance of the film took place under suspicious circumstances, which has led the Brooklyn police and the Department of Justice officials to believe it was taken for the purpose of shipping it into some foreign country, where the print could be duplicated and exploited to the advantage of pro-German interests. For several days past all outgoing steamers have been zealously watched, but as a result of the rigorous rules applying to the shipment of films abroad there seems to be small chance of its getting past the Government officials.

There is, however, a possibility that the parties responsible for the theft of the film intend to smuggle it into Mexico and Central and South American countries. With this idea in mind representatives of the Department of Justice are now maintaining a sharp watch on the border.

It has been known for some time past to Ambassador Gerard and his film associates that representatives of German propaganda are highly desirous of securing a copy of the picture, it being their evident intention to distort the sub-titles in such a way as to make the production appear to their advantage. If this were done in countries like Mexico and Chile, where pro-German influences are strong, there is no doubt the picture could be made a large financial success. It might also exert considerable influence favorable to Germany's war aims.

Whoever took the film from the Globe theater chose an unusually opportune moment to execute the theft, as Rudolph Sanders, proprietor of the house, was taken to the hospital with an acute attack of appendicitis the day before the film disappeared and has been confined there ever since.

## *Operators Are Declared Non-Essential*

**Those Within Draft Age Must Secure Other Employment, Pittsburgh Delegation Is Informed.**

REPRESENTATIVES of the Pittsburgh motion picture operators' union, who visited Washington last week, were informed that the members of their trade would not be exempted from the recently announced "work or fight" regulations promulgated by the provost marshall general. They were given an opportunity to confer with officials of the office of the provost marshal general, arrangements having been made by Congressman Garland.

The officials of the provost marshal general's office hold no uncertain views in this matter. They feel that it is perfectly feasible, in the event that men not in the draft cannot be secured in sufficient numbers to replace the operators who must go into more essential industry, to send women into the booths of the theaters to operate the projection machines.

### KUNSKY PREPARING FOR OPERATOR SHORTAGE.

With the possible shortage of motion picture operators due to the Crowder work or fight order, the John H. Kunsky Enterprises, operating ten theaters in Detroit, are planning to install a school for women and men who are over the draft age. George W. Trendle, secretary of the Kunsky Enterprises, believes the government will draft the operators into the war plants, and that it is up to exhibitors right now to start training women and other older men for the work. "We are not going to wait until the worst has happened, but we are going to prepare for it," said Mr. Trendle.

# Players Ask for More Equitable Taxation

## *Point Is Made Before Congress Committee That Large Incomes of Screen Actors Are for Few Years Only*

DECLARING that the members of the motion picture industry would neither urge nor desire any reduction in the income tax, Grant Carpenter, of Los Angeles, Cal., assistant secretary of the Motion Picture Service Association, appeared before the House Ways and Means Committee in Washington last week to point out some of the inequalities and inequities of the tax law.

Mr. Carpenter explained that the Motion Picture War Service Association is an organization formed primarily for the purpose of unifying and concentrating the patriotic work of the 175,000 people employed in the motion picture business.

Among the officers of this association are David Wark Griffith (chairman), Mack Sennett, S. E. V. Taylor, Cecil De Mille, Mary Pickford, Charles Chaplin, Lois Weber, Douglas Fairbanks, W. S. Hart, Jesse L. Lasky, Marguerite Clark, and William Fox.

"In order that there may be no misunderstanding of our purpose in this hearing," declared the witness, "we state positively and unequivocally that we neither urge nor desire any reduction in the income tax. The members of our association are not only willing, but eager, to bear their full share of the burdens of the war, and they consider it a privilege to serve our country in this crisis. We ask merely the opportunity to call to the attention of this committee the existing tax law, and some of the results that will flow from a material increase of the present rates.

"Especially do we ask for a heavier tax on unearned income than upon earned income, adopting as a definition of 'earned income' the phraseology of the English law as follows:

"'Income arising in respect of remuneration from any office or employment of profit or in respect of any pension or compensation given in respect to past services of the indiidual, or of the husband or parent of the individual in any office or employment of profit, and income derived from the exercise of a profession, trade, or vocation.'

### Compares Income from Art and from Dividends.

"Income derived from any other source, therefore, shall be deemed 'unearned.' This definition is obviously based upon a recognized distinction between tangible and intangible capital, and income derived from accumulated wealth, and that derived from cumulative effort. Permit us at this time to draw a comparison between the individual who derives his income from his art and the individual who derives his income from dividends on investments. I have in mind a woman in one of the arts who began only last year, after many years of poorly paid apprenticeship, to earn large sums of money. Her intangible capital is the experience and the knowledge of her art she has accumulated, and upon which she has only begun to realize.

"The tax, as now applied, takes almost half of her earnings. In the nature of her business she can not expect, under the most favorable conditions, to enjoy the popularity that brings her this income for more than a few years—five at the outside—and the hazards and risks of her employment—a brief illness or a scar on the face may end her earning power at any moment for all time. During that period she may be taxed anywhere from 25 per cent to 50 per cent of all the earnings of a lifetime, and at the end of it her capital is gone.

"On the other hand, take a man with a similar income derived from dividends. This man's income would not be taxable at all under the excess profits law, nor would he pay any normal income tax; so that, when the war is over, and the tax removed, this individual's capital would be unimpaired, and he would perhaps enjoy a larger income on the increased valuation of his property through no effort of his own."

### Declares Industry Has Suffered Depression.

Mr. Carpenter was asked by Congressman J. Hampton Moore, of Pennsylvania, whether or not it was a fact that the moving picture shows were doing a bigger business generally since the war began than prior thereto. In answer he declared that the industry as a whole has suffered a depression; many theaters have closed all over the country, and in Los Angeles, where 75 per cent. of the pictures are made, the production has been largely decreased, salaries have been cut, and the falling off of business has impaired the earnings of the artists and actors.

Several members of the Ways and Means Committee sought to have Mr. Carpenter detail the salaries paid to the well-known stars, but he gracefully avoided that. He was also questioned at length as to the extent of the business done in Los Angeles.

He sought to show why the law should be changed with respect to the motion picture people, pointing to the case of Charlie Chaplin, who, he said, was taken to the music halls by his father when he was a child, and he suffered all the privations up to a very short time ago, and served a long apprenticeship. Committeemen declared that many other professions could be found where the members thereof had gone through privations in the early years of their profession, and there has been heard the same sort of argument concerning John D. Rockefeller.

He was asked by Mr. Moore if he, or the profession which he represents, would object if there should be a release of the excess profits tax so far as salaries are concerned, that the income tax should be increased so as to meet so far as that proportion would help out the exigencies of the Government.

"I cannot say as to that," was the reply. "I think that the people I represent want to do whatever is right and fair. And they want to bear whatever is their share of the burden, and not more. In the final analysis, that is what the committee will have to decide."

### Congressman Says Industry Has Done Wonders.

Mr. Moore.—I believe that, thoroughly, and the representatives of the moving pictures have been here, and they have spoken with equal evidence of patriotism, and they are willing to be taxed, and we have admitted, most of us, I think, that the moving picture industry, and the moving picture artists, have done wonders to contribute to the success of the various war funds. Now, the President has issued a call for $24,000,000,000 and the Secretary of the Treasury has said, speaking for him, that we must raise approximately $8,000,000,000 of that by taxation; we must go into the pockets of the moving picture actors and artists, and others, and raise twice as much by taxation as we did last year. And the problem we have is raising more, and without any changes, lowering the tax unless we have been properly charged with inequality. I state this to you in all fairness, because I know that you come here in good faith.

Mr. Carpetner.—All that we are maintaining here is the question of the capital proposition and capital principal; and we believe that unearned income should be distinguished and differentiated from earned incomes.

"We are not asking for an exemption. We are asking that if there is to be an increase in the tax that motion picture people who earn their incomes by their efforts be excepted from the operation of the excess profits law, because their earnings have no connection whatever with the war. On the contrary, the war has depressed the business greatly and has reduced the earnings of the business."

Congressman Green, of Iowa, stated that the Committee very likely would remove the feature that the witness was objecting to, but in the end the people he represents are likely to pay more, and the witness replied "We do not object to paying mor, if it is equitable."

"There is one thing I want to say before I close," said Mr. Carpenter, "just a word. I want to call the attention of the committee to the useful and essential character of the services of motion picture actors. You may think that it is a frivolous employment altogether, but there are about 175,000 people engaged in the industry, showing pictures through about 15,000 theaters to about 45,000,000 people a week. Any industry that can stir up the patriotism and keep up the hopes and confidence of the people of the country is useful. Any business that can do what this industry has done in the way of advancing Government propaganda, second in publicity not even to the press, is absolutely essential. And, gentlemen of the committee, a part of my mission here is to see in the various departments of the Government how the motion picture industry can further help the Government by any publicity or any sort of production that can be given."

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### AMERICAN REPRESENTATIVE FOR STOLL FILM COMPANY.

The Stoll Film Company, Limited, of London has appointed Arthur L. Fullman, 302 Broadway, its American representative.

# The Motion Picture Exhibitor

## Ochs Is General Manager of Exposition

**Elected at Meeting of Massachusetts League—National League Going Ahead with Plans.**

AT a meeting of the Massachusetts branch of the Motion Picture Exhibitors' League of America at its rooms at 127 Pleasant street, Boston, Tuesday afternoon, June 18, National President Lee A. Ochs was appointed general manager of the motion picture exposition that is to be held in Boston in the Mechanics' Building July 13 to 20.

The object of the meeting was to discuss the plans for running the exposition without the National Association of the Motion Picture Industry, which voted to withdraw at a recent meeting held in New York. At just one-half hour after the New York vote was taken William A. Brady signed a contract for $750 worth of space for his daughter, Alice Brady.

Mr. Ochs addressed the exhibitors regarding the exposition: "At a recent meeting in New York it was agreed that there should be two expositions, one in the winter and one in the summer," he said. "They were both to be held under the auspices of the Motion Picture Exhibitors' League of America and the National Association of the Motion Picture Industry. The one in the winter was to be held in New York and the one in the summer, to be held wherever the league chose. For the summer of 1918 Boston was decided upon for the convention city. The plans were all arranged for the exposition. When only three and one-half weeks away the National Association of the Motion Picture Industry withdrew and left the Exhibitors' league to run the exposition alone.

"The Motion Picture Exhibitors' League is going to run the exposition, and if they can get the stars to come to Boston they are assured of making it a success."

Mr. Ochs spoke of the hard work in getting the producers to allow the stars to come to the exposition. He said they would lose from three to six days. The stars would not work the day before the trip, the day of the trip and the day after. If they allowed the stars to come to the convention it would cost them an enormous amount of money, which they are not willing to spend to make the exposition a success.

Mr. Ochs stated that the convention would be an absolute failure without the stars and asked the branch managers of the different film exchanges to use their influence toward getting the stars for the exposition. It was the plan of Mr. Ochs to have the opening night an Alice Brady night and have as many other stars present as he could get.

At a recent meeting Mr. Ochs organized a company called the Motion Picture Exposition company. At a conference with Mr. Berkamp, attorney for Charlie Chaplin, he received the assurance of Mr. Berkamp that Sidney Chaplin and very likely Charlie Chaplin would be at the convention.

**Presence of Five Stars Pledged.**

Mr. Ochs then gave the names of the following stars that he was sure he could get: Billie Burke, Marie Doro, Charlie Chaplin, Alice Brady and June Caprice. He said Mr. Zukor of the Paramount and Artcraft was against the exposition, but if the other companies went into it he would. Mr. Fox of the Fox pictures and Mr. Powers of the Universal made the same statement.

Mr. Ochs said when the exposition was held at Chicago all the boosters came there from Boston and made their plans for the Boston convention. They told of the big things that they would do at their convention and "now it is up to the Boston film men to put it over." Mr. Ochs said there has always been a large amount of talk of the industry being the fifth largest in the world and people would expect them to make the exposition a success, even if they did have to run it without the National Association of the Motion Picture Industry.

He went on to say that he expected over 100,000 people would see the exposition in Boston and that they would have the support of every newspaper in the city.

"While I was in New York the Boston American rang me up at my headquarters several times in regard to advertising space and agreed to run several pages of advertising a week," said Mr. Ochs. The national president said the people wanted to see the stars and would pay money to see them and without them they could not make the convention a success. "They do not want to see one or two stars but forty or fifty of them, and that is sure to draw a crowd every night of the exposition."

Mr. Ochs then read a list of the following who had already bought space in the exposition: William Brady, for his daughter, Alice Brady, $750; William L. Sherry, $750 for his stars, Doris Kenyon and Catherine Calvert; World Film Corporation, $500; Simplex projection company, twelve to fourteen hundred dollars.

**Ochs Named Chairman of Success Committee.**

A motion was adopted appointing Lee A. Ochs chairman of a committee to go into the details of the exposition and make it a success. Those appointed on the committee were: Lee A. Ochs, chairman; Alfred S. Black, of the Maine branch of the league; M. J. Lydon, president of the Massachusetts and Rhode Island branches; P. F. Lydon, of Dorchester; Ernest H. Horstmann, of Boston; J. Laurie, of the Modern and Beacon theaters, Boston; B. H. Cornell, of Boston; Leon Dadmun, of the Atlas Film Corporation, and Frank J. Howard, of the Atlas Film Corporation, Boston; George Fecke, of the World Film Exchange, Boston; Harry Wasserman, Samuel Grant, of Boston; Stanley Sumner, of the Fenway theater, Boston; Al. Somerby, of the Bowdoin Square theater, Boston; Joseph Di Pesa, of Boston; Nathan Hoffman, of Boston, and Charles H. Ross, of the Lancaster theater, Boston.

Mr. Ochs said that according to the contract with the lessees of Mechanics' Hall they could not begin to move the things in until the 10th of July and they would have to work fast, as they would have only three days after that before the opening night of the convention. Mr. Ochs said: "If we can pull this convention through and still make ten or fifteen thousand dollars we will feel very well satisfied with our efforts, but we must allow for the enormous cost of newspaper and street car advertising. A night will be dedicated to the city and state officials and the soldiers and sailors, for on those nights we will issue compli-

## Coming League and Other Exhibitors' Conventions

**(Secretaries Are Requested to Send Dates and Particulars Promptly)**

**National Exposition Moving Picture League of America at Boston.....Week July 13 to 20**
**American Exhibitors' Association, Business Convention..... Week August 20**
**Texas Amusement Managers' Association, Galveston.....July 8, 9, 10**

mentary tickets. The proceeds of the exposition will be divided between the local and the national organization, each getting 50 per cent.

A move was then made that a committee of three men send a telegram to the National Association of the Motion Picture Industry condemning them for drawing out at the eleventh hour. The three men appointed were: Ernest H. Horstmann, Alfred S. Black and Colonel Henry L. Kincaide.

## *O'Donnell Elected Pennsylvania Head*

**Following Two Day State Convention Keystoners and Their Friends Go to New Jersey for a Frolic.**

THE annual state convention of the Exhibitors' League of Pennsylvania, held in Philadelphia on June 24 and 25, was supplemented by an outing in Westville, N. J., which was attended by the exhibitors, exchangemen and those employed in the industry, accompanied by their friends and families. The election and installation of state officers, delegates and alternates occurred on the second day of the convention, the result of which was as follows:

Judge J. O'Donnell of Philadelphia, was unanimously re-elected state president; Fred G. Nirdlinger of Philadelphia, first vice-president; George L. Bittender of Plymouth, second vice-president; Charles H. Goodwin of Philadelphia, secretary, and A. H. Nace of Quakertown, Pa., treasurer.

Delegates for the National Convention, Albert E. Brown, J. S. Evans, J. Conway, Charles H. Goodwin, Dr. S. Steinberg, Charles Rapoporte, Columbus Stamper, A. H. Nace and Sam Blatt. Alternates, Judge J. O'Donnell, George Naudascher, Al Fischer, A. Roganzer, Edward J. O'Keefe, Fred Nirdlinger, Ben Shindler and A. E. Jeffries.

A resolution made by Dr. S. Steinberg condemning the music tax law and urging a hearty support to the Government's war plans was unanimously adopted by the League.

A motion authorizing the chairman to appoint an executive committee of five in addition to the state officers, and with the addition of one member to be placed on the committee as each local is formed, was seconded and passed by the body. A resolution to furnish ways and means of furnishing a state organizer to organize new localities throughout Pennsylvania was also carried.

There was a lively time at the picnic and many contests were indulged in by the men and the fair sex. The fat man's race was won by Judge O'Donnell, while Dr. Steinberg won the fat man's high jump. Steve of the Metro won the 100-yard dash in a race where there were over fifty entries. A hotly contested baseball game was won by the exchangemen, who defeated the exhibitors by a score of 7 to 4. During the evening after the crowd had partaken of the picnic luncheon many speeches were made lauding the newly elected state president, Judge O'Donnell, and many toasts were offered wishing his success as the next National President of the League. The final event was the dancing contest, which was won by Daniel Heenan and Sam Blatt.

**Charles H. Goodwin and Judge O'Donnell, President Pennsylvania League.**

## *Maryland Exhibitors Hold Meeting*

**Defer Action on Election and on Music Tax, but Choose Delegates to Boston.**

THE annual meeting of the Maryland Exhibitors' League was held at headquarters, 210 West Lexington street, on Friday afternoon, June 21. Frank A. Hornig, president of the League, presided, and the meeting was called to order at 3 o'clock. Several matters of importance to the Maryland exhibitors generally were taken up, but action was held over until further investigations are made of conditions. One of these was the scarcity of operators and the other concerned the tax on music.

The annual election of officers should have taken place at this meeting, but on a motion made by Thomas D. Goldberg that the present officers hold their positions until another meeting is called, this action was adopted.

J. Louis Rome made a motion that a crab feast be held in the near future for the members of the League and their families. This motion was unanimously passed. A committee was appointed to make arrangements for the affair including Louis Schlichter, Milton Caplon and William E. Stumpf.

Quite a discussion ensued when the question came up as to how the Maryland exhibitors should go about fighting the present tax on music which they have to pay or go without certain music. The final decision on the matter was that they will hold off from any action until they know what procedure will be taken at the Convention which is to be held in Boston.

Delegates from the Maryland League to the Boston Convention were then elected, as follows: Frank A. Hornig, of the Horn and Royal theaters, chairman; L. A. DeHoff, of the New theater, and J. Louis Rome of the Broadway.

According to the usual custom of the League a committee of two was appointed to audit the books of the secretary and treasurer. These were Eugene B. McCurdy and Charles Nolte.

Those present at the meeting were E. B. McCurdy, C. W. Pacey, Milton Caplon, William E. Stumpf, Phillip Scheck, Frank A. Hornig, Louis A. DeHoff, J. Louis Rome, Thomas D. Goldberg, Louis Schlichter, William Emmish, Charles E. Nolte and M. A. Berger.

### TEXAS MEN CONVENE JULY 8.

When the cool gulf breezes blow over the island city of Galveston during the second week in July, Texas amusement men will be there. Dates for the 1918 convention of the Texas Amusement Managers' Association have been fixed for Monday, Tuesday and Wednesday, July 8, 9 and 10, and headquarters will be maintained at the Tremont Hotel. Thus early indications are that there will be a full attendance. Texas moving picture fellows always have a good time when they get together, and each time, those who attend say, the opportunity is greater to learn some valuable things about the conduct of their business. E. H. Hulsey, of the Queen and Old Mill theaters, Dallas, is president of the association, which is two years old and will celebrate its third birthday in July. P. C. Levy of the Strand theater, Fort Worth, is treasurer and a member of the board of directors.

### VIRGINIA STATE CONVENTION DEFERRED.

The special A. E. A. Virginia state convention, which was scheduled to be held at Ocean View, Va., August 25 and 26, has been postponed to a later date, after the national A. E. A. convention to be held at Chicago, August 20. Due notice of the Virginia meeting will be announced in these columns.

### FRANK KEENAN STAGES BENEFIT.

Frank Keenan was the master of ceremonies at a benefit performance by the Stage Women's War Relief on Thursday, June 20, at the Mason Opera House in Los Angeles. The Pathe star staged a vaudeville show at $2 admission, with Maude Adams as the headline act. It was her first appearance in vaudeville. Other distinguished players were Fannie Ward, also a Pathe star; Nat Goodwin, Julian Eltinge and a half-dozen others of like caliber. Leopold Godowsky, the piano virtuoso, also was on the program.

### LANG OF NICHOLAS POWER COMPANY IN COLON.

Arthur J. Lang, export manager of the Nicholas Power Company, has arrived safely at Colon. He was well received and gave a column interview in a local newspaper, in which he didn't forget to say that "Everybody in the States is right behind the President."

## *Colonel Roosevelt's Works to be Filmed*

**Frederick L. Collins Will Supervise the Production—Accruing Royalties for Benefit of War Charities.**

IN the belief that his action will materially benefit the American Red Cross and other kindred war charities to the extent of many thousands of dollars Colonel Theodore Roosevelt has consented to the picturization of his various books and writings under the supervision and direction of Frederick L. Collins, president of the Petrova Picture Company. When seen at Oyster Bay regarding his important decision to permit the screen to visualize some of his most important literary works Colonel Roosevelt made the following statement:

"Several of the more important producers of motion pictures have approached me with plans for films based on the books that I have written. I have never considered any of these offers seriously until recently, when it occurred to me that large sums might be realized for the American Red Cross or other war charities through the production and exhibition of such pictures. I have therefore consented to the production of a limited number of pictures to be produced and exhibited in accordance with a properly coordinated plan on the definite condition that all of the royalties received by me during the war may be devoted to such war charities as I may designate.

"Knowing very little about the film business myself I have placed my motion picture affairs in the hands of Frederick L. Collins, publisher of McClure's Magazine, who already has wide interests in the motion picture field, and who is, I believe, in a position to produce these pictures or to secure their production under his supervision in a dignified and successful manner.

"I shall be very glad to co-operate in every possible way with Mr. Collins and his associates in the hope that a considerable sum may be raised and help meet the war needs. The final success of the undertaking, of course, depends not upon me, but upon the consideration and support of the great motion picture public. Exactly to the extent that the motion picture public approves these pictures it will help to provide additional means for backing the men at the front."

**Possibilities for Charity Convinced the Colonel.**

Speaking of the decision of Colonel Roosevelt to consent to the production of his works in film under his supervision Mr. Collins made the following statement:

"It is true that I have at last been fortunate enough to convince Colonel Roosevelt of the desirability of adapting his books and writings to motion picture. When the matter was first broached to him he was not at all favorable to the plan, but when it occurred to the Colonel that thousands of dollars for the Red Cross and other war charities would be raised by the production of such a series of patriotic pictures at this time he began to see the matter in quite a different light.

"The uppermost thought in Colonel Roosevelt's mind today is to win the war, so he has very generously insisted that he should have the privilege of designating certain war charities to which the royalties which would normally go to him should be donated. With this end in view he has promised his hearty co-operation in making the films as successful as possible.

"My associates and I have not as yet decided whether we will produce all of these pictures ourselves or arrange for their production, under our supervision, by other producers. Probably one film, based on one article of Mr. Roosevelt's, will be produced by a different firm. In fact, we have not determined finally the order in which the pictures should appear."

Some of Colonel Roosevelt's more recent patriotic writings of a non-political character, such as "Fear God—and Take Your Own Part," "Put the Flag on the Firing Line," and "The Hun Within Our Gates," should certainly be among the first films to be produced, although a picture of a more general character, based on "Theodore Roosevelt—an Autobiography," may be the first production to be released.

Every attempt will be made in the production and distribution of these pictures to have every detail comport with the dignity of the colonel's position and with a full realization of the opportunity for patriotic service, which his generosity has made possible.

### DORCAS MATTHEWS' INJURY BECOMES SERIOUS.

Owing to injuries received more than a year ago Dorcas Matthews, wife of Robert McKim, a well-known member of the Thomas H. Ince players, will be confined to her home for about two months.

## *Enrico Caruso Becomes a Screen Star*

**Famous Players-Lasky Confirms Story of Great Tenor's Appearance Before Camera.**

THE Famous Players-Lasky Corporation has finally confirmed the report that Enrico Caruso has been signed as a Famous Player star and will begin work July 15, probably in the east. The negotiations were conducted through Julius Steger, who has for two years been trying to induce the world-famous tenor to appear upon the screen. Confirmation of Caruso's engagement came from Famous Players-Lasky Monday, July 1, although Mr. Steger had for several days before that insisted the deal was consummated, but always lacked Adolph Zukor's official O. K.

"Pagliacci," greatest of all Caruso's operatic achievements, will very likely be the first picture produced for Famous Players. As customary in big deals in which celebrities are brought to negotiate screen engagements, "big money" is hinted at in the Caruso deal. In some papers it has been printed that the tenor will receive $200,000. From other sources the figure arrives at $100,000 with a percentage of the profits.

Julius Steger will personally direct Caruso's screen achievements, and it was with this understanding that the famous Italian operatic star signed the present agreement with Mr. Zukor. The International Film Service, Inc., where Mr. Steger is permanently associated, has consented to the arrangement.

The second Marion Davies production is under way, with Mr. Steger directing, and after the Caruso productions are completed Mr. Steger will supervise productions for the International in which Anna Case will be presented.

## *"The Finger of Justice" Turned Down*

**Anti-Vice Film Not Permitted by Commissioner Gilchrist to Open at the Lyric.**

THE Rev. Paul Smith's anti-vice drama, "The Finger of Justice," which was reviewed favorably in last week's issue of the Moving Picture World, was not permitted to open at the Lyric theater, New York, Saturday evening, June 29. At the usual hour for starting the performance the reverend gentleman appeared on the stage and read a letter from Commissioner Gilchrist, of the Bureau of Licenses, warning the Lyric Theater Company that its license would be revoked if it persisted in going ahead with the showing of the photoplay.

In the opinion of the commissioner "The Finger of Justice" is immoral, and the stand he has taken is based solely on that ground. The picture, it will be recalled, is the outcome of a vice crusade in San Francisco, which the clergyman conducted among the fallen women of that city. The women were driven out of their regular haunts and a delegation of over four hundred visited the minister and asked him: "What are you going to do with us?" The picture answers that question.

The matter has not been finally settled. The clergyman on Sunday night addressed an audience at the Church of the Strangers on the subject, and termed Commissioner Gilchrist "the Czar of the Movies." He also obtained an order from Justice Pendleton for the commissioner to appear before Justice Mullins last Monday morning and show cause. Decision went over until Tuesday.

At the Lyric theater Harold Bell Wright's picture, "The Eyes of the World," was shown Saturday night in place of the forbidden film. The next night William A. Brady's production of "Stolen Orders" was transferred from the Park theater to the Lyric for a run.

### FAMOUS PLAYERS TO MAKE "THE SILVER KING."

The Famous Players-Lasky Corporation has purchased the screen rights to "The Silver King," one of the great successes of the English-speaking stage. This splendid old melodrama, first produced in the early eighties, will be interpreted on the screen by an all-star cast under one of the most capable of the Famous Players-Lasky Corporation's directors, and will be one of the nine special productions to be produced during the coming year, commencing September 1, under the Paramount and Artcraft banners.

### ENDERT MANAGING SEATTLE FOR UNIVERSAL.

George Endert, one of the most popular exchangemen in the Northwest, became manager of the Seattle offices of the Universal Film Exchanges on June 15, succeeding J. R. Meldrum, resigned. Mr. Endert was formerly manager for Pathe and Paramount in that territory. He resigned from the latter organization to come to Universal.

## *Fox Shows Government 500,000 Feet of Film*

**Under New Ruling Film Company Has to Unpack and Screen Subjects Destined for Export.**

AN indication of the far-reaching effect of the recent Government order regarding film exports is given in a statement from the Fox Film Corporation that when the Government's ruling was received that corporation had to unpack and give a screening of 500,000 feet of film, which was all ready for shipment to all parts of the world.

When the order from the Treasury Department was received, the Foreign Department of the Fox Film Corporation had on hand cases of films ready to be shipped to Wellington, New Zealand; Australia; England, South America and Canada.

At a moment's notice all these goods had to be unpacked, customs officials had to be brought to the projection rooms of the Fox Corporation at 130 West Forty-sixth street, and then, for about a week, everybody in the Fox foreign department had to labor far into the night to get the shipments ready again. By dint of tremendous efforts the consignments were exhibited to customs officials, approved, and put back into their cases on time.

In addition to this there was a large quantity of Fox films in transit to various American ports for shipment out of the country. These for a time were threatened with delay at the hands of the Government's agents, but the modification of the Treasury Department's original order, on solicitation of various film producers, allowed shipments in transit to go through without being censored by customs officials.

A brief history of the change in procedure will show how the sudden switch makes it more difficult for the exporter: Before June 1, the film exporter applied to Washington for an export license. After getting the license, the exporter was then in a position to ship immediately to the Allied countries without censorship and to South America after the film had been censored. Under the present system the exporter must first have the films for all countries except Canada censored by customs officials. Then he gets his license. But he can get an export license only for the amount of film censored. Thus one of the most troublesome features of the whole change is that the exporter cannot tell how soon after he has had his films censored he can ship.

How much delay will be entailed by the new system cannot be estimated at this time, but it is not believed it will be a great deal. The customs officials, the Fox people say, have been showing splendid co-operation and have been trying in every way to make things as easy as possible.

## *Goldwyn Starts String of Beach Stories*

**First of Half Dozen, on Which Work Begins Next Week, Will be "Laughing Bill Hyde."**

GOLDWYN'S cameras will begin turning next week on the first of the six big Rex Beach productions that are to bear the Goldwyn imprint next season. The first of this new series of Rex Beach pictures will be his popular story, "Laughing Bill Hyde." Goldwyn has done the unusual thing in this instance of enlisting with Mr. Beach the talents of Willard Mack in the preparation of the scenario from the Beach story and in giving the direction of the production over to Reginald Barker. This, in effect, means an all-star scenario organization, a star director and linking other identities with one of the most popular authors.

During the coming season, Goldwyn will provide exhibitors with six Rex Beach productions. It is quite likely that the others in the series in addition to "Laughing Bill Hdye" will be "The Crimson Gardenia," "The Net," "Going Some," "The Silver Horde" and one other story as yet unnamed.

Those partially successful authors who are complaining all the time in print about their unsatisfactory relations with the motion picture producers might profit a great deal by emulating Rex Beach, whose experiences with the screen producers are at variance with those of nearly all other writers. Mr. Beach has never complained that his stories are unsympathetically produced or that the makers of motion pictures do not understand the successful writer or give him encouragement.

Primarily Mr. Beach himself is responsible for his tremendous successes. His stories contain screen story essentials. There is never a dearth of dramatic material or action. The problem in the making of a Rex Beach story for the screen is to condense them into screen form—to get in all of the wealth of material that the author provides.

As proof of their success one has only to think of "The Spoilers," "The Barrier," "The Ne'er-Do-Well," "The Auction Block" and "Heart of the Sunset."

## *Carmel Myers Under Universal Contract*

CARMEL MYERS, the star of many Bluebird screen victories, was born in San Francisco and remained loyal to the Golden Gate until one year to a day before the earthquake, when she left Los Angeles. Enrolling at the Los Angeles grammar school Miss Myers rapidly became popular, and started her dramatic career as Ellen in Scott's "Lady of the Lake."

**Carmel Myers.**

Entering high school Carmel was slated to play the lead in the school play. The teachers after a consultation decided that the part had best be played by the daughter of a school board power so Carmel quit school and fooled 'em.

In her father's library the gifted girl prepared herself for serious dramatic work. She read and studied and entered the films with a stable foundation of knowledge.

After some preliminary work with D. W. Griffith under the Fine Arts banner in which she appeared in "The Heiress of Coffee Dan's" and "Nina, the Flower Girl," and other productions she went to Metro and starred with Harold Lockwood in "The Haunted Pajamas."

Carl Laemmle, president of Universal, discovered her among the ranks of the extra players and immediately pointed her out to his directors as a coming star, with the result that Universal put her under two years' contract. Her first picture was "Sirens of the Sea," a Jewel production, with Louise Lovely and Jack Mulhall.

Then came two more successes, "The Lash of Power" and "The Wife He Bought," Kenneth Harlan playing opposite in both pictures.

"My Unmarried Wife" was the star's next success, and was rapidly followed by "The Girl in the Dark," "The Wine Girl," "The Marriage Lie" and "A Broadway Scandal." Miss Myers recently completed "The City of Tears," which was released on June 24.

In addition to her work before the camera Carmel Myers is a sincere Red Cross worker on the salvage committee, and is constantly echoing the President's plea: "Win the war."

### PERCIVAL TO MAKE SCREEN DEBUT.

Walter Percival is the newest recruit from the ranks of musical comedy stars to "go and do it." In the role of Beauty Blair in Metro's production of "Our Mrs. McChesney," Miss Barrymore's first screen vehicle of this season, Mr. Percival is making his first appearance before the camera and is particularly fortunate inasmuch as he makes his motion picture debut in Miss Barrymore's new play and also as the part of Beauty Blair contains some of the best comedy in the play.

Mr. Percival is well known to lovers of musical comedy, particularly in New York, for he holds the unique distinction of having played eight years without a break on Broadway, and during that time at but three theaters, the Broadway, Knickerbocker, and Casino.

### MACHINIST MARTIN DISPOSES OF EQUIPMENT.

L. M. Martin, proprietor of the People's theater, Athena, Oregon, now a machinist in the United States Navy, stationed on the west coast, was in Portland a few days last week en route to Athena to arrange for the disposal of the fine equipment of his house there. S. H. Elliott, his partner, now in Lebanon, was with him in Portland.

Mr. Martin built up a successful business in Athena on practically exclusive Universal service, and left his business only to go into the service of the United States for the duration of the war.

## Eight Affiliated Districts Elect Officers

**Butterfield Heads Michigan Unit, While Lustig is Chosen To Head Northern Ohio.**

THAT the exhibitors' booking corporations associated with the Affiliated Distributors' Corporation are losing no time in making operative the booking plan of the Affiliated was evidenced last week by the election of officers in several additional units. The officers elected in each territory are as follows:

*Exhibitors Booking Corporation of Michigan.*—President, W. S. Butterfield, Battle Creek; first vice-president, Paul Schlosman, Muskegon; second vice-president, Harry Trendal, Detroit; secretary, King Perry, Detroit; treasurer, John P. Church, Detroit; national director, C. H. Seaman, Grand Rapids.

*Exhibitors Booking Corporation of Northern Ohio.*—President, Henry H. Lustig; secretary, M. B. Horwitz; treasurer, William J. Slimm; national director, Samuel Bullock; manager, Michael Schachtel, all of Cleveland.

*Exhibitors Booking Corporation of Southern Ohio and Eastern Kentucky.*—President, Charles Weigel; vice-president, Henry Hoefle; treasurer, Otto D. Dickman; secretary and national director, John Weining; assistant secretary, John Huelner, all of Cincinnati.

*Exhibitors Booking Corporation of Illinois and Wisconsin.*—President, William Heaney; vice-president, William Burford; secretary, H. Gundling; treasurer, M. A. Choynski; national directors, L. H. Frank and Joseph Hopp; directors, Sam Gold, Abe Ostrofsky, Jacob Cooper, George Hopkinson, Clyde Bates.

*Exhibitors Booking Corporation of Upper Western New York.*—President, Ira Mosher, Palace Theater, Buffalo; directors, Harold B. Franklin, Buffalo; William Fait, Jr., Utica; W. H. Linton, Little Falls; Charles Hyman, Niagara Falls; William A. Callahan, Rochester.

*Exhibitors Booking Corporation of Indiana and Western Kentucky.*—President, Hugh O'Donnell, Washington; vice-presidents, Charles Olson, Indianapolis, and A. C. Zearing, Indianapolis; G. R. Andrews, Muncie; treasurer, B. V. Barton, Indianapolis; national director, Frank J. Rambusch, Shelbyville.

*Exhibitors Booking Corporation of the South Atlantic States.*—President, H. B. Varner, Lexington, N. C.; directors, R. D. Craver, Charlotte; Harry Crandall, Washington; Percy N. Wells, Wilmington; C. L. Welsh, George W. Pryor, Harry Bernstein, Virginia; A. F. Sams.

*Exhibitors Booking Corporation of Rocky Mountain and Pacific States.*—President, J. S. Barlow; vice-president, A. L. Stallings; secretary, U. G. Miller; treasurer, U. G. Miller; national directors, Glenn Harper, A. L. Stallings, Byron Park; manager, A. L. Stallings.

The booking corporation in each territory handling the product released through the Affiliated maintain offices under the supervision of the officers of each corporation. Experienced managers have been chosen for these offices. In addition to this manager and his staff a representative of the Affiliated is assigned to each territory at the expense of the Affiliated to co-operate in the sale of bookings in excess of the units' quota.

The physical handling of the Affiliated product is to be placed with one national distributing system in order to provide uniformity of service and to insure the greatest degree of efficiency.

## N. A. M. P. I. Nominate Directors

**All Classes Have Named Their Selections to Be Elected at Boston Meeting—General Division Meets.**

WITH the meeting of the General Division at the offices of the National Association of the Motion Picture Industry on Friday, June 28, nominations for directors of the association were completed. These selections will be voted for at the annual meeting, which is to be held at Copley Plaza Hotel, Boston, on Friday, July 19, at 11 o'clock a. m. The full list of nominations includes these names:

Producers' Branch—William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish, William Fox.

Supply and Equipment Branch—J. E. Brulatour, J. H. Hallberg, W. C. Smith, Donald J. Bell, Walter J. Moore, J. F. Coufal, E. M. Porter.

Distributors' Branch—Walter W. Irwin, Richard A. Rowland, Paul Brunet, W. R. Sheehan, Arthur S. Friend, P. A. Powers, Ricord Gradwell.

General Division—Paul H. Cromelin, John C. Flinn, James L. Hoff, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, Fred Beecroft.

At the meeting of the General Division the Interocean Forwarding Company, Inc., and Reginald Ward, Inc., were elected as members of the exporters' section, and the following were elected as individual members: George A. Strader, Herbert S. Clark, Morris Ryskind, A. M. Botsford, Patrick Kearney, Jerome Beatty, R. G. George, R. E. Pritchard, P. H. Stilson, Frederick Gage, W. H. Jackson, Norris Wilcox.

A committee of three was appointed to make arrangements for a luncheon to be given on Wednesday, July 24. It was also decided that all members of the General Division who had gone into the service of the Government should be absolved from the payment of dues during their period of service.

## "To Hell With the Kaiser" Opens

**Initial Showing of Metro Production Is Greeted by Enthusiastic Throng at the Broadway.**

THERE was a large and enthusiastic body of spectators at the Broadway theater Sunday night, June 30, to re-echo the sentiment of the latest screen classics presentation, "To Hell With the Kaiser." Written by June Mathis and directed by George Irving, the picture is a succession of punches that will make the average good American feel that he is watching the German emperor get just what is coming to him.

The story is highly improbable, but its spirit is cleverly calculated to catch the popular taste, and it was received with rounds of applause and hearty bursts of laughter. The heroine is an American girl, whose sister is assaulted by the Crown Prince and whose father is killed when he attacks the Kaiser's eldest son. Melodrama of the most vigorous sort runs all through the picture, and the subtitles are skilfully handled in assisting the story to spread hatred of the Hun.

"To Hell With the Kaiser" is shown in a literal sense. The Devil appears as the German ruler's closest adviser, and the last scene is devoted to his reception at the home of his master. Lawrence Grant's impersonation of the leading part is in keeping with the character of the photoplay, and makes the man anything but a heroic figure. During the intermission the actor came out on the stage and proved that he was quite as able at speechmaking as at acting for the screen. Olive Tell as Alice Monroe, Betty Howe as her sister, John Sunderland as Winslow Dodge and Frank Currier as Professor Monroe are the other leading members of the cast. A review of the picture is printed on another page of this issue.

## Start Sunday Opening Campaign in Ohio

**Meeting Held in Columbus and Committee Chosen to Raise Funds—Will Act as Did Baseball Men in Similar Matter.**

A MEETING was held in Columbus, Ohio, Wednesday, June 26, to start a campaign to amend the Sunday closing laws of the state so that theaters may operate without legal technicalities on the Sabbath. Agitation for Sunday closing has developed of late and several small towns have been closed up by the ministerial element.

There were about fifty representatives from every part of the state at the Deshler hotel in Columbus. The first move made was the appointment of a permanent committee, one man from each section of the state, to solicit all exhibitors in order to raise a fund for carrying on the campaign. The method of procedure is to work to have the laws changed similarly to the way the Sunday baseball folks did a few years ago.

### UNIVERSAL MANAGERS TO MEET IN CHICAGO.

An event which may have a far-reaching effect upon the present producing and sales policy of the Universal Film Manufacturing Company is scheduled to take place on Sunday, July 7, at Chicago, when the first convention held by the members of its sales organization in years opens for a three day session at the Sherman House.

With the exception of the man in charge of the exchanges at San Francisco, Los Angeles, Portland, Seattle, Boston, and in Canada, every Universal exchange manager has been notified to be on hand in time for the opening of the first session.

The delegation leaving New York will be headed by Carl Laemmle and Joe Brandt. Harry Berman, sales manager of Jewel Productions, Inc., will accompany the Universal officials for the purpose of representing his company at the discussion of plans scheduled to take place.

### WILLIAM FOX BUYS "THE STRANGE WOMAN."

For the last two years all the women stars of the screen have had their eyes set covetously on "The Strange Woman," the powerful drama of American life which was produced by Klaw & Erlanger and ran a full season in New York City. The author, William J. Hurlbut, however, would not part with the motion picture rights of his play at figures offered. William Fox made a bid for the play and his price was high enough to satisfy Mr. Hurlbut. Now "The Strange Woman" will be produced on a big scale by Mr. Fox. The play was bought for Gladys Brockwell, and will probably be produced in California.

## *Commission Amends Explosives Regulations*

**Interstate Commerce Body Approves Changes as Submitted and New Rules Probably Will Be Effective August 1.**

THE assistant chief inspector of the bureau of explosives, W. S. Topping, under date of June 26, writes to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, outlining the amendments to the Interstate Commerce Commission regulations covering the transportation of explosives and other dangerous articles by express. These amendments were submitted on May 27 and have been approved. It is expected they will go into effect August 1. The regulations as amended will provide as follows:

Motion Picture Film No. 43 (a). Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 200 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "Motion Picture Films," and, in addition, must be marked "Not Dangerous," as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside containers with inflammable motion picture films the outside packages must bear the yellow label, and the total contents of the outside container must not exceed the quantity of gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the same inside the outside box containing the film.

Note.—Shipping containers complying with Rule 43 (a), effective October 1, 1914, and purchased prior to May 15, 1918, may be used for the shipment of motion picture film until December 31, 1918, provided they are securely closed and in good condition, and provided further that if fitted with telescopic covers the covers fit tightly against the shoulder of the box body.

Leather or web straps, if used, must be in good condition and tightly fastened.

String or rope must not be used.

Celluloid, fiberloid, pyralin, viscoloid, zylonite, etc., scrap, including scrap motion picture films (cut or torn in pieces), must not be shipped by express.

Shipping Container Specification No. 32.—Metal cases or cans for outside containers for inflammable motion picture films.

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fiber board at least one-eighth inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers, if hinged, must be permanently attached to metal cases or cans by not less than two hinges, which must be securely riveted, or they must be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than seven-eighths of an inch on all sides. A strong metal hasp must fit over staple or eyebolt, and must be provided with a permanently attached catch to engage in staple or eyebolt.

4. Telescopic slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a one-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device made of metal. This device must be approved by the Bureau of Explosives both as to design and construction.

5. Each outside metal case or can must be plainly and permanently marked "Complies with I. C. C. Specification No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C.-32.

The letters and figures in this symbol must be at least one-half inch high. The symbol shall be understood to certify that the package complies with all the requirements of this specification.

In connection with the foregoing it is respectfully requested that you arrange for a complete distribution among all the film exchanges in the United States, and for as wide publication as it is possible to give to this matter. If you are in a position to handle the matter with any association representing exhibitors we will appreciate very much your action in this respect. The exhibitors are subject to the same requirements in connection with their return shipments.

W. S. TOPPING, Assistant Chief Inspector.

### BEATRICE MORSE, WORLD PICTURES SCENARIOIST.

Beatrice Morse, a scenario write of reputation, has been engaged by World Pictures to read scenarios and pass on their value. Miss Morse before taking up this line of work was for a number of years a constant contributor to well-known fiction magazines both here and abroad.

## *Congressmen Inquire About Picturemaking*

**Chairman Creel Explains What Has Been Done by Government Agencies to Tell the Story of the War.**

FOLLOWING the introduction of his resolution calling for an inquiry into the taking and disposition of motion pictures by the Signal Corps, Congressman Treadway of Massachusetts was afforded an opportunity to tell the Military Affairs Committee more regarding his stand on the subject in an executive session June 27.

The resolution, which was introduced June 25 and immediately referred to the committee on military affairs, called upon the Secretary of War to furnish information in regard to those who were taking pictures for the Signal Corps, what disposition were made of them and what revenue was derived from them.

As the hearing before the committee was executive no details could be secured of what took place. Congressman Treadway presented the material that was contained in the reports of the hearings before the Ways and Means Committee, at which P. A. Powers, of the Universal Film Manufacturing Company, testified to the alleged monopoly given the Hearst-Pathe company for pictures taken by the Signal Corps men and others.

Mr. Treadway declined to discuss the actual testimony, but after the hearing called attention to the fact that these photographs were taken by Government men with the intention of giving them widespread distribution throughout the country. "The Government wants to get the pictures before the public," he said, "and the fact that one concern has sole control over their distribution interferes with the general public viewing the pictures."

He referred to the testimony offered by George Creel when he appeared before the house committee on appropriations to secure funds to carry on the work of the Committee on Public Information, in which the committee's work in the photographic field was fully explained.

"It seemed to me that the motion picture was one of the most important aids to our campaign of education and interpretation," testified Mr. Creel, "as millions of people go to the motion picture houses every day. We went to the Signal Corps and explained to them our view that since new pictures were being made for the historical record there was no reason why these war pictures could not be used to good purpose in the United States so that the people could see the war going on. We worked with them in securing the best photographers in the United States. Those men went to France and made pictures over there and the pictures were sent back to this country.

"Then we sent army and navy photographers around to the cantonments, to the factories and to the fields; we sent them to the training camps, and tried to make a photographic record, as far as we could, representing democracy's preparation for war. Those pictures we put into single-reel and two-reel releases, and even up to eight-reel features, and released them all over the United States. We had the captions put in many languages and sent these pictures to all parts of the world so that other peoples might see what our country is, what our institutions are and how America is rallying to the colors. The first of those great feature films, 'Pershing's Crusaders,' has had phenomenal success in the larger cities, and we will have another picture ready in six weeks."

### PICTURE MEN ATTEND ROTARIANS CONVENTION.

The convention of the International Rotary Clubs, which was held in Kansas City during the week of June 24 to 29, had a Motion Picture division of which J. W. Farrell, of Orange, N. J., was chairman, and George Weida, manager of the Adfilm Company, Kansas City, vice chairman. A number of out-of-town film men who also are Rotarians were visiting the city.

Frank Newman, of the Royal and Regent, although not a Rotarian, gave valuable assistance to the members with reference to the motion pictures to be shown and the details of exhibition. He and Mr. Weida both helped also in the taking of some pictures. The exhibitions included showings at Convention Hall and the local theaters. The distribution of reels to the down-town picture houses included subjects put out by the government as well as subjects brought by diffferent local Rotary bodies as a contribution to the convention.

### ALICE BRADY ENTERTAINS SOLDIERS.

Alice Brady is hard at work at the West Fifty-sixth street studios, on a production for Select Pictures. Miss Brady's evenings are given largely to the entertainment of men in uniform.

# Goldwyn's Eastern Managers in Session

**Discuss Plans for Coming Year and Also Attend Entertainments Arranged in Their Honor.**

THE Goldwyn Distributing Corporation, in making announcement of its plans and productions for the year about to begin, adopted the procedure of holding regional conventions not only of its managers in its various zones, but of every Goldwyn salesman.

The meeting of the eastern division—the offices east of Pittsburgh and north of Washington—was held June 22 in

**Goldwyn Managers Attending Eastern Convention.**

Left to right—Top row, M. R. Camp, manager Boston office; D. A. Thompson, Philadelphia; Stanley King, New York; H. S. Richland, New York; G. A. Woodard, Buffalo; Frank Price, Jr., Washington. Second row, C. J. Malmquist, Boston; Ellis Cohen, New York; Manuel Weil, New York; Oscar Bower, Philadelphia; Herbert W. Given, manager Philadelphia office; La Motte Levy, Boston. Third row, M. Alperin, Boston; Austin Interrante, New York; Hugo Ballin, art director; Samuel Eckman, Jr., manager New York branch; George A. Hickey, manager Buffalo branch; V. H. Bendell, New York. Bottom row, Willard Mack, scenario editor; Lou Tellegen, Geraldine Farrar, Samuel Goldfish, president of Goldwyn; Reginald Barker, director of Geraldine Farrar.

the home offices of Goldwyn Pictures and Goldwyn Distributing corporations, and F. B. Warren, a vice-president of the latter.

Telegraphic reports from Alfred Weiss at Cleveland indicate an enthusiastic meeting of the men of the Central division there. In Chicago, under the direction of Nathan Ascher, Aaron J. Jones and Harold Bolster, the other vice-president of Goldwyn Distributing Corporation, a hundred per cent. attendance was established for that section.

The Goldwyn men from the east had the advantage over their fellow-managers and salesmen in one respect, at least: they were able to spend half a day at the Fort Lee studios of the company, meeting and being photographed with the stars who were engaged in indoor studio work for the day and winding up their day with an evening party at the New York Winter Garden, accompanied by executives of the company.

The morning business meeting at the New York headquarters of the company was confined entirely to a discussion of the new stars and of productions for the coming season, this talk being continued at a luncheon in a private dining room of the Hotel Astor. Immediately after the luncheon the entire party went to Fort Lee to see the big Goldwyn plant in operation and there be received by Geraldine Farrar and Madge Kennedy, both of whom stopped work for an hour to hear directly from the men who sell their Goldwyn productions what the exhibitors of the country want.

Willard Mack, head of Goldwyn's scenario organization, also gave up most of his afternoon to a conference with the Goldwyn managers, and after going over the plant, A. Lehr, the general manager of the studios, together with Mr. Goldfish, gave the entire party their first look at one of Miss Farrar's first Goldwyn productions and also the Goldwyn production in which Tom Moore is to make his debut as a star.

Branch managers of the Eastern Division in attendance at the conferences were Samuel Eckman, Jr., New York; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and M. R. Camp, Boston. George F. Lenahan, the Washington manager, was unable to be present, but sent in his stead Frank Price, Jr., head salesman of the Washington office.

# Monte Katterjohn with Famous Players

MONTE M. KATTERJOHN, one of the best known of the younger scenario writers of the country, has been permanently engaged by the Famous Players-Lasky Corporation as a member of the scenario staff at the West Coast studios. Mr. Katterjohn has already written the continuity for "The Source" and "Broken Threads," two forthcoming Paramount pictures starring Wallace Reid. He is now at work on an original script for Lila Lee, the new star of Paramount.

**Monte M. Katterjohn**

Monte Katterjohn hails from Indiana. He began his career as a newspaper and magazine writer and also as a publisher. He in fact issued the first magazine for photo-playwrights.

In 1908 he began his screen career as a free lance and writer and later went to Universal as scenario editor; thence to the New York Motion Picture and later to Triangle.

He is the author of numerous successful photoplays, including "The Clodhopper," "Madam Who," "Carmen of the Klondike," etc., besides many adaptations.

"I am happy to have become a member of the Famous Players-Lasky scenario staff," declared Katterjohn, "because it affords me the scope I have long wished for. There is such a wide variety of stars that it is almost impossible to miss the mark in writing. If a story proves unavailable for one it may be exactly the thing for another. There is intelligent co-operation from author to exhibitor which takes in everything that is intermediate. The atmosphere is ideal for work of a creative character and the reputation of the Artcraft and Paramount pictures is such that it is a pleasure and a satisfaction to be affiliated with the organization responsible for the productions released under these brands. I have many ideas in mind for the various stars."

Mr. Katterjohn has a facility for subtitling, a remarkably active imagination, a keen sense of dramatic proportions and balance and knows the picture business thoroughly. Thus equipped he may be expected to turn out his best work in the months to come.

## CLAIMS EXEMPTION FOR GOWN TAXATION.

June Elvidge, World Picture star, has made application for a reduction in her income tax. This prayer for relief grows out of the enormous expense entailed on Miss Elvidge in consuming her roles in the dozen productions that she makes in a year. She contends that it is not alone impossible, but impracticable for her to use the same gowns in other productions—moreover, these gowns cannot be used in private life—and that the expense involved is absolutely necessary in pursuit of her profession and is just as essential as office expense to a business man, for which the Government permits a deduction to be made in his tax returns.

The outcome of Miss Elvidge's application will be watched with great interest by the large number of moving picture actors who are similarly situated.

## TAYLOR HOLMES SIGNS TRIANGLE CONTRACT.

H. E. Aitken for the Triangle Film Corporation has closed a contract with Taylor Holmes for a three years' term with that company to make comedy pictures. It is the purpose of the Triangle to feature the well-known actor as a comedy star and present him in a series of program releases along the lines that made Douglas Fairbanks famous when Triangle introduced the latter to the film field about three years ago.

## *Charlie Chaplin Has His Picture Taken*

**Sits In for a Moment with Godowsky and His Family and Then Goes Back to Work.**

THE fact may not be generally known, but despite his acknowledged success as a screen actor Charlie Chaplin is one of the hardest subjects in the world to photograph with an ordinary camera. Publicity men innumerable have torn their hair because of their inability to get Charlie to pose for illustrations to accompany their stories dealing with various angles of his off-stage life and recreations.

The reason for this is that Chaplin puts every ounce of energy and interest into his acting, and when he has finished the day's work he wants to get as far away from the

**Charlie Chaplin Entertains Leopold Godowsky and Family.**

sight and sound of a camera as possible. He declares that when he is not acting, it is almost painful for him to have a camera pointed in his direction.

James J. Tynan, who recently succeeded Carlyle Robinson as personal publicity representative for Chaplin, has only succeeded once up to date in getting his employer to pose for his picture. This occurred on the occasion of a recent visit of the famous pianist, Leopold Godowsky, and his family to the Chaplin studios.

In response to the request of Godowsky Charlie took a few minutes off between the scenes of his second comedy now in process of making and sat for his picture. It is interesting to note that the comedian appears in his shirt sleeves, in the attitude of a man who has paused in the midst of real labor.

Definite news regarding the result of his industry will be released by the First National Exhibitors' Circuit in the very near future.

## *Editors Respond to Universal Letter*

**Many Newspapers Publish Editorials, Setting Forth That Motion Picture Screen Is Essential.**

EVIDENCE which proves conclusively that the majority of newspapers throughout the country are in hearty accord with the stand taken by moving picture men that this is an essential industry is now pouring in upon Universal as the result of a letter sent out some time ago by Carl Laemmle.

As told in this publication several weeks ago, the head of Universal wrote a letter to the publishers of all the newspapers, in which were outlined the reasons which made it imperative that the screen be allowed to continue the work it is now doing. That this plea touched a responsive chord is evident in the analysis that has been made of the newspaper clippings received at the Universal offices.

Typical of the spirit displayed by the publishers is the editorial recently published in the Evening Herald of Los Angeles. The arguments advanced by Mr. Laemmle in his letter were utilized by the editorial writer, and according to film folk who make their home in Los Angeles an extremely favorable impression was made upon the readers of that publication. The article was entitled: "Keep the Theaters Open as You Would Keep the Nation Cheerful."

Copies of the editorial have been sent to all of the Universal exchanges, and it is Mr. Laemmle's plan to have the publicity men of these branches supply them to publishers of the newspapers in their respective territories.

Although prominent Government officials have placed themselves on record as favoring the industry it is considered extremely important by Universal that the campaign being waged to have motion pictures regarded as essential to the welfare of the nation and conducive to the winning of the war be conducted more vigorously than ever. Not a single statement advanced by fanatics, zealots and pro-Germans which cast reflection upon the screen's activities should be allowed to go unanswered, while unremitting vigilance should be exercised so that movements injurious to the welfare of the industry be checked in time.

## *At Leading Picture Theaters*

**Programs for the Week of June 30 at New York's Principal Motion Picture Houses.**

THE RIVOLI.—William S. Hart in "Shark Monroe," his latest Artcraft picture, written by C. Gardner Sullivan, is the featured player at the Rivoli the week of June 30. Katherine MacDonald heads the support. Scenes in British West Indies, a comedy and the Animated Pictorial were also on the bill. The soloists were Julia Beverly and Lieutenant B. C. Hilliam.

THE RIALTO.—Official Italian War Pictures were shown at the Rialto and shared honors with "The Claws of the Hun," a Paramount picture starring Charles Ray. The photoplay was written by Ella Stuart Carson and directed by Victor L. Schertzinger. Jane Novak plays opposite the star. Annie Posner and Carlos Mejia were the soloists.

THE STRAND.—Mary Pickford in "How Could You, Jean?" was the star feature at the Strand. This Artcraft picture was written by Eleanor Hoyt Brainerd. "Outwitting the Hun," a novel feature directed by Giovanni Pastrono, was also shown. A Chester-Outing scenic and the Topical Review completed the screen numbers. The Strand Soldier Quartette were on the musical program.

EIGHTY-FIRST STREET THEATER.—First half, Enid Bennett in "A Desert Wooing," and another installment of "The Eagle's Eye." Latter half, Bessie Barriscale in "Patriotism."

FORTY-FOURTH STREET THEATER—Thirteenth week of "Hearts of the World."

SYMPHONY—"Ruggles of Red Gap."

BROADWAY—"To Hell with the Kaiser."

LYRIC—Fifth week of "Sealed Orders."

## *Guy Standing Now a Commander*

**Herbert, His Father, Gets Word of Promotion and Decoration of Popular English Actor-Sailor.**

HERBERT STANDING, for years a distinguished player on the English stage, and the father of seven sons, all of whom adopted his profession, and now a Metro player, is receiving congratulations on the double honor recently bestowed upon his eldest son, Guy Standing, by King George of England. Guy was raised from the rank of lieutenant commander to that of commander in the Royal British Navy and decorated with the order of the British Empire.

The elder Standing has heard from private sources that Guy, who abandoned the stage at the outbreak of the war to enlist in the British Navy and who served for three years in the danger zone, had a part in the recent exploit of the British Navy in bottling up the harbors of Ostend and Zeebrugge.

### HEARST-PATHE WILL CONTINUE WAR NEWS.

The fact that the Hearst-Pathe News will continue to contain the same live up-to-date war stuff as before, now that Pathe is also to release the Allies' Official War Review presented by the Committee on Public Information, is learned this week.

The war pictures which will be shown in the Allies' Official War Review are exclusive. This assures those who play both the Hearst-Pathe News and the Allies' Official War Review that all of the war pictures in these releases will be different.

### CANADIAN GOVERNMENT BUYS CAMERAGRAPHS.

Through the Perkins Electric Company, Montreal, there were installed two Power's Cameragraphs in the Military Training Camp at St. Johns, P. Q. Also two machines each at Winnipeg and Calgary to the Government for educational purposes.

## *Miss Young to Build in Pasadena*

**Citizens of California City Vote Heavily in Favor of Allowing Production Company to Settle Among Them.**

HARRY GARSON, manager of Clara Kimball Young, announces that Miss Young will build her own studio in Pasadena and that the site for the studio is practically determined.

It is said Mr. Garson's recent proposal to the Pasadena Board of Trade to establish a large motion picture studio there met with much discussion, due to the fact that heretofore all motion picture companies have been barred from Pasadena. The proposition was given much public consideration by prominent business men of the city, and when the proposal was put to the vote at a recent citizens' meeting 155 out of 175 votes went for the erection of the studio.

It is announced that Miss Young will spare no expense to make her studio site one of the beauty spots of Pasadena. The various studio buildings will be drawn on the old mission style of architecture, and will include the installment of a pipe-organ.

Miss Young will also build a permanent home in the fall, probably in Pasadena. Her father and mother, Mr. and Mrs. Edward M. Kimball, purchased their home in Los Angeles last week.

Upon the completion of "The Savage Woman," which will be her next release, Miss Young will leave for New York, for the production of her next picture "Cheating Cheaters," work upon which will be started early in July. It is her intention while in New York to purchase an entire new wardrobe, consisting of gowns, hats, shoes, and all "trimmings" necessary for a prolonged stay in the West. When "Cheating Cheaters" has been produced, and the matter of clothes and packing up settled, she will return at once to the West.

## *Elmendorf Signs With Educational*

**Famous Traveler Makes Long Term Contract Whereby Harvest of Negatives Will Be Available to Picture Men.**

AT last Dwight L. Elmendorf has decided to lend the public the use of his splendid collection of moving pictures, photographed during his years of travel all over the world. This he is doing through the Educational Films Corporation of America, with which he has entered into a contract for a series of his films. The signing of this contract places the Educational Films Corporation of America in the position of having signed, with one exception, all the great Nature directors in the field: Elmendorf, Bruce, Newman, Wright and Ditmars who are leaders in their respective fields.

Mr. Elmendorf was a pioneer in the fascinating field of exploring nature for the purpose of giving the public the results in the combined form of travel talk and motion picture. He first got the remarkable close-up effects of distant objects by his use of the telephoto camera. His treasury of travel negative is now being looked over by President George A. Skinner of the Educational Films Corporation, with a view to printing for exhibitors' use the most timely scenes and subjects. These will include many of the locations of the present battlefields of Europe and of the great European cities that have been attacked by the Huns.

The first release of the Elmend rf pictures through the Educational will occur late in August or early in September, when they will appear at intervals of two weeks. Each subject is one reel in length, but if so desired five or six units of kindred topics may be shown together.

## *Schlank Opens Middle West Offices*

**Head of Capital Company Announces He Will Soon Come East to Open Exchanges.**

THE definite date for beginning to make its releases will be announced by the Capital Film Company within the next two weeks. The president and general manager, Ike Schlank, has just returned to the company's executive offices, in Indianapolis, after completing a tour of the Middle Western states. Mr. Schlank has been superintending the establishing of exchanges and offices.

"Presently," he announced on his return, "I shall make a tour of the Eastern states for the same purpose, but, in the meantime, we shall complete our preparations for release and apprise the exhibitors of the date. This company, as most exhibitors by this time fully understand, is dedicated to the making of one-reel, two-reel and three-reel pictures. Everywhere I have gone I find the demand for these increasing daily. We are preparing to satisfy it on a large scale. To this end our central location is of extraordinary advantage. Our executive offices are strategically well situated here in Indianapolis and here also will be our studio and laboratories. We have negotiated the purchase of a fifty-acre tract of land, splendidly improved, on the outskirts of the city, and there the work of erecting the studio and other necessary buildings will be begun at the earliest possible date. In the meantime the buildings on the site will be employed and will serve very well with minor alterations, until the permanent studio buildings can be erected."

## *German Film Trust Carries Universal Title*

**Similarity of Names Causes Annoyance to Carl Laemmle and Associates—New Concern Seeks Film Control.**

CABLE dispatches have lately created considerable annoyance for Carl Laemmle's Universal Film Manufacturing Company because of the reported organization of a film trust in Germany carrying the title of the Universal Film Company. The word "manufacturing" is omitted from the Hun organization, but this fact may have been overlooked by persons who have confused the Laemmle concern with the German trust.

"The man who says Mr. Laemmle has any film interests in Germany is a liar," said R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, in an interview with trade newspaper representatives recently. "When Universal was organized the old Imp concern was a factor in the consolidation. Imp had offices and distributing facilities in Germany and for convenience Universal used the Imp organization in Germany and other foreign countries until war was declared."

The Universal Film Company of Berlin, according to recent cables, has been organized with the purpose of emerging from the war with Germany the supreme film power—if they can get away with it. The Deutches Bank, the Hamburg-American and North German Lloyd steamship lines and fifty individually rich Huns have formed a $6,250,000 trade combine, with world control of films the objective.

## *Universal Has a Woman "Salesman"*

**Not Only That, But Miss Cross Is Traveling in the Mountain Country Out of Salt Lake.**

TO Universal's Salt Lake office belongs the unique distinction of introducing to the film trade located in the exceedingly difficult "mountain territory" controlled by that branch the first "salesman" belong to the fair sex. This newest addition to the "Big U" sales organization is Miss Donzella Cross.

Miss Cross is no novice in the film business, for she had been connected with the executive organizations at Universal City for some time. Prior to that she was associated with various other business enterprises in which expert salesmanship was necessary.

Miss Cross is a Salt Lake girl, a graduate of Northwestern University of Chicago, and also a graduate of the University of California; an accomplished musician and a skilled linguist, besides being "as clever as they make 'em."

She is making a trip through Utah and the adjoining territory and meeting with a success that makes Manager Hager feel his judgment was right when he selected her as a member of the sales force in Salt Lake.

### CARLSON BUILDING HOUSE AT COLUMBIA CITY.

The Houlton theater, Houlton, Oregon, has been leased temporarily from the proprietor by O. J. Carlson, who opened Saturday for a four-day-a-week run. Mr. Carlson is having his own theater built at Columbia City, and will take charge of it in about two weeks.

### CHAPLIN FILM MAKES NEW YORK RECORD.

Records kept by Carey Wilson, sales manager of the First National Exchange, Inc., of New York, show that Charlie Chaplin in "A Dog's Life" has played in 535 theaters in New York City and State up to and including June 21. According to Mr. Wilson's calculations this record stands unique in the field of film exhibition during the current year.

### HERRICK TO ADDRESS CITY EDITORS.

Howard Herrick, publicity director of the Division of Films of the Committee on Public Information, has accepted an invitation from Clyde P. Steen, president of the National Association of City Editors, to make an address at the annual convention of the association, to be held in Pittsburgh on July 6. His subject will be "The Work That Has Been Accomplished by the Division of Films."

# Foreign Trade News

Conducted by F. G. ORTEGA.

## Fight on Censorship Helps Abroad

**Paul Cromelin of Inter-Ocean Shows That Films Critics Have International Fault.**

AMERICAN exhibitors do not realize that their combating of unjust censorship here is reflected in the foreign picture field," says president Paul H. Cromelin, of Inter-Ocean Film. "Recently a very unpopular American censor was deposed and it will result in no end of good abroad. There is not a surplus of censc ship in foreign countries to-day, and what censors there are seem to be very fair. But just as the foreign film buyer looks to America for picture styles the foreign picture censor looks to American censorship field for points. And they have been noting the growth of the censor-autocrat.

"Conversation with foreign buyers indicated to me that the American idea of censor-autocrat was due for foreign trial. So high are we regarded in film matters that whatever is good enough for America is good enough for a foreign country—if it has to do with pictures. If the censor-autocrat was good enough for us! Well, it had to come, said the foreign buyers. And now they are sending with glee to their home offices copies of the Moving Picture World telling of the defeat of the autocrat. You may leave it to the men on the spot to get this good news before the proper authorities. The fall of the autocrat will have as sharp an effect on the foreign censorship situation, therefore, as on the local one, and I congratulate the forces who have brought it about."

Another side-light on this problem is reflected by recent correspondence received by the head of the Inter-Ocean from his London house, which proves that American assailants of the films have nothing on their British brethren in speaking of an entertainment they have never attended.

"Occasionally our own trade press," says Mr. Cromelin, "reveals the so-called 'singular' fact that some prominent enemy of the movies has never been to see them. I have read this 'startling' disclosure a dozen times in connection with well-known American reformers. But now a member of our London staff writes that he is just returned from the small English town of Carnoustie, where the Town Council was discussing the opening of cinema houses on Sunday. He says that two 'reformers' by the name of Heggie and Pottinger were the chief foes of the local picture men, that they had reason after reason for denouncing the films. And then in reply to a question, they both admitted they had never set foot in such dens of perdition."

## Picture Company Organized in Sweden

**New Concern Will Be the Largest in That Country and Probably Will Distribute Product Through Pathe**

ACCORDING to advices received from Wallace J. Young, United States Consul at Goteborg, Sweden, the local press has announced that the memorandum of association for a new film company has been filed. This company will be the largest in Sweden and the next largest in Scandinavia to the Nordisk Film in Copenhagen.

The new company will do business under the name of Filmaktiebolaget Skandia, and the promoters are Centralgruppens Emissionsaktiebolag, Aktiebolaget Emissionsinstituet, Aktiebolaget Investor, Hasselblads Fotografiska Aktiebolag, H. Mannheimer, bank director, and Nils Bouveng, director.

The company has a capital stock of $1,072,000 subscribed for in full, divided into shares of 100 crowns ($26.80), and provision is made for its possible increase to $3,216,000.

The new concern will take over Hassel lads Film, with its facilities for taking pictures here in Goteborg, and also Pathe Freres' branch business in Sweden. The new company thus obtains sole right to the Pathe Freres moving picture apparatus a d films for Sweden, Norway, and Finland, in addition to which the new company, in selling its products, can avail itself of Pathe Freres' selling organization. Further, Goteborgs Biografaktiebolag, Bi grafaktiebolaget Sverige and Aktiebolaget Sveafilm are to be fused into the new concern, in addition t which negotiations are being carried on with several similar companies, which will, in all probability, join the new enterprise. Thereby the latter will come in possession of a large number of first-class moving picture show premises over the whole country, which will give an immediate market for the company's productions. Business abroad is expected to be made possible through the association with Pathe Freres.

The company expects to have under contract popular Scandinavian actors. The studio will be that of the Hasselblad Company, at Sodra Liden (Goteborg). The present structure will be enlarged and modernized so that there may be production on a large scale. The new company will start producing in May.

## Goldwyn Campaign in Foreign Markets

**Arthur Ziehms, in Charge of the Export Department, Has A Varied and Picturesque Career.**

TO complete the initial phase of a world-wide campaign for the introduction of a new brand of pictures in a little over six months represents an extraordinary achievement, even at the present time when American films are in general demand. This feat, which is unique in the case of an American producing company, has been accomplished by the Goldwyn Pictures Corporation.

Arthur Ziehms.

Goldwyn productions are being distributed to-day, on a contract basis with local exchanges, in Great Britain and practically all the territories comprised within the British Empire; in Scandinavia, in Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador, all of Central America and Mexico, and final negotiations are now in progress for France, Italy, Spain and Portugal, the Dutch East Indies, China and the Phillippines, Cuba, Japan and Holland.

Arthur Ziehms, the export manager of the Goldwyn company, and to whose efforts is due most of the credit for the closing of these transactions, has had a remarkable career, so much so that it could easily be mistaken for the scenario of a serial thriller. At the age of sixteen and a half years he joined the second regiment of the French Foreign Legion and served in the Province of Oran, in Algeria. He left the legion to sail before the mast in ships of eight different nationalities, and in this way managed to travel all around the world. His first appearance in the Philippines, made some time later was as a member of the Sixth United States Cavalry, and under General Pershing's command he participated in the Moro campaign in 1906-1909.

After leaving the army, Mr. Ziehms entered the film and theatrical business in the Far East and was for six years connected with the pioneering activities of Pathe Freres in those territories. He opened and controlled the first up-to-date cabaret as well as the leading theater of the Archipelago, the Cinema Savoy of Manila, which is still in business.

As vice-president of the Oriental Theatrical Corporation,

Mr. Ziehms brought the first American musical comedy company to the Orient, of which the now famous Roscoe Arbuckle and his wife were members. Later on he was instrumental in financing and managed the tour through Hawaii, Japan, China and the Philippines of the first American dramatic company ever presented on there.

Mr. Ziehms, who speaks and writes half a dozen languages, has been with the Goldwyn company since last September. In these strenuous times his experience in the army has turned out to be as useful as his knowledge of foreign markets. He is a sergeant and drill instructor of Company D of the Seventy-first Regiment of the New York Guard.

## *Brockliss Celebrates First Anniversary*

**Sidney Garrett Completing Plans for the World-wide Film Distributing Organization.**

ON June 25, J. Frank Brockliss, Inc., celebrated the first anniversary of its entry into the export and import film industry. Sidney Garrett, the president of this successful concern, is conceded to be one of the most energetic executives in filmdom.

Born in England, he came to this country five years ago, and for a period was engaged in the export and import business of general merchandise. When J. Frank Brockliss decided to open a New York office he began looking for an executive in whom he could place confidence and in complete charge of the Brockliss affairs. He met Mr. Garrett socially, and was so impressed that he made him an offer to go into business with him. Mr. Garrett accepted and since then the house of Brockliss has been building a business reputation for itself.

Sidney Garrett.

A few of the manufacturers that this firm represented in the past year include the Rex Beach Company, Arrow Films Corporation, Rita Jolivet Film Corporation, Selig Polyscope Company and King-Bee Billy West Company.

Sidney Garrett is also exclusive purchasing agent for the Mundus-Film Company of Paris, Clement Mason of Australia and the J. Frank Brockliss, Ltd., of London. These companies have their own hiring organizations. The following subjects sent there give an idea of the volume of business done. "Charlie Chaplin" (First National), "The Barrier," "Lest We Forget," "Billy West Comedies," "The Natural Law," "The Submarine Eye," "The Whip," "Blue Jeans," "Revelation" and "The Cold Deck."

Mr. Garrett's latest venture has to do with the Spanish and Portuguese speaking markets, in connection with which Mr. Garrett has been busy during the past six months on a plan that will place his firm among the export leaders covering all the neighboring republics.

### Foreign News and Comment.

The control exercised by the Eastman company on the output of raw stock for picture production seems to be getting on the nerves of the French manufacturers. Henry Coutant, the well-known cinematographic writer, reminds the French trade from the columns of the Paris Cine-Journal that all film producing enterprises are paying tribute to the United States (he means to the particular concern that controls a large part of the raw stock sales) and of the fact that up to the present all attempts at competition have ended in failure. Mr. Coutant attributes the Eastman supremacy in this field to the fact that the United States has an overwhelming advantage over all competitors in the possession of the necessary ingredients that enter into the manufacture of raw film, and suggests that in this age of advanced scientific discoveries and adaptations it should not be impossible to devise, through chemical research, a practicable substitute that could be produced in all countries. Judging by the general trend of the French writer's statements, it appears that European scientists and inventors are already at work trying to solve the problem. In England the question has already been favorably answered, from the British point of view, by the establishment of a competing firm manufacturing, not a substitute, but the same product. As a result, the American article is sold in Great Britain cheaper than in the United States, furnishing in this way a logical reason, and the only one, for the film exporting activities of London in some of the markets of the world.

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President Wilson's message to Latin America, embodied in his speech to the visiting Mexican editors, is bound to accelerate a reciprocal current of good-will in all the southern republics. It has already produced in this country many beneficial effects, and one of them, the importance of which cannot be underestimated, will surely tend toward the improvement of our relations with our Spanish and Portuguese speaking neighbors. Recent conversations with producers and exporters have brought out the fact that the government officials engaged in the supervision of pictures destined to foreign markets have been instructed to bar the shipment of all those subjects based on ignorant race prejudice. This, we presume, is only the first step, and an attempt will no doubt be made soon to prohibit their exhibition in this country, as they do more harm here than anywhere else by breeding senseless hatreds and antagonisms, besides serving encouragement to certain predatory interests.

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Our Washington correspondent reports that under a new ruling of the War Trade Board, cinema films and photographic goods will be licensed for export to European Holland and Denmark proper and, in the near future, will probably be permitted for export to Sweden. That country, however, is not included in this ruling because of the new agreement just concluded, an announcement regarding which will soon be made by the board.

The board calls particular attention to the necessity of complying with the rules and regulations heretofore published with respect to obtaining import certificates and affixing to applications for export licenses the appropriate supplemental information sheet.

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Hiller & Wilk, Inc., selling agents for the foreign rights to "My Four Years in Germany," announce the disposal of the rights to the following countries: India, Burmah, Ceylon, Dutch East Indies and Philippines, to David P. Howells. The Australasian Films, Ltd., own the rights to "My Four Years in Germany" for Australia, Hong Kong and Straits Settlements. Ambassador Gerard's picture has been shown in the largest cities of Australia to most enthusiastic audiences, and Mr. Howells feels certain the reception it will get in the Philippines, Japan, China and India will tend toward establishing America's position in the world war to the Oriental peoples. To insure proper showings he is planning to have the picture exhibited under government auspices in the various countries. This transaction leaves open the following countries for which negotiations are now pending: France, Switzerland, Spain, Portugal, Italy, Holland, Russia, Poland, Balkan States, Mexico, Central America.

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S. S. Krellberg, of the Trans-Russian Film Corporation, reports that negotiations have been concluded on its behalf by H. G. Kosch, general counsel, for the purchase of the world's rights, exclusive of the United States and Canada, of "Mothers of Liberty," starring Barbara Castleton and Walter Miller. Through its London office, negotiations are now pending for the disposal of Great Britain, France and Italy. Through the New York office, it has already disposed of Japan and the Far East, and is now in touch with importers of Scandinavia and South America.

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Julian Ajuria, of the Sociedad General Cinematografica

of Buenos Aires and Barcelona, is advertising Fox pictures in Spain in regular American fashion. He uses many of the dailies for advertising purposes and in some of the trade papers is carrying as many as fifteen pages announcing Fox releases. By the way, Mr. Ajuria, who is in Buenos Aires at the present time, has declared in an interview published in one of the Argentina papers that the Italian interests in Spain tried to start a boycott of his American program among the exhibitors, and went as far as "to buy most the trade papers." This is a very serious charge—if he was quoted correctly.

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Some of the Mexican papers that were running a novelization of "The Bull's Eye," an eighteen-chapter Universal serial featuring Eddie Polo, suspended the publication when the part dealing with Mexican bandits was reached. One of the trade papers that took this action explained the affair in stating that, although there was no direct insult in the picture against the Mexican people in general, the tone of most of the last episodes could give rise to misinterpretations—and that the serial would not be shown in Mexico, anyway.

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The Paralta program has been placed in Cuba by Leon Schlesinger, of the Inter-Ocean, and of World Pictures in the West Indies, by Ricardo Castro, manager of the Latin-American activities of the same company. The London and Paris offices plan a simultaneous drive on the European markets with the "Fulco" accessories, Inter-Ocean's latest acquisition.

Jacobo Glucksmann, New York representative for Max Glucksmann of Buenos Aires, calls the attention of this department, regarding a recently published interview with Bernardo Herrera, to the fact that his firm has acquired the exclusive rights for the exploitation of "Damaged Goods" in Chile direct from the American Film Company, and have not disposed of them to any other house.

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Vincente Blanco, member of the firm of Blanco & Martinez, arrived in New York about two weeks ago in search of new productions for his territory. He has already purchased the rights for Cuba on the serial "The Eagle's Eye."

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Most of the Spanish producing companies seem to be devoting their energies to subjects dealing with bullfighting. "Tragic Spain," a picture recently released in Barcelona, features Gallito, the famous matador, in the leading role.

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"The Seven Deadly Sins" have been released on the Mexican market by one of the local exchanges. They are being distributed in serial form.

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"The Submarine Eye" has been released in Mexico by Renau & Co., who operate one of the local exchanges.

### Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

49—A firm in Porto Rico wishes to secure the representation of producing or exporting company.

50—A man in Santiago, Chile, is in the market for new and used films.

51—A firm in Cairo, Egypt, desires to get in touch with American producers interested in the renting of their pictures on a percentage basis.

52—A man in Alicante, Spain, is in the market for serials.

53—A firm in Porlamar, Venezuela, is in the market for used films.

54—A man in Merida, Yucatan, Mexico, is in the market for new and used pictures.

### TRANS-RUSSIAN SECURES "STOLEN ORDERS."

S. S. Krellberg, president of the Trans-Russian Film Corporation, announces that after negotiations lasting two weeks, the company's general counsel, H. G. Kosch, has finally concluded arrangements with William A. Brady for the purchase of the rights to France and her colonies, Egypt, Scandinavia, China, Japan and the Philippine Islands, on "Stolen Orders," a companion to "The Whip," and one of the successes of the year. It is understood that a record-breaking price has been paid for this picture. Prints will be immediately shipped abroad, and will open simultaneously in Paris, Copenhagen, Tokio and Hong-Kong.

### EXPORT AND IMPORT GET ROLFE RIGHTS.

Ben Blumenthal, president of the Export and Import Film Company, announces that he has just completed negotiations whereby his firm has acquired the sole foreign rights to the forthcoming B. A. Rolfe productions.

The first release of this concern will be a sensational serial in ten to twelve episodes, featuring "Houdini," whose name is familiar to theatergoers throughout the world and who has just completed an engagement at the New York Hippodrome, where his escapades have thrilled thousands at every performance.

Following this the B. A. Rolfe Company contemplates producing a series of special features in which Florence Reed will be starred.

These together with all other releases of the B. A. Rolfe Company have been acquired for all the foreign territories by the Export and Import Film Company. The "Houdini" serial will be ready for release on or about the 15th of September, 1918, and we are informed that numerous offers have already been received.

## *Film Exporters Hold Fourth Meeting*

**Adopt By-Laws and Will Hold Election of Permanent Officers on July 11.**

THE adjourned meeting of the Film Exporters of America, Inc., was held at the Hotel Astor on Thursday, June 27. Mr. Howells presided and Mr. Kosch acted as secretary. After the minutes of the previous meeting had been read and approved Mr. Howells, as chairman of the committee appointed to confer with the National Association of the Motion Picture Industry, reported that the officers of that organization, owing to stress of business, had been unable to arrange for a conference. The committee was continued with instructions to report at the next meeting.

Mr. Kosch, as a member of the committee on cablegrams, reported that he had taken up the question of cables with the Federal Reserve Board and advised that all cable transfers of money would have to be vised by the board and that all dealers would have to obtain certificates. Compliance with these regulations would facilitate all cables and mail.

The committee on by-laws, composed of Dr. Shallenberger, Mr. Thomas and Mr. Kosch, presented to the meeting a proposed set of by-laws prepared by Mr. Kosch, who has been acting as attorney for the association. These were discussed clause by clause and, with slight modifications, adopted.

Mr. Howells announced he had been informed that a decision declaring unconstitutional the one-half cent footage tax on films for export had been handed down by the United States Supreme Court. This matter was referred to Messrs. Howells and Kosch for investigation.

A committee on credentials was appointed to obtain applications for membership in the association, composed of Dr. W. E. Shallenberger, chairman; J. Wilk, L. Knocke, L. E. Thomas, D. P. Howells, H. G. Kosch, secretary.

It was tentatively resolved that the initiation fee should be fixed at $25 and the annual dues at $10.

The meeting was then adjourned to July 11, at which time the permanent officers will be elected.

## *Export Instructions Are Amended*

**Rules for Censoring Motion Pictures for Foreign Use Modified by the Division of Customs.**

AS a result of the visit of the committee of exporters headed by Paul Cromelin, the Division of Customs at Washington has issued to Collectors of Customs and all others concerned the following circular:

The instructions contained in Division of Customs Circular Letter No. 45 of May 29, 1918, are hereby amended as follows:

(1) The War Trade Board having granted R. A. C. License No. 8 for moving picture films exported to Canada, such films need not be submitted for censorship until further instructed.

(2) The provisions of Circular Letter of May 29, 1918, do not apply to films licensed by the War Trade Board and which were in transit on or prior to June 8, 1918.

(3) When multiple copies of any given film are intended to be exported, only the original thereof will be censored, which, if approved, shall be sealed and retained in customs custody. After the original has been censored and approved, the copies may then be submitted to the Collector of Customs for comparison with the original. For purposes of comparison the Collector will not require each and every print of the same subject to be projected, but only such number as he considers necessary. If the representative copies so examined are found to be identical with the original, all of the copies will be approved and sealed and retained in customs custody pending exportation.

L. S. ROWE, Assistant Secretary.

# Chicago News Letter

by Jas. S. McQuade

## American Film Company Outlines Plans

**President Hutchinson Tells of His Policies in Distributing Concern's Product Direct to the Exhibitor.**

DURING a visit to the plant of the American Film Company the other day I learned from the president, Samuel S. Hutchinson, that an entirely new sales plan for the company's product will be formally announced to the trade in the near future. The recent withdrawal of American productions from the program with which they have been associated for many years past has made a way for the new policy, which has been carefully considered and planned.

The basic features of this policy, which will soon be put in operation by the American Film Company, are:

1. Dealing direct with the exhibitor in the matter of bookings.
2. The placing of personal representatives of President Hutchinson in all required distributing centers throughout the country, and the placing in their hands, sixty days ahead of release, of every American production turned out, thus affording exhibitors the privilege of a showing before a booking is made.
3. The decision of the American Film Company to make no more program features and to confine the company's entire activity to making multiple-reel, special features at irregular intervals.

"The announcement of our new policy will mark another milestone in the history of the American Film Company," said Mr. Hutchinson. "American productions have long been famous for their photography, careful direction and the drawing power of their stars, but in the past we have been somewhat dependent upon the wishes of our distributing organization and so have occasionally been forced to speed up studio work to meet insistent demands for a picture on a certain date. Now, I am glad to say, all that is changed. In the future American will control the distribution of its productions as well as their manufacture. We will make each picture as a separate unit, taking as long as may be necessary to handle the task properly.

**Will Have Representatives in Every Center.**

"Just as we have perfected our forces for the making of pictures we are now ready to build our distributing organization. I shall have personal representatives in every distributing center throughout the United States, and these representatives will be there to render service. I do not mean that we aim to teach the exhibitor his business or show him how to run his theater, for we have no such thought. We know the exhibitor has problems of his own, which he himself is best fitted to handle; but the personal representatives of the president of the American Film Company will be right there on the ground, in close daily touch with the exhibitors, and making daily reports direct to the home office. It will thus be possible for us to establish a closer contact between exhibitor and manufacturer than probably any other film producer has yet obtained. We can thus be of real service in many ways to exhibitors which have not been thought possible before, and which will in no way antagonize the theater manager. I am frank in saying that we hope to gain much direct benefit from our close contact with the exhibitor.

"Our productions will feature such favorites as Mary Miles Minter and Marguerita Fisher, and in addition we shall aim to make an occasional picture with an all-star cast. Such pictures will likely base their drawing power on the story itself more than on the players. In addition to these we will control the releasing of the features made by William Russell Productions, presenting the athletic star, William Russell, whose drawing power is already known to every exhibitor who has presented one of these features within the past year.

"No special limit has been set on the length of our mutliple-reel, special features, but they will not be longer than is in harmony with the best interests of the exhibitor. We shall begin releasing early in the fall. Directors Edward Sloman, Henry King and Lloyd Ingraham are already well along on the first three productions.

"You will recall that about six or eight weeks ago we announced that we were prepared to pay anywhere from $1,000 to $25,000 for stories suitable for American production. As a result of that announcement we have received hundreds of manuscripts, several offers of moving picture rights to certain popular novels and to several stage plays. From this material we have already chosen a number of stories, which will, we believe, prove superior to anything that American has hitherto secured; and we still have hundreds of manuscripts to look over, as every mail is bringing in new ones. Many of the authors, I am pleased to say, are men and women whose names are well up among well-known American writers. I shall have more to say about these authors in the future.

**Sales Campaign Will Start in July.**

"We expect to begin our formal sales campaign some time in July, though none of the subjects will be released until early fall. In fact, the exhibitors will be given an opportunity to see for themselves every picture that we release about sixty days in advance of its first public showing. As rapidly as pictures are completed prints will be placed in the hands of my personal representatives in each territory, and these representatives will screen the productions for interested exhibitors.

"These new feature American productions will be booked largely in the order in which exhibitors make application for them. Of course, exhibitors who have found William Russell, Mary Miles Minter and Marguerita Fisher pictures real drawing cards will want to file early applications, while those who have not yet had the opportunity of knowing the fine drawing power of these stars will probably give the matter consideration in order to add them to their box office attractions.

"All exhibitors should immediately get in touch either with the home office of American or with my special representative in each territory. Until such time as I formally announce the name and territorial office of each personal representative exhibitors seeking early bookings on the forthcoming productions should write direct to the executive offices of American Film Company, 6227 Broadway, Chicago. Every exhibitor who addresses the home office will be advised by mail just when and where the first of the new offerings can be seen and booked; and, as I have already said, the bookings will undoubtedly depend largely upon the order in which the applications are made.

"I wish specially to emphasize the fact that the new American policy will aim at quality in its productions rather than at number."

## Goldwyn Branch Managers Meet

**One Feature a Week Will Be Released in Coming Year—Number of Productions by Various Stars Announced.**

A MEETING of the Goldwyn branch managers and salesmen of the Middle West was held in the Blackstone Hotel, this city, Saturday and Sunday, June 22 and 23.

Harold Bolster, vice-president of the organization, came on from New York to conduct the meeting, which was pronounced by him a great success. The new plant and policies for the new year, beginning September 9, were thoroughly outlined and discussed.

Starting September 9 Goldwyn will release one production a week instead of one every alternate week as heretofore, and the releases will be as follows: Six Geraldine Farrar features, six productions of as many of Rex Beach's works which have not yet been adapted for photoplay purposes, the first two being "The Silver Horde" and "The Iron Trail"; eight in which Pauline Frederick will star, eight by

Mae Marsh, eight by Madge Kennedy, eight by Mabel Normand and eight by Tom Moore. The first release, the title to be announced later, will have Geraldine Farrar as the star. The new Goldwyn stars announced are Geraldine Farrar and Pauline Frederick.

Madge Kennedy was in the city during the meeting and afterward returned to New York. She has just finished "Friend Husband," which will be released soon.

Mr. Bolster, during a brief interview, was enthusiastic in his praise of the branch managers and other workers in his organization. In his opinion they form the most efficient body of men of its size in the business in this country. Goldwyn's second year, he announces, will be Goldwyn's "Success Year," although the first year far exceeded expectations.

Mr. Bolster gave a banquet at the Hotel Sherman Saturday evening to those in attendance at the meeting. He left for Minneapolis Wednesday evening, where he made a stay of three days, returning to Chicago and thence to New York. He will visit the Pacific Coast shortly afterward.

The branch managers present at the meeting were R. C. Robinson, Kansas City, Mo.; R. Fox, Minneapolis; Paul Bush, St. Louis, and H. J. Bailey and W. E. Banford (assistant manager), Chicago.

**Action on Amended Maypole Ordinance Deferred.**

At the meeting of the judiciary committee of the city council Tuesday, June 25, it was decided to postpone action on the Maypole ordinance until after the trial of Major Funkhouser.

Several women organizations attended this meeting and gave their approval to the Maypole measure on condition that certain amendments were made. All of these amendments except one were accepted by Alderman Maypole. The amendment in question would give the second deputy superintendent of police the power to veto recommendations of the censor board in cases where the vote on a picture was six to five. The censor board also would be given power to overrule the veto of the second deputy in case eight affirmative votes were recorded. Alderman Maypole withheld his decision until further consideration was given the matter.

The ordinance as amended would enforce the following provisions:

The censor board to be under control of the chief of police; censors to submit their recommendations in writing and the reports made a public record; the board to have power to recall and revoke permits; all censored pictures to bear the Chicago label, such as shown on pictures passed by the National Board of Review; permits for pictures to be shown to adults only abolished; no permits to be issued while pictures are involved in court litigation.

**The Funkhouser Trial.**

The trial of Major Funkhouser before the Civil Service Commission, on charges filed by Acting Chief Alcock, opened Monday morning, June 24, the first witness being the acting superintendent himself. He was on the stand all that day and most of Wednesday, June 26.

Concerning his testimony the Chicago Tribune has editorially commented that it seems to have no doubt that Alcock is bent upon Major Funkhouser's official demolition, and that his animus is manifest. In brief space it charges that the acting chief's evidence up to the time of writing consists of very general statements and accusations, and expresses the opinion that as a matter of common justice the trial board should insist on the most detailed substantiation of his statements and accusations.

Nothing relating to the major's actions as a censor has thus far been even touched upon, the whole proceedings being confined to his actions as head of the morals department. A review of the trial so far, therefore, would have no interest for readers of these columns, as the testimony of women from the red-light districts concerning the major and his aides would show.

One worthy lady—Miss Kate J. Adams, a former coworker with the major in the vice crusade here—is much incensed against him. She is at a loss to know why he spent $86 of the city's money to have her shadowed by one of his men. The records in the suspended second deputy's office show that she was not shadowed until four days after she had closed her investigation, thus demonstrating that it was impossible for the investigator to have checked on any of the reports made by her. Miss Adams, however, acknowledges her indebtedness to the investigator for the accuracy of his report as to her movements later.

**Fuel Laws Must Be Rigidly Observed.**

The executive committee of Chicago local, Illinois branch, M. P. E. L. of A., held the regular weekly meeting at headquarters Tuesday, June 25. The chief business before the committee was the consideration of a communication from Fuel Administrator Garfield regarding the extravagant use of electric displays in front of theaters in this city. Mr. Garfield sent out a warning about a week ago, declaring that conditions require the utmost economy in the use of fuel during the summer months. Members of the committee stated that quite a number of exhibitors in the city were using electrical front displays during the entire day, which was unanimously declared an absolute waste. The committee therefore sent out a letter to every exhibitor in the city, irrespective of affiliation, drawing attention to this deliberate waste and insisting upon strict observance of the fuel laws. The letter closed with the warning that lightless nights will return very shortly unless the strictest observance of light saving is followed.

In this letter the committee also drew the attention of exhibitors to the danger of using copyright music without license, as violations are now being rigidly prosecuted by music authors. The use of non-taxable music only was strongly urged by the committee.

**Charles W. Taylor a Proud Father.**

Charles W. Taylor, Omaha branch manager for Select Pictures Corporation, who attended the recent convention of the general officers and branch managers of that organization in this city, was one of the proudest men at the gathering. His unusual elation was due to the fact that a baby girl, weighing nine and one-half pounds, arrived at his home the morning of the first day of the convention. Both mother and baby were doing well, Charlie stated, and she sent a telegram, which was read at the Chicago meeting in the Hotel Sherman, wishing good luck to all Select men present. Mr. Taylor is well known in Chicago film circles, having been Chicago manager for several years with the General Film Company in the City Hall Square Building.

**Select's Chicago Office Breaks Record.**

Fred C. Aiken, Chicago manager of Select, made an announcement at the late Chicago convention which greatly enthused all present. This was to the effect that his office had broken all previous records during the week in which the convention was held, and both he and Ben W. Beadell, Chicago sales manager, received hearty congratulations from the general officers and branch managers present.

**Changes in Chicago Distributing Circles.**

Merle E. Smith, formerly district manager of the George Kleine System for the Middle and Far West, was promoted on June 14 to the position of general manager of the entire system.

William H. Jenner, manager of the Fox Chicago office, resigned that position to accept that of assistant general manager of the George Kleine System.

H. W. Willard has succeded William H. Jenner as manager of the Fox Chicago office. Mr. Willard formerly held the position of district auditor for Mutual for one year, and afterward became assistant business manager for Triangle's Chicago office for two years.

Harry A. Scott, district manager of the George Kleine System in eastern territory, resigned that position June 15.

**Metro War Picture Popular.**

Starting July 7 "To Hell With the Kaiser" (Metro) will have a two weeks' run at The Playhouse, on Michigan avenue. This strong Metro production is having great success in Chicago and seldom misses crowded houses.

**"The Claws of the Hun," Orchestra Hall.**

"Sandy" (Lasky) in the last moment was substituted for "A Desert Wooing" at Orchestra Hall for the week beginning Sunday, June 23. Assistant Manager Hill informed me that business was fair with this picture.

Charles Ray in "The Claws of the Hun" is the attraction for the week of June 30. This is a Thomas Ince picture.

**Linick to Manage Chicago Office of Circle Film.**

Fred Linick, formerly on the sales force of the Unity Photoplays Company, this city, informs this office that he has been appointed manager of the Chicago office of the Circle Film Exchange, a New York organization, which at present is buying and distributing state rights features and single reel comedies. The Chicago office of the company is located at 112 North La Salle street, and the business in the states of Illinois, Indiana and Wisconsin will be handled from it. A. M. Gollos, formerly of the Photo Releasing Company, is the New York representative.

# News of Los Angeles and Vicinity

By G. P. HARLEMAN

## Teachers' Meddling Disavowed by Weidner

**Assistant War Savings Director Says They Acted in Defiance of National Committee's Wishes.**

MOTION picture exhibitors throughout the United States will be glad to learn of the official ruling just obtained for them by Joseph W. Engel, treasurer of Metro Pictures Corporation, from the National War Savings Committee. It is to the effect that any one who advises school children, their parents, guardians, or teachers, to stay away from motion picture theaters during the war is acting in defiance of the wishes of the National Committee.

Recently in California several public school instructors told their pupils that, were they really patriotic, they would refrain from attending photoplay theaters and devote the money thus saved by them and their families to the purchase of thrift and war savings stamps.

When they were asked for their authority for such statements the teachers said they had so construed the wishes of the National War Savings Committee as expressed by G. A. Davidson, state director of war savings for California.

While indignation meetings were being held in Los Angeles and other Coast cities by exhibitors, exchange men, and producers affected by these wild statements, Mr. Engel called the attention of the War Savings Committee to the motion picture industry's tremendous financial activities in aid of the government and to the great revenue which naturally would be lost to the government were the public misled into staying away from photoplay theaters.

Mr. Engel's letter bore valuable fruit; for it obtained from Perry W. Weidner, assistant state director of war savings for California, the official ruling that "such a movement (i. e., the teachers' officious meddling and misstatements) is unauthorized either by the National or State War Savings Committee."

Mr. Engel's letter to the state director, under date of June 14, is as follows:

I have the honor to report to you the formation, under the rules of the Treasury Department of the United States, of the Metro Studio War Savings Society of Hollywood. We received from you on June 10 the data as to how to organize this society and on June 12 we were duly and completely organized, with a 100 per cent. membership of all permanent employes on the Metro payroll. Thus the Metro Studio War Savings Society is, I think, the first society in the United States to qualify and be chartered, due in no small measure to the enthusiastic help received from Perry W. Weidner of your office.

While it is slightly away from this particular field, let me say, too, that the Metro studio won an honor flag for 100 per cent. efficiency and loyalty for subscriptions to and sales of the Third Liberty Loan bonds. We also have a 100 per cent. honor designation for Red Cross donations. And the employes of this organization were the first in the country to pledge themselves voluntarily to be paid not less than 15 per cent. of their weekly salaries in War Savings Stamps.

I believe that the spirit of loyalty, self-sacrifice and determination to do everything possible to help win the war, as exampled by the Metro record, dominates the entire motion picture industry in every collateral branch. What Metro studios in Hollywood and New York have done, as two units in the business, the entire motion picture world is only too ready to do.

Yet recently there appeared in several Los Angeles newspapers the statement that your office had encouraged the idea among school children, their teachers and their parents, that they should remain away from motion picture theaters and devote the money thus saved to the purchase of War Savings Stamps.

I trust the report is untrue, and as the chief basis of my hope will you permit me to call a few financial facts to your attention?

Nobody other than the Internal Revenue office in Washington, where returns from the entire United States finally are compiled, can state with exactness the total of taxes paid by the various branches of the motion picture industry. But my position as stockholder and financial officer of Metro Pictures Corporation and reports which I receive from other sources fortify my belief that the producers, distributors, and exhibitors of motion pictures in the United States will pay into the treasury of their country for the calendar year 1918 probably not less than $200,000,000 in taxes.

This is in the form solely of direct taxes—not Red Cross contributions or purchases of Liberty Bonds, War Savings Stamps, short term notes, certificates of indebtedness, etc., which would, were they all added together, swell the total of revenue directly and indirectly received from the motion picture industry well above $1,000,000,000—or $340,000,000 more than Congress appropriated for the entire airplane program for one year.

We of the motion picture business pay these direct taxes in several ways. There is a tax on every foot of negative and positive film we use; a tax on every reel of film leased to theaters; the internal revenue theater tax; then comes the corporation income tax and the excess profits tax; there is the tremendous income tax of all individuals engaged in the industry—executives, actors, directors, writers, etc.; the theater ticket tax, contributed by the people, truly, but made possible as a source of Government revenue solely because the motion picture industry is maintained despite the many handicaps under which it operates.

Surely an industry so whole-heartedly American, so enthusiastically minded to help win the war, so capable of preaching the President's gospel of democracy and anti-Prussianism—certainly such a business the pleasure of the people and for the people, should not be further hampered by asking children and their parents to abstain from supporting it.

JOSEPH W. ENGEL,
Treasurer Metro Pictures Corporation.

In reply to Mr. Engel's letter the following official statement of the National and California State War Savings Committees' attitude and intentions was written by Perry W. Weidner, assistant state director for California, and Mr. Engel was authorized to give this official statement to the entire motion picture industry. Mr. Weidner's letter is, in part, as follows:

We greatly appreciate the information contained in your favor of the 14th inst., and while we know that the tax burdens upon all sources of your industry ran well up into seven figures, yet we did not realize that it reaches nine figures.

From several sources we have been advised that some people are telling the people, especially children, to avoid motion picture theaters as a plan to save money with which to purchase War Savings Stamps. Such a movement is unauthorized either by the National or State War Savings Committee.

G. A. DAVIDSON, State Director.
By Perry W. Weidner, Assistant State Director.

In addition to writing this letter, so clearly defining the government's attitude, Mr. Weidner informed Mr. Engel that he was forwarding the two letters above quoted and all attendant data direct to Frank A. Vanderlip, with the request that Mr. Vanderlip himself add whatever he desires toward acquainting the people of the United States with the fact that the government is not only not opposed to attendance at motion picture theaters but instead wishes eagerly to encourage it.

### Triangle Players at Bear Valley.

Two new players have been engaged by Triangle for Director J. W. McLaughlin's latest feature picture, "Beyond the Shadows," in which William Desmond has the leading role. They are Hugh Sutherland, who will be seen as the heavy, and Bert Apling, who also has an important part.

The McLaughlin company is now at Bear Valley for exteriors and it is expected that the director will secure some wonderful scenic locations for "Beyond the Shadows," a story of the Canadian Northwest country, written by Ralph Westfall, who at one time was a member of the Canadian Northwest Mounted Police.

When the company left the Triangle's big Culver City studios for the mountains it was expected that not more than a week would be required on the exteriors, but a rainstorm was encountered, which may give the players two weeks in the mountains. With Director McLaughlin are William Desmond; his leading woman, Josie Sedgwick; Ed Brady, Ben Lewis, John P. Wilde, Hugh Sutherland, Bert Apling, John Lince, Graham Pettie and Alberta Lee.

### Hart Ends First Year of Artcraft Contract.

When William S. Hart returned from filming the final scenes of "Riddle Gawne" he completed the first year of his contract with the Artcraft Pictures Corporation, through which his productions are being released. The Artcraft contract calls for eight pictures a year, featuring the famous Western actor, and "Riddle Gawne" is the eighth. The contract, however, does not expire with the ending of the fiscal year, but continues for some time to come. The William S. Hart Productions, Inc., will continue to produce at the company's own studio in Hollywood, and the pictures will still be marketed through Artcraft.

Plans for the second year of the contract have been practically completed and several stories are ready for Mr. Hart to start making. His next picture will be somewhat of a change from the average Hart production, although it is a Western story, as it deals to a great extent with military affairs, and Mr. Hart, in part of it, will be clad in khaki

instead of in the usual Western attire, with which he is identified. The plot, however, will not be of the regular "war story" variety, and will be laid entirely in the Western United States. There will be no battle scenes in it, except the well-known Hart battles, in which revolvers and fists play the prominent parts.

Regarding the completion of the first year under his new arrangement, Mr. Hart says: "The accomplishments of the last twelve months have been a source of great gratification to me. I believe that they have formed the brightest year of my career to date. I also believe, judging not from my own viewpoint, but from the viewpoint of the public with which I am familiarized through various sources, that the future holds far more than the past. My pictures seem to increase consistently in popularity and art, and I am going to continue to work with the idea that success is still ahead, still to be achieved. No man is a success when he admits it himself, for then ambition ceases, and success without ambition is a gun without a bullet—you can aim at anything, but you can't hit it."

**Fire at Diando Studios.**

Valuable films belonging to pictures under production by the Diando Film Corporation were destroyed in a fire of unknown origin at the studios on Saturday, June 15. W. A. S. Douglas, president of the company, estimates the loss at approximately $10,000.

The fire started in the concrete film vault and was discovered by Studio Manager John English. He received burns about the face and arms in saving some of the films. The prompt action of the studio fire force in going into the vault among the blazing film saved many thousand dollars in positive prints and camera equipment.

Upon checking up the films that were saved it was found that many scenes from the "Wolf-faced Man" serial and the current Baby Marie Osborne feature had been destroyed. One of the most valuable scenes lost was a stunt performed by George Larkin for the serial, which required two hundred extras for atmosphere.

An investigation conducted by Mr. Douglas and Mr. Osborne, chief executives of the company, has failed to discover the cause.

**Los Angeles Film Brevities.**

Olga Grey, who was with the Triangle playing forces for a short time during which she supported J. Barney Sherry in a most unusual labor picture, "Fanatics," is again at the Triangle Culver City studios, having been especially engaged for an important part in Director Christy Cabanne's new picture, the temporary title of which is "The Mayor of Filbert." Sam Landers, who has cranked the camera for Mr. Cabanne on many of his past pictures, will be responsible for the photography in this feature.

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William Dowlan has been engaged by Triangle and is now handling the megaphone of his first feature picture at the Culver City studios, "Alias Mary Brown," a crook story, in which Casson Furgesson has the leading role. Dowlan has been directing Mary Miles Minter until recently. Before joining the American forces he was a director at Universal. In this picture, by E. Magnus Ingleton, Furgesson essays a dual role, that of a college youth who turns crook and works in the disguise of a pretty young stenographer.

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Buff Jones, champion rope thrower and broncho rider, is no longer a member of Director Cliff Smith's western company, which makes Triangle thrillers with Roy Stewart as the hero. Jones is now wearing Uncle Sam's "o. d." He has enlisted in the army and is employing his talents breaking wild horses for Uncle Sam's officers at the remount station near Jacksonville, Fla.

* * *

Director Jack Conway, Earle Williams and a company of Vitagraph players have returned to Los Angeles after spending eight days on location near Santa Barbara. With the exception of Earle Williams, who returned a day before the others, the entire company suffered from eye trouble due to working on location with artificial lights.

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On Harry Carey, Universal's cowboy star, was conferred a signal honor recently by the Los Angeles Advertising Club, when he was chosen to act as grand marshal of the parade of club members from the Southern Pacific station to the organization's headquarters, staged in honor of the visit of Celestine J. Sullivan, special envoy from President Wilson to the Associated Advertising Clubs of the World. Sullivan brought to the Angeleno scribes a message from the nation's Chief Executive urging every member to attend the convention of the associated clubs at San Francisco, July 7 to 11, inclusive. Carey with his band of Universal cowboys welcomed the official emissary with a fusillade of gun shots and a series of war whoops.

* * *

Mary MacLaren's second Universal special production has just been completed under the direction of Ida May Park. The photodrama is an adaptation of the story, "Bread," by Evelyn Campbell, who first achieved fame in the films by her authorship of "A Soul for Sale," in which Dorothy Phillips recently starred. "Bread" is the story of a young girl whose whole scheme of existence is changed by the entrance of a loaf of bread into her life. Included in the cast are Kenneth Harlan, Edward Cecil and Virginia Chester.

* * *

William Russell has commenced work on his fourth feature at the head of his own company, "All the World to Nothing." Henry King, who has produced all of the features with this star in since he formed the William Russell Productions, is again handling the directing end of the picture. Winifred Westover, who made her debut as leading woman for Russell in his last feature, has been held over to play opposite him in his present story.

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With Carmel Myers as the star, a Bluebird photoplay version of Margaret Widdemar's well-known novel, "Why Not?" has just been completed at the Bluebird's west coast studios. Thomas Holding and Philo McCullough have the principal masculine roles in the production. It was directed by Elsie Jane Wilson. The story concerns a girl, with a small legacy, who uses the money she inherits to make the dreams of those about her come true. The play abounds in picturesque California scenery, as Mount Wilson, Bear Valley, Seven Oaks, and other well-known spots of Southern California were used as locations.

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Director Stuart Paton has taken the Diando serial company to Newhall for several days. A mountain slide will be photographed, in which George Larkin and Betty Compson will be rescued. Fifty cowboys are with the company and all of them are camping.

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After an illness of several weeks Harry Pollard, best known for his direction of Margarita Fisher productions for the American, is back at the Bluebird west coast studios. Pollard started to direct "Which Woman?" starring Priscilla Dean and Ella Hall, but was taken ill early in the production, and the directorial megaphone was turned over to Tod Browning.

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Edith Roberts, who first claimed film fame as the leading woman of the Lyons-Moran comedies, has become a full-fledged Bluebird star and henceforth will be seen in comedy dramas. She has just completed her first Bluebird production, a screen version of Ethel M. Kelly's well-known novel, "Turn About Eleanor." It was made under the direction of Tod Browning. Thornton Church, Hal Cooley, Lottie Kruse and Winifred Greenwood are prominent in her supporting cast. The script was written by Bernard McConville.

* * *

Lois Weber's next production, starring Mildred Harris, will be another story from the pen of Marian Orth, author of "The Price of a Good Time." Production on this new play has already started at the Weber studios in Hollywood, with a notable cast surrounding the clever star of "The Doctor and the Woman," "The Price of a Good Time" and "For Husbands Only." Lew Cody, who was seen in the leading masculine role in the latter named photodrama, will also play opposite Mildred Harris in this newest Lois Weber creation. "Orange Blossoms" is the tentative title given the story by the author, and it will be made at the Weber studios under that name.

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**ROUSSEAU GOES TO SPARTANBURG.**

Arthur E. Rousseau, for three years secretary of Pathe Exchange, Inc., has resigned. Mr. Rousseau will go to Camp Wadsworth at Spartanburg for military training. He is conversant with the English, French, Flemish and German languages. Mr. Rousseau was born in Roulers, Belgium. He came to the United States in December, 1913, and a few months later entered the service of Pathe. In August, 1914, he became secretary of the corporation, which office he has held ever since.

Mr. Rousseau has been succeeded by Lewis Innerarity, a lawyer and banking authority of Baltimore.

# Coming Year to Make Industrial Record

## *World Works Points Out to Exhibitors Great Opportunities to Capitalize Remarkable Financial Conditions*

THE coming season will mark the biggest year in the history of the motion picture industry, in the opinion of World Pictures. This is not the hope born of desire but is the deduction based on certain incontrovertible facts. In the last issue of World Works, a house organ published by the World Film Corporation and distributed among its employes, attention is called to the fact that opportunity is crying in a stentorian voice; that she is close at hand and exhibitors should not neglect the chance of reaping the reward that accrues to the alert and industrious.

An enumeration of these facts follows:

**Farm Products.**

A billion-bushel wheat crop. The states particularly interested are those north of the Mason and Dixon line.

The largest oat, barley and rye crop in the history of the United States. This will be of vital benefit to the northern states.

The biggest yield of flax. Minnesota, North and South Dakota and Kentucky will cash in.

A bumper crop of tobacco. Kentucky, Virginia, North Carolina, Tennessee, Missouri and Connecticut are the principal producers.

All of these products will be sold at prices that insure a tremendous income to the farmer and makes him a creature of wealth.

Cotton and Corn—The United States crop forecast on these two essentials indicates an enormous yield. All southern states will profit on cotton. Kansas, Nebraska, Iowa, Missouri, Illinois, Indiana, the principal states of the corn belt, will reap great wealth from the cereal.

Fruits—The reports for the apple crop show that New York State alone, as an example, will produce over 1,200,000 barrels, the largest crop recorded. Other states interested are Washington, Oregon, Missouri and Michigan. On small fruits the South, Wisconsin, Michigan, Ohio, New Jersey, Delaware and New York are particularly fortunate, and first-class conditions existing insure large supplies.

Beet Sugar—Colorado, Utah and Wisconsin report large acreage in first-class growing conditions.

**Labor Conditions.**

Inasmuch as the demand exceeds the supply, this will result in absolute elimination of unemployment. The highest wage scale in the history of the world will be paid to industrial and farm workers. The amicable relations existing between employer and employe insures a settled condition resulting in permanency of employment.

**Railroad Prosperity.**

The increase of freight rates that have just gone into effect means $700,000,000 additional income. The greater portion of this will be spent for rolling stock and other betterments, the manufacture of which gives employment to millions, at higher wages, and the entire United States will be favorably affected.

**Cotton Mills and Products.**

Depleted stocks, both here and abroad, must be restored. Mills in New England and southern states will be kept busy.

**Shipbuilding.**

The tremendous tonnage contracted for by the Shipping Board will make for banner business in not alone such communities as are affected by the steel industry allied to ship and engine building but those states that are the center of the lumber industry will be favorably affected through the construction of wooden ships. This applies to Washington, Oregon, Maine, North and South Carolina, Georgia, Arkansas and Louisiana, all of which are timber states.

In view of the fact that over three million tons of new shipping is promised this year the new ship yards located in the states of Maine, Massachusetts, Connecticut, New Jersey, Delaware, Maryland, North and South Carolina, Georgia, Florida, Louisiana, Texas, California, Oregon and Washington, together with the states bordering on the Great Lakes, will secure unprecedented prosperity because of the shipbuilding activity. The influx of labor to these shipbuilding points and the distribution of wages running into billions will be of tremendous moment to the thousand and one industries that are recipients of this bounty.

Such states as are producers of raw products as iron, coal, copper, lead and zinc will have their laps filled overflowing with wealth.

The sheep raising states will also participate in this wonderful prosperity. Wool commands the highest price known in the history of the world.

Munitions Manufacture—In order to relieve freight and terminal congestion the government has ordered all munition work scattered. This will send to the Central States tremendous contracts that heretofore have been given to manufacturers located near the coast. This is of particular interest to Indiana, Michigan, Illinois and Missouri.

And all in all with bank vaults crowded with gold and rates of interest low, the desire for entertainment by men, women and children must necessarily become intense and the moving picture theater is bound to look forward to a standing-room-only condition.

World Pictures sees the handwriting on the wall, and it is active in its preparation to meet the demand for interesting features. It is going to be ready. It behooves all sales forces to be at their posts. The starting bell is about to be rung.

## *Lasky Talks of West Coast Activities*

**Says Big Organization Plans for Biggest Summer's Work Since Formation of Company.**

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation in charge of productions, has just returned to New York from California, where he has been supervising the work of laying out the plans for the big summer activities at the West Coast studios. "Our studios in the West, as well as those in the East," said Mr. Lasky, "will witness the greatest production activities during the coming summer months since the inception of our organization. Our decks have been cleared and already some of the new stars have started work on their first Paramount and Artcraft Pictures.

"Fred Stone is on deck in real earnest and has been climbing roofs, steeples, sliding down ropes and otherwise emulating a circus acrobat in his initial Paramount picture, 'Under the Top,' under the direction of Donald Crisp. Mr. Stone works with a will, likes it and has made a splendid impression by his democratic manner and pleasant personality.

"Lila Lee, our new 'find,' has just arrived and will start work immediately.

"Ethel Clayton will also start on her first picture as soon as Robert Vignola returns to the studio. Mr. Vignola was on his way East, in fact he had already reached Albany when he received his 'sailing orders' to return.

"George Melford has almost finished the Wallace Reid picture, 'The Source,' Cecil B. De Mille has practically finished cutting 'We Can't Have Everything.' It was shown recently in the projection room, and although not presented in finished form, was unanimously voted a positive success by those who saw it. It is full of laughs and big scenes and presents a novel story.

"The property, construction and scenic departments have been very busy of late with the various sets for the new stars, Fred Stone's story, in particular, being a circus story, calls for many novel effects that are uncommon to the film studio, such as tents, cages for wild beasts, the animal themselves, vast throngs of extras, performers for the circus and so on. Mr. Stone is a remarkably cool performer. Various other stars and companies are already in the midst of great activities for the summer and on the whole our studios will easily establish production records on the West coast for the coming months."

**MANAGER NAT BARACH JOINS THE COLORS.**

Another star has been added to the service flag of World Pictures. Nat Barach, manager of the Indianapolis exchange of World Pictures, left June 20 for Spartanburg to enter the ranks of Uncle Sam's boys to take up the fight to make the world safe for democracy.

# *Baxter of Denver's Isis Early on the Job*

**Stays on It, Too, Right Up to the Closing Hour, With Open Ears for Comments of Patrons.**

By a Goldwyn Executive.

A man, woman or child cannot walk out through the lobby of the Isis theater, Denver, saying "I like this show" or "I don't like this show" without coming into instant contact with E. E. Baxter, the owner of the Isis.

For, from early morning until the hours "good dark" around midnight, Baxter is on the job, running his own business in person instead of by proxy. He has seen too many theater owners of picture houses go to the wall through incompetent management to risk having anything happen from stocks, cause to his own profitable and splendidly managed Isis.

If the departing patron has said "I don't like this show," Baxter goes after him with even greater celerity than if the expression was favorable, saying: "Would you mind telling me about the things you didn't like? I own this theater and am trying to present to it the things you—and ten thousand other 'yous' in Denver—like. If I cannot have here at the Isis at least three—and maybe four out of five weeks the things you like most, then I am going to lose your patronage after a while, and that is just what I do not want to do."

One is correct in the surmise that thus approached the patron invariably reveals the source of his dissatisfaction. It is correct, too, to assert that the patronage of Baxter's Isis theater comes very near picking its own programs for that house.

**Five Cent Admissions Now Only a Memory.**

"I. E. Baxter has a twinkle in his eye in surveying the era of advanced prices in the present day Denver as compared with the five-cent scale of prices that existed when he became an exhibitor in Colorado's chief city. "So firmly was the five-cent scale established—not only for that period, but seemingly for the future as well—that when the houses went to ten cents some of the newspapers of Denver made vigorous outcry against trust influences in movies, against robbing the people of a democratic amusement at a democratic price of admission, and invited the grand jury to take action against the early kings of the local cinema.

Baxter is one of the pioneers among Western exhibitors; a man who sat in at the beginning, kept ahead of competition for many years and stands at the forefront in picture presentation in the modern era, in which showmanship has developed to the point where it is rated as being 50 per cent. responsible for the success or failure of a production.

"The things a veteran exhibitor must guard against most of all," says this alert exhibitor, "are getting out of touch with his patrons and getting obsolete in his ideas. Neither of these things will ever happen at the Isis, for I drive myself too hard. I know the newspaper business from long association and friendship with newspaper men of all types and I have always admired and absorbed the newspaper point of view. I have sat so often in newspaper offices and seen the news arrive over the desks of the news and cable editors that it has always been a passion with me to watch imagination applied to a small typewritten news dispatch. Every piece of news that lands in type with headlines of varying sizes reflects the angle, the knowledge or the mental reactions of the editor into whose hands the dispatches fell. The success of a newspaper is determined by the originality and power with which the editors or owners mould their news.

**A Showman Must Create An Atmosphere.**

"Exactly the same thing can be said of a motion picture showman. He must create an atmosphere. He must know angle. He must have vision and imagination. If he possesses these things and has a picture that is at least sixty per cent. in quality he can increase the percentage of power of the picture as high as ninety or even ninety-five per cent.

"But my greatest interest lies in knowing my patronage, not merely by sight as they pass in or out of the Isis, but by name and in such a manner that the patron and myself talk with each other. For years my programs at the Isis have been hand-picked by my audiences in conjunction with myself. Nothing is left to chance or accident. The same error of judgment in selection rarely ever happens a second time in the Isis, because there are too many of my patrons ready to say, 'Mr. Baxter, I don't like that feature and here are my reasons.' There are even more of the Isis patrons who say, 'Mr. Baxter, this is the kind of picture we want at the Isis.' There is a distinct Denver taste in pictures and we have catered to it."

**Baxter a Liberal Advertiser.**

Mr. Baxter is the Goldwyn first run in Denver and has had fine success with the Goldwyn stars and productions, thus duplicating the records made by Goldwyn exhibitors throughout his territory. He is a liberal advertiser in the daily newspapers of his city and receives excellent editorial co-operation from the publishers of Denver.

At the present time the Rocky Mountain News and Times seem to be giving the exhibitors of their city the most liberal and intelligent co-operation through the medium of well-developed motion picture departments. But the powerful Denver Post brings tremendous results for its amusement advertisers and rates as perhaps the best friend of amusements between Chicago and San Francisco. Messrs. Tammen and Bonfils are showmen themselves, the owners of a circus for many years, operators of varied amusement enterprises and the employers of the late F. W. White, one of the great dramatic writers of the country, who on each Sunday for years published the most distinctive theatrical article in the entire field of American journalism.

## "PERSHING'S CRUSADERS" WIDELY USED TERM.

That the term, "Pershing's Crusaders," which is the name given the first United States official feature film, is rapidly becoming a phrase of national significance is evidenced by scores of press clippings being received daily at the publicity offices of the Committee on Public Information's division of films.

Not only do newspaper reports reveal the fact that "Pershing's Crusaders" has become a national byword, but also it has been found that the phrase has been and is being used repeatedly in scores of advertisements directed to friends and relatives of soldiers and to the fighting men themselves.

An official of the First National Exhibitors' Circuit, through whose exchanges "Pershing's Crusaders" is being distributed, ascribes the highly interesting development to the tremendous popularity of the film "Pershing's Crusaders" and to the nation-wide publicity that the picture has received.

## TWO MORE MONTREAL EXHIBITORS FINED.

Two more exhibitors of Montreal, Quebec, have been found guilty of permitting unaccompanied children to see moving pictures, as a result of the continuation of the campaign by the local police authorities to enforce the law which prohibits the admission of unaccompanied children into a theater. The two exhibitors, Harry Poulos and George Gladianos, were found guilty by Recorder Semple and were sentenced to pay a fine of $50 and costs each. A few days before ten local exhibitors received similar treatment for the same offence, and before that another group of local theater men were similarly accused and found guilty. There are not many more exhibitors in Montreal. The campaign has created a furore in local picture circles and has tended to discourage Montreal exhibitors in their efforts to continue in business despite war taxes and other heavy assessments.

## INFORMATION COMMITTEE MAKES STATEMENT.

An impression prevails that the Government is not supplying any war film to be used in the news weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review.

Charles S. Hart, director, states that the division of films is supplying material to the news weeklies regularly. The Allies' Official War Review is an entirely separate release, issued weekly by the division and distributed through Pathe.

## SERGEANT GILL WOUNDED AT CHATEAU THIERRY.

Sergeant M. Gill, of the United States Marines, who played the part of the Bible reading sharpshooter in the trench scene of George Kleine's patriotic picture, "The Unbeliever," was among the severely wounded in one of General Pershing's casualty lists. It is assumed Sergeant Gill fell in one of the attacks at Chateau Thierry. From the mimic to the real warfare was but a short step in this soldier's life.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## *Reversing Old-Time School Proverbs*

**Present-day Educators Not as Enthusiastic as Their Forefathers in the Use of Proverbs.**

By Rev. W. H. Jackson.

IN THE good old school days when writing was taught by means of "copy-books" and a two-fold lesson imparted by always using a proverb as the writing example, wisdom was instilled into the young mind while learning to write. It is not surprising that one who learned to write by copying "Procrastination is the thief of time" say a hundred times, finds it hard to forget the wisdom forced upon memory's eternal tablet. Equally difficult is to forget that other helpful piece of wisdom, "Strike the iron while it is hot," for this was another of those precious truths written upon the mind and the paper at the same time. After many years, how often have we been thankful for that foresight in the educators of those days, who used such a happy method of forcing home a truth while teaching a practical need; how many a time have these well-learned lessons come to the aid of the scholar in after years and proved helpful to a degree never anticipated by even the most sanguine teacher of those wise times. This same method of teaching is unfortunately now no longer common, indeed if it were the scholars would be horrified to find that their teachers were often practicing the very contrary to the teaching of the precept.

In a recent issue of this paper it was necessary to point out that the evil of procrastination was not only allowed to exist to the loss of the time stolen, but it was further deliberately applied to the theft of the educational advantages now so needed by the youth of the land. Although the article in question was written as a result of positive experience gained among teaching authorities, it was never for a moment supposed that a school journal would, through its editor, stand for such a reactionary policy, yet, strange to say, the writer has a letter before him in which the Editor of a School Journal informs us that he is an advocate of waiting until "after the war" policy before giving the scholars the immediate benefits of the unlimited powers of the moving pictures, although he believes that the time is not far distant when "every school will be equipped for teaching by aid of the moving pictures"; surely such contradictory views can only be held by one who has never learned the thievishness of Procrastination or the benefit of "striking the iron while it is hot."

### The Essentiality of Moving Pictures.

The war has not been all misfortune; along with many other benefits following in its train, we can only be concerned here with the fact that we have learned that the moving picture has become an acknowledged essential. In the last issue of the Moving Picture World, Secretary McAdoo, George Creel, H. A. Garfield and Herbert Hoover have given their testimony to the essential nature of the moving pictures; there are at the present time no four men in the world whose opinion and word is of more importance or value, and why? All of these men believing that it is both wise and timely to "strike the iron while it is hot," put their belief into practice with astonishing results.

These men, each in his own way a national leader, found that the moving picture was the greatest teacher in the world. One found that for nation-wide publicity the picture gave him the best results, another seeking to advise the nation on matters of food conservation turned to the moving picture for both precept and example. Another and perhaps greatest of all, when seeking to raise such a vast amount of money wherewith to finance many nations, found the moving picture his first and greatest helper.

Tens of millions of people were taught the fundamentals of all that those things which these national leaders wished them to know, but school teachers, whose profession it is to teach and to use the best teaching agencies think differently, and are going to wait "until after the war," they don't believe in the truth taught by "striking the iron while it is hot," they prefer procrastination. What an absurd position! Suppose Secretary McAdoo had said, "Wait until after the war," where would he have gotten his millions of dollars? Where would the Red Cross drive have been but for the Moving Pictures? Suppose they had waited "until after the war"; it makes one indignant to be called upon to deal with such narrow views, and this indignation is the deeper when we have to think that people with educational interests entrusted to them are the leaders in procrastination, and will allow the iron to chill before they will strike even a very tardy blow to mould it into shape; there is evidently something beneath the surface which is hidden for very shame, in the hope that the time between now and "after the war" will give it occasion to pass away or else to appear in a less discreditable form. The great glory of the moving picture lies in the fact that when given the opportunity it has always justified itself, recent events have carried it still higher —it is now a government acknowledged essential. From this we are bound to fear that school teachers dread the fact that when given full scope in the school it may there become an essential also; why their dread we do not fully know, although we have some idea of it.

### The Passing of Narrowness.

Another great lesson taught by the conflict and strife now raging is that many of those narrow ideas of but a few years ago are passing away. In politics, religion, in all ways of strong partisanship there has been such a coming together that many of the old dividing lines are in many places scarcely discernible; men have grown tolerant and broad, and in their growing have grown great; breadth is greatness, narrowness is always small, narrowness is never helpful; churches with narrow ministers never grow and are not beneficial, a rut is always a narrow gauge road, the greatest misfortune is that this growth in principle has not yet reached our public school system, not because of the hindrance of the public but because of the non-extensive vision of the leaders in school thought. If further proof were desired it can readily be found in those schools where more wide awake leaders have put the pictures to the test and have found them essential to the well-being of the young people; the enthusiasm of these men is unbounded and they are among the first to lament the lack of progress among their own class.

### Contrasts Between the First and the Last.

The President of the United States at the outbreak of the war sent for a well-known leader in moving picture work and asked him to line up the powers of the moving picture to help in the war. The President of the Red Cross sent for a leading moving picture man and asked him to organize a Red Cross Moving Picture Bureau. The Secretary of the Treasury of the United States sought the help of the moving pictures to educate the people along those necessary lines which would lead them to such an understanding of the occasion that a great financial drive might be successful. At the present time the government is maintaining a moving picture bureau for the purpose of bringing from the war areas true and authentic pictures to be published under governmental direction for the perfect instruction of the people of the United States. These leaders of the nation are first to know, and to use their knowledge of the unlimited powers of the pictures, this their first knowledge has been vindicated not only by results but by their written testimony. Leaders of scholastic thought, however, think differently; they are last thinkers; for them "after the war" is time enough; the scholars might know too much and too soon; they must be guarded and protected lest they make too much progress; to learn too quickly may not be good for their nerves; they must go slowly, for school authorities are always slow and they must live up to their traditions. In all the camps and cantonments the moving picture is the first thing installed for teaching purposes, governmental instruction by moving pictures is commanded, everything is taught by means of the pictures;

how thankful we ought to be that our cantonments are not in the hands of those who are going to wait "until after the war" before using the pictures for teaching purposes. It is with thoughts of this kind that we are compelled to come to the conclusion that some other name rather than procrastination is needed to better describe this crime against the youth of our schools, it is a compliment to call it ignorance because it more nearly approaches willful and criminal neglect. To those of us who are daily able to see the governmental and other pictures in this New York center of advance picture teaching, there always comes a feeling of sadness that there are thousands upon thousands who cannot enjoy the privileges which are ours; this feeling naturally inspires the efforts to do all in our power to have other multitudes share with us this great blessing. Who then can describe our feelings if when we approach those through whom this result can be best obtained they answer "not yet," "we are too busy with less important things which we prefer to do."

## *Latest From Robert C. Bruce*

**Regions Covered by Noted Photographer Include Wyoming, Montana, Idaho and California with One Great Shot in Redwood Country.**

ROBERT C. BRUCE, whose beautiful scenics of the Great West are eagerly awaited by Rialto and Rivoli patrons in New York and by the patrons of many other first-run houses throughout the country, has just emerged from the California wilds, where he has been filming Yosemite Park, as well as the forests of giant redwoods and the Mount Shasta range in the northern part of the Golden State.

Mr. Bruce writes to the Educational Films Corporation that so far this season he has obtained about 12,000 feet of exceptionally good film and he feels exceedingly pleased with his progress. From now on—he is working in Oregon and Washington—he must "jump very fast," as the forest fires are starting earlier than usual and these cause an atmospheric haze that interferes with the best photography. Among the Bruce subjects which will be released late this summer are "The Tenderfoot," "The Logging Drive" and "The Tides of Yesterday." The last named is a poetic idyll on the order of "A World o' Dreams" or "The Trail to The Sky." It is founded on Longfellow's poem, "The Tide Rises, The Tide Falls" and is a picture symphony of the sea in daylight, twilight, darkness and sunrise.

"For three years," Mr. Bruce writes, "I have been trying to get a good logging picture—not the fake stuff but the actual smashing of a log jam and the drive of the giant logs down the roaring current. I believe I have at last achieved this in my new picture, 'The Logging Drive,' which will also give a vivid presentation of logging and lumbering among the redwoods."

Besides expeditions to the Teton Mountains, Wyoming; the Bitter Root Mountains, Montana; the Priest River and Shoshone Falls country in Idaho; the Shasta range and Lake Tahoe in California, Mr. Bruce and his party have completed an extensive scenic study of the Yellowstone National Park. The human and animal crew included a cowboy guide, two helpers, a raw recruit from the film colony of San Francisco, a great dane, the wire-haired terrier Buddy, and the usual burros and pack animals. The film friend from San Francisco obligingly posed for Mr. Bruce in the role of "The Tenderfoot," the title around which Bruce has grouped one of the reels. The theme is said to enable him to combine his well known humor and gay insouciance of spirit with the grandeur of the magnificent Yosemite subject.

Recently the supply of Bruces available for distribution by the Educational has been running rather low, so it will be good news to the myriad admirers of the Nature director's art that he is practically ready with another series.

Scene from "The Tenderfoot" (Educational).

Robert C. Bruce, Dane and Buddy.

Scene from Educational's Latest Yosemite Picture.

## *Interesting Educationals*

**One Industrial Subject, One Military, One Zoological, One Scientific, and Two Travel Subjects.**

Reviewed by Margaret I. MacDonald.

**"Making an American Cheese" (Universal).**

In the 78th issue of the Screen Magazine will be found an interesting and well-illustrated story on the making of American cheese. The milk heated in vats to 86 degrees Fahrenheit is treated to the proper quantities of vegetable coloring matter and rennet extract, after which as the milk coagulates frequent tests are made for the thickness of the curd. With wire grids the curd is cut fine to drain out the whey. As the curd grows thicker it is milled into small strips for salting, after which it is packed into forms in which it is pressed for eighteen hours. Good cheese should be about one third butter fat we are told, and each batch is tested to prove this quality. The full process of manufacture takes 24 hours, but it is months before the cheese is cured ready for eating.

**"Britain's Bulwarks No. 9" (Pathe).**

This instructive subject pictures intimately a visit of King George and Queen Mary to the French front. They visit the hospital at Etaples, meet the Prince of Wales, Sir Douglas Haig and King Albert of Belgium. They also inspect aeroplanes, tanks, flame throwers and study other things included under the general heading "the black arts of war."

**"From Nature's Curiosity Shop" (Universal).**

An interesting collection of curious little animals mostly of the lizard family are shown in the 77th issue of the Screen Magazine. Among them is the Peruvian Tegu, very strong for his size, and also very fat and fond of chickens. The Gila monster, whose bite is very poisonous, is shown The Mexican Horned Toad we are told is also really a lizard, and has an ingrowing disposition. The Zonure, a spiky resident of the African deserts and first cousin to the American lizard is introduced in a slightly peeved condition. The last of this interesting group is the shingle-backed Australian lizard.

**"Schematography" (Paramount-Bray).**

An interesting example of the advancement of American universities in the preparation of the millions of young men and women who each year enter their doors for the purpose of acquiring an education, is shown in the 126th issue of the Pictograph. This picture, made through the courtesy of Teachers College of Columbia University, shows how the physical welfare of the students is kept constantly in sight by a system of charts. On entering the college each student has a schematograph or outline photograph made which shows the exact contour of body and limbs. By comparing this with the outline of a normally developed person the differences are immediately apparent. These are corrected by exercises.

**"British East Indies" (Post Film-Pathe).**

A travel number picturing life in Trinidad in an instructive way. The native barbers perform some surprising feats and might give lessons to barbers in other parts of the

world. Views are shown of native beauties, wearing their beads and other ornaments, the children are seen at work and play, and numerous activities of the natives as a whole, such as washing, cooking, building houses and the like, are included.

**"Basse Terre, Island of Guadaloupe" (Pathe).**

A Pathe film recently shown at the Rivoli theater, New York City, was more than usually attractive as a travel number, and was entitled "Basse Terre, Island of Guadaloupe." This island is a member of the West Indies group and bathes its shores in the waters of the Caribbean Sea. Terre Basse is a quaint old town in which are to be found most picturesque spots, century old buildings and bridges, and native types plying their daily round of business. An old sugar cane mill run by water power into which the sugar cane is being industriously fed by natives is one of the interesting features of the picture.

## *"The First Flyer"*

**L. M. Glackens of Bray Studios Makes Unique Animated Study Showing Development of Principle of Flight.**

THE latest of the L. M. Glackens animated drawings for the Bray Studios, Inc., appears in the 126th release of Pictograph, and is a unique study in animation showing the development of bird life from the reptilian state to feathered songsters of the present day. His illustration, which is intensely interesting, also traces the basic principle of the flying machine to a close study of the bird structure.

It is a well known fact that during the early period of the earth's history there were no birds. The earth was almost entirely submerged beneath a shallow sea of water in which reptiles of all kinds and sizes lived. As the waters subsided, these reptiles, by necessity assumed new habits and new forms and it was from certain of these that bird-life originated.

The first flyng reptiles were strange, scaly creatures that glided rather than flew. Gradually however, their wings became of greater importance until they reached a stage of development where they depended more on their power of flight than on their speed on the ground. Nature then gradually changed their structure to aid them in their new surroundings, by replacing their scales with feathers; their heavy solid bones with hollow bones and their long tails with broad feathery apendages.

Man's mastery of the air was made possible by close study of birds and Mr. Glackens shows how similar are the flying machines designed after birds. Starting with the ill-fortuned Langley airplane, the development of the heavier-than-air flying machine is traced to the wonder machines that are now used over the battle fields of France.

## *"A Baseball Review"*

**Marty McHale's Thrilling Series Presents Baseball Stars Extolling Virtues and Introducing Humorous Situations.**

THE first installment of a series of pictures taken by Marty McHale, in which all the stars of the Big League will appear, was exhibited at the Rivoli during the week of June 16. The subtitles for these series were written by Arthur ("Bugs") Baer of The New York Evening World, and contain considerable humor. The baseball fan, and this means no doubt at least two-thirds of the nation, will, to use a slang phrase, "eat up" these delightfully familiar studies of their favorite experts of the ball and bat. The picture also takes a dip at patriotism; nor does it forget to remind us of the numbers of the Big League members who are now directing their famous curves against the Hun. Marty McHale in the making of this series has established a screen record of American athletes which may later prove invaluable.

## *Bray Contracts for New Series*

**W. L. Finley of the Oregon State Fish and Game Commission to Contribute to Pictograph—First Number Introduces Wild Babies.**

THE Bray Studios, Inc., have contracted with W. L. Finley of the Oregon State Fish and Game Commission for his year's output of animal studies. Mr. Finley is now engaged in making a fresh series of pictures the first of which appears in the 126th issue of the Paramount-Bray Pictograph.

This particular number demonstrates how wild babies take care of themselves while their parents are absent hunting dinner for them. The picture includes grizzly and mountain lion cubs, fawns but a few hours old, and a whole family of tiny deer-mice.

Mr. Finley has spent a life-time among the creatures of the wild and has come to know their ways and habits as few men have. His work has taken him into every nook and corner of the great state of Oregon where wild life abounds, and he has been unusually successful in filming the life history of the children of the forest and mountain.

## *"Mount Lassen in Action"*

**An American Volcano in Eruption Constitutes Feature of Recent Release of Educational Films Corporation of America.**

ON JUNE 16 one of America's most remarkable sights was presented in photographed form to the public. This picture owned by the Educational Films Corporation of America was exhibited at the Rialto theater, New York City, during that week, and it is a revelation to those unacquainted with the activities of the Sierra Nevada's most formidable member. Northern California is the fighting ground of Mount Lassen. The release of "Mount Lassen in Action" through the regular exchanges of the Educational Films Corporation of America will take place the second week of July.

"Mount Lassen In Action" is indeed a remarkable picture. It shows the eruptive activities of the home-made California volcano that discharged its death-dealing stream of molten lava upon a large area of the Northern part of the Golden State in 1915, causing both loss of life and vast injury to crops.

One of the most impressive things in the film is the solidified wall of lava two score feet high that stopped abruptly in front of a peach orchard. Later on, the tops are shown of fruit trees almost engulfed in the white hot flood which is now solid stone; and under the great lava bed itself are remains of human habitations and habitants, submerged crops, drowned orchards and petrified animals.

J. J. Hammer, a free lance photographer of Red Bluff, Cal., took the picture. There were weeks of watchful waiting on the part of the patient cameraman to catch old Lassen in action, many times his efforts being thwarted by the drifting clouds across the Vulcan face of the quaking monster. Finally, on a clear day, he "got" Mount Lassen, billowy vapors, black furnace emanations, eruptive energy and all.

In and around the mountain are such charming motion picture locations as Tartarus Lake, Devil's Kitchen, the Steaming Paintpot, the Cinder Cone, the Boiling Springs and other apparent vents and orifices of Hades. The old fellow inside spits, sneezes, snorts, hisses, growls and thunders. Every once in a while, too, he entirely forgets that he is in polite, civilized U. S. A. and disgorges the liquid wrath of the crater like Aetna or Kilauea.

### A PICTURE WHICH MAY BE SHOWN ANYWHERE.

One of the commonest inquiries coming to the educational department of the Moving Picture World concerning any picture is "Can this picture be shown anywhere?" By "anywhere" the writer usually means a school or a church; the common and natural idea being that if a picture can be shown in an educational or religious institution it is all satisfactory.

There has recently appeared a good picture which puts this "anywhere" theory to a peculiar test. "Hit the Trail Holliday" can be shown anywhere. We doubt, however, if it will be so freely shown; the "anywhere" in this instance will not mean the school or the church but rather that places of a somewhat opposite character will have to hesitate about showing this film. It is doubtful if this picture will be allowed anywhere where liquor interests are in control; it will certainly not be shown at a brewer's convention, neither will it be shown where there is any dependence upon the young men of the land to furnish the next generation of drinkers—no, this picture will not be shown in the "anywhere." To our usual educational inquirers we will say that this picture may be shown in any church where "Billy" Sunday would be allowed to speak; it ought to be shown everywhere where it will be helpful to young men; yes, and even young women will be benefited when they see how a young woman was helpful in becoming the mainstay of her father in a crisis. "Hit the Trail Holliday" is one of the best pictures to "point a moral or adorn a tale." It is full of humor with pointed wisdom, its logic is irresistible, its convicting powers are sure, victory for higher and right

living will prevail wherever shown, it is the best picture of its kind and the Educator advises all its readers to use it. A review of this timely picture appears on page 1756, June 22, 1918. W. H. J.

**Items of Interest.**

Rev. Paul Smith's seven-part anti-vice production "The Finger of Justice" for which the State rights are being sold by the Arrow Film Corporation is worthy of serious consideration by educators. This picture which was reviewed in our issue of July 6, is one which should be given wide exhibition. It is entertaining as well as serving excellent propaganda in the nation-wide anti-vice campaign for which the picture was originally intended. The incidents in connection with the San Francisco anti-vice campaign which the Rev. Paul Smith was instrumental in starting are said to be authentic. The Web, an evil resort around which the events of the picture are centered, is intended to symbolize the famous Barbary Coast. A series of propaganda pictures are now being planned by Mr. Smith and his associates.

* * *

An enlightening series of views taken at a modern poultry plant are included in the Universal Screen Magazine No. 81. One of the things in which the amateur poultryman will be most interested is the trap-nesting of the hen, the marking of eggs from the trap-nested thoroughbreds, and the method of keeping each hen's eggs separate in the incubator. This issue also contains interesting closeups of chameleons, showing one changing his skin; and of the manufacture of concrete.

* * *

An Official War Film, entitled "Following the Flag to France" was exhibited at the Lexington Theater, New York City, on the evening of June 24, under the auspices of the Liberty Film Committee. This film which is being released by the Committee on Public Information is composed of stirring scenes including the reception of General Pershing in France, and also of the American soldiers. Scenes along Fifth avenue during a parade of our boys on their way to France are also to be seen, as well as inspiring views of portions of the American navy.

* * *

Beginning Sept. 1, the Educational Films Corporation of America will release a series of Dwight L. Elmendorf pictures. These pictures are a part of the vast collection of several years of travel made by Mr. Elmendorf in various parts of the earth, and should be of great interest to exhibitors and others concerned in the educational value of the screen.

## *Alaska to Have Fine Picture Theater*

**Captain Lathrop to Build 600-Seat House in Cordova, the Fifth in His Chain.**

CORDOVA is to have the finest theater building in Alaska and one of the finest in the entire northwestern part of the continent. Captain A. E. Lathrop, who already owns a string of four theaters in Alaska and has a controlling interest in a great many others, has returned from Seattle with all the contracts for the building and equipping of a reinforced concrete building which will house a 600-seat motion picture theater, several stores, and a number of up-to-date apartments. On account of the need for steel in war industries the reinforced concrete is being used instead of the regulation steel construction. The plans for the building call for three stories in front and five at the rear. Everything about the theater is to be up to the minute, including lighting, projection equipment, furniture and musical equipment. A fine pipe organ will be installed. Entertaining film service is also assured, for Captain Lathrop controls the distribution in Alaska of Paramount, Metro, Triangle, Mutual, and Pathe productions, as well as owning the rights to several big specials, such as "Cleopatra," the Chaplin releases and several star series.

The actual buying of the pictures from these companies was the solution of the Alaska film problem which Captain Lathrop and W. H. Code, of the Code theater in Nome, worked out. It took too long for a film to go and come from the interior and northern towns of Alaska for the rental of them to be profitable to the Seattle exchanges; so it looked as if motion picture theaters, which would be a blessing to the community as the only means of entertainment and a good business enterprise for their owners, were not to be opened, until Captain Lathrop and Mr. Code got together and worked out this plan of running a string of theaters and a motion picture exchange for Alaska as well. After being shown at the Lathrop theaters and at Mr. Code's house in Nome they are booked to other exhibitors through the territory.

The motion picture business is only a hobby with Captain Lathrop. He has many other interests in Alaska, and it was only a few years ago, after having already made a big business success, that he bought his first theater. He did not at that time intend to go into the business in the wholesale way in which he is now interested, but he saw a good "buy" in that first house and, to quote his own words, "I found the business so fascinating that I didn't want to leave it after trying it. I soon saw that, owing to the difficulty in getting film to Alaska, there was no chance for the man with only one theater, so I began to build and buy others." The four houses that he owns are in the towns of Anchorage, Seward, Valdez and Cordova. Capt. Cordova is one of the most prominent citizens of Alaska, being a director of the leading bank of Anchorage and head of various war activities, including the Red Cross drives and the work of enrolling war workers for the territory.

## *Rothstein Opens Tulsa's Majestic*

**For Twenty-five Miles Roundabout He Posts 24-Sheets and Advertises in Dailies—Gets Crowd.**

THE new Majestic theater, Tulsa, Okla., one of the handsomest playhouses in the Southwest, was formally opened week before last with Mabel Normand in her Goldwyn picture, "The Venus Model," as the first attraction. Due to the alert advertising and clever showmanship methods of B. F. Rothstein, energetic manager of the new theater, the initial presentation at the Majestic brought out almost every showgoer in Tulsa besides hundreds of people from the small towns adjoining.

Weeks in advance of the opening date, Manager Rothstein had a large force of bill posters at work plastering Tulsa and towns and villages within a radius of twenty-five miles with attractive twenty-four-sheets on "The Venus Model." And Mr. Rothstein was just as liberal with the two newspapers in Tulsa. For ten days preceding the Majestic opening, half page ads on the beauty of the new playhouse and the excellence of the initial attraction were given prominent positions in both papers. As a result the Majestic received liberal publicity on the Goldwyn play and its star.

Manager Rothstein also made the most of the exploitation possibilities of his picture. He engaged a beautiful girl to pose as "The Venus Model" on a float fitted up to represent a bathhouse at the beach. The float was stationed in the public square and was viewed by thousands for two days before and all during the four-day engagement at the Majestic. The lobby also was transformed into a scene of bathing beach splendor.

The New Majestic represents the last word in theater building. It has a seating capacity of 1,300. There is an orchestra of ten pieces and a $20,000 organ which was built for Manager Rothstein by experts brought from the Coast. Patrons of the Majestic are complimenting the manager on the beauty of the new house.

## *Reel Tax Nets $30,000 in Montreal*

**That Is the Sum Inland Revenue Department Expects to Collect Annually From Sixty-four Houses.**

IN collecting the tax of 15 cents a reel for every day that a picture is presented in a theater in Montreal, Quebec, which levy has just been arranged by the Federal Government of Canada, the local office of the Inland Revenue Department is expected to collect more than $30,000 per year, according to estimates compiled by Montreal Government officials. In Montreal and vicinity at the present time there are sixty-four moving picture theaters in actual operation. There are others which have recently closed their doors.

At first there was a little difficulty with some of the exhibitors in explaining the operation of the new tax, but as soon as the matter was demonstrated these men readily submitted, it is declared. The exchange companies are required to provide statements of the reels in use and these lists are checked by department officials with information coming from the theaters and from other sources. In the case of a five-reel feature a run of three days is counted as fifteen reels, it is explained, and the Inland Revenue Department collects accordingly.

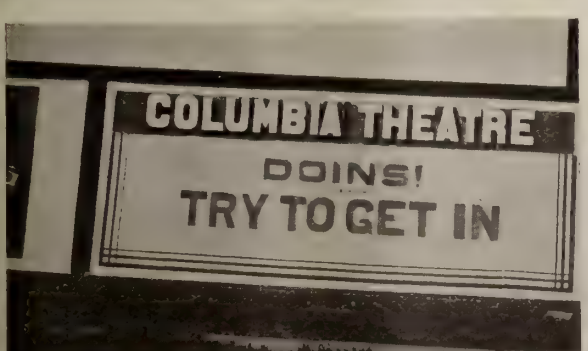
The new source of revenue is expected to produce about $600 a week in Montreal or more than $30,000 in a year.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Working All Angles.

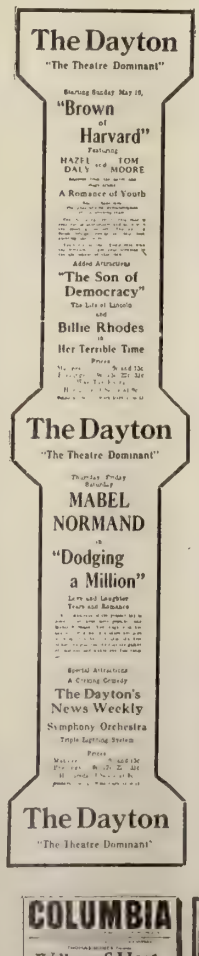
ADVERTISING is not merely the announcement of films you have to show. It should be worked from all angles, and an effort should be made to give the house its full share of publicity. Too many managers trust to the house to speak for itself. And there are many little things which can be made into stronger advertisements than film announcements, if only you keep your eyes open. Ralph Ruffner, of the Columbia, Portland, Oregon, found that he could photograph himself in a panel mirror near the entrance. It must be some job to judge from the worried look upon his face, but he did it, as the illustration shows, and then he invited all the amateurs to come down and take a try. Many did, and, of course, each photographer took considerable time over the job, serving as a free ballyhoo for the house, and, equally, of course, every time the photograph is shown the explanation is added that it was taken in the mirror at the Columbia theater. It *keeps* the house name before the public, and makes for permanent advertising. There are a lot of things that can be done in the same way. Many houses have not only worked for the Liberty Loans, Red Cross, and enlistment, but they have loaned their lobbies for service, and have become identified with the movements. It all brings reputation to the house at little or no cost. Along the same lines Ruffner has changed his painted advertising boards. Instead of changing each week to anounce the current film he has repainted them to advertise the house, and now trusts to the newspapers and other work to get the titles over. It cuts cost, and at the same time we think the advertising value is as strong as before. Make them think of Columbia when they think of a theater and they will be apt to turn to the house when they want to see a




picture. Even the form of the announcement may be an advertisement. The slogan shown in the board reproduced here is more apt to suggest originality of entertainment than one merely announcing motion pictures. Only lately a pious-minded exhibitor wrote in that he was not taking newspaper space to show the public how "cute" he is, as Ruffner did. He entirely overlooked the fact that newness of thought is in itself an advertisement of value. You buy tobacco in "that toppy red bag," or the one that "your nose knows" because it has been strongly presented to you. The tobacco companies are not wasting money to exploit the "cuteness" of their copy writers. They are taking space because originality of phrase strikes with double force. Until old-time exhibitors can rid themselves of the idea that clever exploitation is a thing to shun, they will continue to lose business they might have. We are not giving Ruffner more space than others because he is "cute," but because he has ideas of value to others who have the good sense to take the suggestions, and Ruffner knows that a catchy phrase is as much of an advertisement as the name of Mary Pickford or Charles Chaplin. He cleaned up with "Alimony" because he used the line "See it—or pay it," and it got into the conversation of the town for a few days. The film was good, but he made it known through clever presentation in a phrase that stuck. Work your advertising from all angles and not merely from the single viewpoint of announcing film titles in large letters.

### Shoot Them In.

In sending in some advertising examples for the Dayton Theater Co., the correspondent remarks that he does not recall having seen anything from Dayton in this department. We're sorry, but it was up to Dayton to show they had something besides cash registers in the town. The Dayton uses a catchline, "The Theater Dominant," but it does not really impress very strongly because it does not get over. It sounds like saying something just to be saying something. It means something if you study it, but "dominant" is not a word in such common use that the average reader "gets" it at first glance. The advertisement is rather unusual in form, a double full-length column set with rule like a capital I with a bulge in the centre. The cross pieces and the bulge all carry the house name and catchline, the bulge cutting off the last half of the week from the opening four days. At first flash it does not look like good make-up, but it really is two good advertisements with the lines well displayed to give proper value to the points of moment. It will not work well much shorter than the full column, but it makes a good layout for a two-program advertisement. The reproduction merely suggests the shape, but it will be seen that the choice of black lines is well made. It is about the only well-laid advertisement in a number sent in for various houses. Most of them are far too full of type. The Strand is about the best of the other examples, but it is trying to advertise four titles in three sixes, set to about 6½ deep. The Orpheum is completely filled with talk of The Whip, apparently a loaned cut that has been used by others and more or less battered. The lines are not clear and must be studied out. The Columbia uses straight type composition, but uses entirely too much six-point. The New Alhambra and the New Globe, not to mention the Old Glory for a change, all take two columns 1¼ inches deep, hardly enough for a decent showing. The Alhambra sets even the names of the films and stars in eight-point and tries to get Mary Pickford, a Keystone comedy and the scale of prices all into four lines. It would have been better to have followed the Globe and at least have made some sort of a shout for the star. The average for the town is pretty poor and we do not altogether wonder that Dayton has not been represented before this.



### A First Anniversay.

R. E. Sutton, of the Strand, Provo, Utah, got out a neat six-page railroad folder for his first anniversary, with one fold shorter than

the others so that it might be sealed with the mailing stamp, one page being reserved for the address. The folder was on gray stock, printed in black, and presents a neat appearance. All persons over sixty were invited to a special matinee of "Mother o' Mine" one afternoon, which was a happy thought.

### Growing.

Number 28 of the Revue, the house organ of the Empire theater, Tientsin, and the Pavilion, Peking, is twenty pages and cover and larger pages than the original form. It has grown into a really readable sheet with a good showing of local advertising and as much text as the average weekly. It is registered in the post office as a newspaper and seems to be entitled to such a registration. It is coming right along. More power to it. It is a credit to the picture business.

### Why the Comparison?

In some flimsy emanation from the Goldwyn offices an official of that company is made to indorse the action of an exhibitor in billing Miss Risdon, the star of "The Manx-Man," as "The English Mary Pickford." Why? Miss Risdon is a capable player and should be permitted to stand upon her own feet and not be identified as the seeming imitator of another. It is no compliment to some originator. Let it be assumed that the player has a personality of his or her own sufficient to win success.

### Save This for October.

It's too late for the third Liberty Loan, but make a note now for use on the next issue that P. E. Coe, of the Theater Louisiana, Baton Rouge, gave a two weeks' pass to the first hundred persons to prove possession of bonds of the third issue.

### Still 100 Per Cent.

Gordon F. Fullerton sends in his campaign for "My Four Years in Germany" for the Coliseum, Seattle. It forms a nice study in efficient work. There are all sorts of displays and advertisements running from one column to a page, and yet the basis of the pictorial

display is seven drawings. Five of these are black and whites shown in the first illustration. They were used as single column displays, as shown here, these being scattered through the paper. They are also used as the basis of a full page display advertisement, not shown here, and are enlarged to double column width for a two eighteens. They are also used to make up a set of two fours, as shown in the second cut. Always there is some striking speech taken from the story, and this is changed with each change of placement. The other two illustrations were these white silhouettes, used also as one-column cuts. Here, too,

WE'D LIKE TO SHOW AMBASSADOR GERARD'S "MY FOUR YEARS IN GERMANY" FREE
Because We Believe Every American Man, Woman and Child Should See It!
In spite of the producer's demand that we show it at a dollar a seat (and every one who has seen it admits it's worth it; in spite of the tremendous rental cost of the film; in spite of the length of time it takes to screen it, we show it at
MATINEES 25c—EVENINGS 50c
New York Pays $1.50 a Seat to See This Feature It's Still Running There!
COLISEUM
Greater Coliseum Symphonic Orchestra 20 Pieces!

there is always a change of copy, for the white spaces are mortised to let in type and, when used as single columns, carry the title, while the house name runs at the top. The last example shows one of the

What Did Gerard Say to the Kaiser?
SEE the Picturization of
AMBASSADOR Gerard's
Starts Saturday
MY FOUR YEARS IN GERMANY
10 Reels — INTERPRETED BY THE GREATER COLISEUM ORCHESTRA — 20 Pieces!
Matinees . 25c
Evenings . 50c
Children . . 25c
COLISEUM
Now Playing in New York City at $1.50 a Seat

blacks enlarged to form the basis of a twelve-inch cross page display. There is ample variety to the work, and that it pulled is shown by the fact that the film was held over for a second week, the first instance in the history of the Jensen and Von Herberg houses. And yet the illustration cost was merely the price of seven simple drawings and the cuts made from these in various sizes. There is none of the war atmosphere that marked some displays, yet there is something stronger than this. The illustrations catch the eye, and the extracts from the story get the attention and arouse the desire to see the play. Mr. Fullerton always does good work, but we have not seen a better

What Did the Kaiser Say to Von Tirpitz After the Lusitania Sinking?
See Ambassador Gerard's
MY FOUR YEARS IN GERMANY
STARTS SATURDAY!

planned campaign than this. It is efficient and compelling, and the simple illustrations probably pulled much easier than a more involved display might have done in this case. The last illustration shows the opening for "The Unbeliever," earlier shown. The house was darkened, and marine buglers in the lobby sounded the assembly. At the call the boys rose above the sandbag barricade, there was some firing, and then the orchestra played the Star Spangled Banner. Between shows a private who walked from Portland, Oregon, to New York

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### Pittsburgh, Pennsylvania.

I stopped in Pittsburgh on my last trip with the purpose in view of visiting the Westinghouse Electric & Manufacturing Company's plant in East Pittsburgh, which employs a matter of 25,000 or 30,000 people. At the depot, Ralph Freeman, Business Agent, and A. G. Williams, Financial Secretary, Pittsburgh Motion Picture Machine Operators' Local Union 171, extended the hand of welcome; also L. C. Van Orsdale of Local Union 306, New York City, who has been in Pittsburgh for the past eighteen months. No arrangements had been made to address the Pittsburgh men at the time of my visit, so we enjoyed a pleasant chat, and other things for which Pittsburgh is famous, after which it was the hay for ours.

The Westinghouse Electric & Manufacturing Company's Works is located in East Pittsburgh, twelve miles from the city. It is an enormous institution. I have visited most of the large institutions of this kind in the country, but none have a greater interest than the East Pittsburgh Works, which boasts the largest manufacturing plant under one roof in the entire world. I was particularly struck with the great number of women working in this plant. The Votes-for-Women contingent runs into the thousands. They are employed for the most part in armature winding, coil insulating and clerical positions; also they are largely used in the small assembly department. In fact, there are so many points of interest in this huge plant that if I went into detailed description, a whole issue of the paper would be easily consumed. At the plant I met H. M. Wible, in charge of the Rectifier Sales, and A. L. Atherton, Engineer on Rectifiers, C. R. Powell, Industrial Sales, J. C. McQuiston, Manager Department of Publicity, as well as A. L. Amelung, Assistant Manager in charge of Advertising. These gentlemen almost gave me a case of calloused feet, showing me around the plant. In going, for instance, from the Rectifier Department to the Motor Generator Set Department, one almost needs to take along a grip and some extra clothing, his hat and an umbrella; this, of course, being due to distance. Distance, my boy, is entitled to respect when one is in the home of the Westinghouse.

The company is now ready to place on the market a new type mercury arc rectifier for motion picture work. This rectifier has a number of characteristics which will interest both exhibitor and operator. It is very compact, occupying small floor space; also it is only 3 feet in height over all. It is to be made in 30, 40 and 50 ampere capacity. The bulbs of this rectifier are of special design, so made that for a given capacity they possess heat radiating properties considerable in excess of the regular bulb of that capacity. This has the effect of prolonging the life of the bulb. In other words it avoids the necessity for the purchase of an excess size bulb, which has been the general practice in the past. The bulb tilting arrangement presents one radical difference from former procedure. The bulb normally, when not in use, rests in a tilted position, as shown in illustration, with the mercury bridged from the main mercury pool to the mercury pool in the starting anode. When the current is turned on, the bulb is tilted to upright position, thus breaking the mercury bridge and starting the arc. This possesses no particular advantage from the operating standpoint, but makes the construction cheaper. It is, therefore, a distinct advantage from the exhibitor's viewpoint. The rectifier has the necessary arrangement for accommodating various line voltages and the necessary switches to change from direct to alternating current at the arc.

I have suggested to the Engineering Department that the bulb be painted black, and that matter is under consideration. The painting of the bulb black will have the advantage of eliminating the highly objectionable light from the bulb where the instrument is installed in the operating room, and its elimination will be accomplished in the best possible way.

And now here is something that will interest the exhibitor. This machine, which according to the claims of the company, has all the characteristics of former rectifiers in equally good form, will sell at a list price of $150 for the 30 ampere rectifier and $250 for the 50 ampere size, which is a horizontal reduction of approximately 50 per cent., in addition to which the new machine has a higher electrical efficiency than the old one. I have not myself witnessed tests on this machine, but Mr. Atherton, Designing Engineer of the rectifier, claims an electrical efficiency of approximately 72 per cent.

The fact that the machine is put out by the Westinghouse Company is sufficient guarantee as to its mechanical excellence. At the time of my visit, there were no machines completed in their permanent form. It is my intention to, as soon as the machines are finally completed, give complete data on both the new Westinghouse Mercury Arc Rectifier and Westinghouse Motor Generator Set.

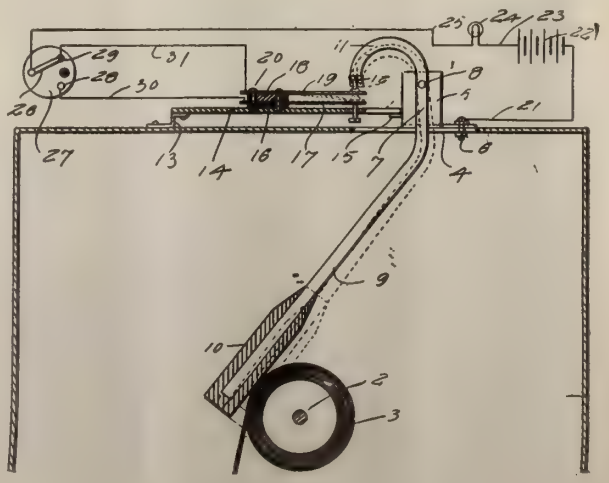
The Westinghouse Motor Generator Set for motion picture work is of the horizontal type, very solidly constructed, with heavy rotor-armature shaft. It occupies a floor space of about 5' x 24". The height of the machine itself is approximately 24". The machine is equipped with a switchboard carrying all necessary controls. Particulars with regard to method of change-over, etc., together with illustrations, will be given at the time of my next visit to Pittsburgh. I might add, however, that the Westinghouse Motor Generator has had a very thorough try-out during the past three or four years, and has met with favor upon the part of the users.

### Looks Promising.

This department is in receipt of a communication from the "Indiana Trade News Service" which describes what seems to be a promising invention. The I. T. N. S. says in part:

> Raymond C. Schull, projectionist at the Grand theater, Kokomo, Indiana, has patented (presumably he is the inventor.—Ed.) a signal attachment for projectors. * * * With Schull's device attached to a projector the operator will receive a signal that the reel is about to end. The device, which is adjustable, works after this fashion: When the last seventy-five feet of film is reached a buzzer sounds a signal, warning the projectionist that a tiny electric lamp will soon begin flashing. In a few seconds the flashes begin, and the projectionist knows the point where the idle projector should be started is near. A few seconds of flashing and the light glows steadily, this being the signal to start the next projector. Schull has his device on both projectors at the Grand, and says they work perfectly. He says they may be easily incorporated in new projectors, also may be attached to old machines at small cost.

The device works as follows: 10 in the patent office drawing is a felt pad which is presumed to drag on the film roll, and that much of




it I cannot agree with at all. 9 is an arm, presumably of metal, terminating at its upper end in a curve, 11. 14 is a piece of insulating material upon which is mounted another block of insulating material, 18. 19 and 17 are metal strips to which wires from switch contacts 28 and 29 are connected. 22 is a battery and 24 a buzzer, bell, or small lamp. Switch arm 26 is left normally on contact 29, and

it will be readily seen that when arm 9 drops far enough to form contact with strip 19 (there is an adjustment screen, 21, on end of arm) an electric circuit will be established, and the buzzer will perform or the lamp light, though just where the buzzer and flashing lamp both come in I do not quite see, or even the flashing lamp, unless Schull figures on all reel hubs being out of center enough to cause contact to be broken. This is presumed to occur at the right distance from the end of the film to start the lamp of the idle projector, at the same time moving switch arm 26 to contact 28, which, as you will see, breaks the circuit and extinguishes the lamp or puts the spell of silence upon the buzzer until strip 19 is bent enough by the lowering arm to touch strip 17, whereupon the light or buzzer performs again, and that is the time to start the second projector.

The thing seems to be entirely practical, but I seriously object to anything dragging on the film. It might injure any film, but would be pretty certain to scratch a green first-run. The two-signal idea is one we have advocated in this department, and it seems to be put into practical form here. Pin 8 should be very close to the top of block 5, so that the housing may fit close to rod 9, since thus the fireproof magazine will still be just as fireproof as it ever was. Given a ball-bearing wheel made like a toothless sprocket to run on the film edges instead of pad 10 this department would be interested in examining the mechanical construction of this device. If that part is satisfactory we would recommend it to the projectionists for consideration.

## Reducing Motor Speed.

Joseph Grasso, New York City, New York, presents the following:

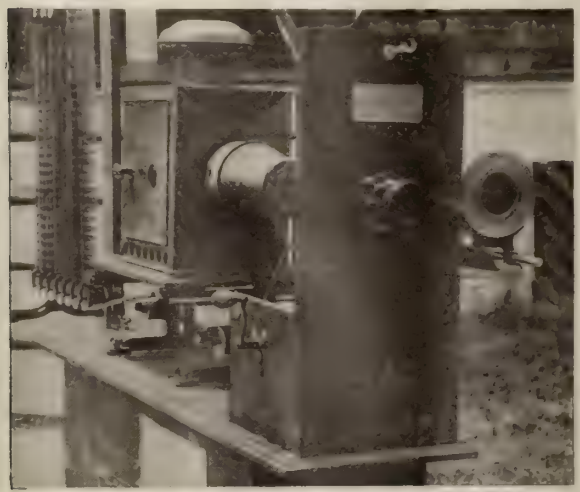
> Will you kindly help me out? Am running Power's 6-A, pulling it with a small, very high speed motor (2750 R. P. M.) formerly used for a pianola. Current, A. C., 60 cycle. Have very small pulley on motor shaft, but projector runs too fast. Belt runs direct from motor pulley to pulley on projector mechanism. Is there any way in which I can reduce the motor speed by using a lamp in series, as is done with D. C. motors? If so, please advise, giving sketch of wiring.

Now here is a good brother who asks wiring sketch and does not tell me size, type, or make of motor. There are several types of A. C. motors; also there are single, two and three-phase motors. I could not offer intelligent advice as to how to reduce the speed of the motor without at least knowing what kind of an animal it is. But I don't think I would advise reducing its speed. It probably is very small, and if you reduced its speed materially it might not develop sufficient power to do the work. I would suggest that you get two more pulleys of different sizes and put them on a short shaft, with suitable bearings to carry it, belting from the motor to the larger pulley and from the smaller shaft pulley to the projector. You will have to calculate the necessary sizes of the jack-shaft (that is what we would call the short shaft) pulleys. You can call up almost any belting house, and they will give it to you. You will have no speed regulation, of course. I would suggest that, if there is a name-plate on the motor, you write the manufacturer, giving every bit of data contained on the plate, and asking how its speed can best be controlled; also you might make a speed controller as per Fig. 119, Page 279 of the Handbook.

## A Genuine Relic.

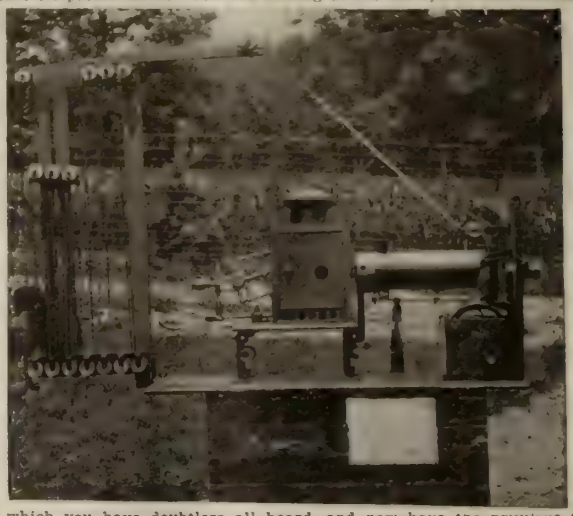
A. H. Cobb, Jr., manager Hartsville Amusement Company, Hartsville, S. C., sends in photographs of a genuine curio, and with the following letter:

> I noticed some time ago in the projecton department a photograph of one of the first Edison machines made. With the idea in view that further photographs may be of interest, I hand you herewith two of the complete machine, which will show method of threading. The film was all in 50-foot lengths, its ends joined together so that it formed a continuous band, just like the belts used for driving machinery. The machine shown was sold in 1896. I have the original bill of sale from the



> factory in Orange, New Jersey. It certainly is interesting to compare this projector with late models of modern machines; also to compare the films. The action in the old fifty-footers was so slow and methodical. It is really amusing to run some of them. I have about 1,500 feet of them, assorted subjects, and have run them several times for amusement. It certainly would be a remarkable exhibition to place the old model beside the new. Trust the photos will be of interest to your readers, and in closing wish to tender my kindest personal regards.

You bet they will "be of interest." I did not know there was still one of the old spool bank projectors in existence, much less film in runable condition. Some steps should be taken to preserve this relic of the past for all time to come. Will our readers suggest what they think should be done with this projector, always providing Friend Cobb can be induced to part with it and its films under conditions which will insure its preservation. You are looking at the old spool bank machine



of which you have doubtless all heard, and now have the privilege to see. We thank neighbor Cobb cordially on behalf of thousands of readers for the favor of the photos.

## An Improved Reel.

M. F. Walker, Cadiz, Ohio, has submitted to the department for examination and possible approval an improved or "tell-tale" reel for which he has patents pending. He describes it as "positive and exceedingly simple." It may be made in either the ordinary small-hub reel, or as a five-inch hub reel, the latter form being, however, best for the purpose. Friend Walker says he has used the device for almost a year, and that in all that time it has not once failed of its purpose. Cost of the tell-tale reel will not, he says, exceed the cost of present high-grade reels; also there is no possibility of injury to the films. Walker expects to have the reels on the market within a short time.

The reel, which I have seen in both the ordinary and five-inch hub forms, is just like any other reel, except that there is an addition, as follows: In the five-inch hub reel it consists of a bell mounted inside the hub, where it interferes with nothing; also there is a striker connected with a steel wire in which is a coil so arranged that pulling the striker back puts a tension on the coil, causing it to bring the striker down on the bell with considerable force when the striker is released. On the inside of the side of the reel and suitably hinged thereto is a metal lip, which folds up tightly against the reel side when not in use. The operation is as follows: Suppose it is decided that the change-over signal should be given to the projectionist ten feet, or any other desired distance from the end of the film, then whoever is rewinding the film rewinds that number of feet of film (easily judged after slight practice), whereupon he stops the rewinder, pulls down the metal lip, and proceeds with the rewinding. The pulling down of the lip locks the bell striker back under tension. Now when the film is projected and the point is reached where the lip is reached the film automatically raises the lip, which action releases the striker and the bell sounds. The foregoing is about as plain as I can make it. The thing sounds a little complicated, but really is quite simple. The small-hub reel is handled the same way, except that instead of a bell the metal lip is held in such way that when released it snaps up against the side of the reel quite hard, thus sounding the alarm.

After careful examination I can see no reason why the device should not be practical. With such an alarm there would be no need or possible excuse for film-punching; also the projectionist would have a positive signal upon which he could depend. Moreover the tell-tale reel could be so made that two signals could be given, one at say 100 feet from the end of the reel as a signal to light up the idle lamp, and the other at the exact time of change over. The device is cheap to manufacture. Against it is the slight bother of setting the trigger when rewinding and the difficulty of introducing a new reel to the trade. I would also suggest that the make of the tell-tale adjustable as to distance would help popularize it, though it might add too much to the cost. It is not a thing the projectionist can very well get and install himself. It must or at least should be an integral part of the reel itself; that is, if it is to meet with any great success.

## Best Results He Has Obtained.

W. L. Henderson, Dean, Iowa, orders question booklets, and remarks:

> Wish to say that the Speer Alterno carbons produce for me the best results that I have ever been able to obtain with alternating current.

Let the good work go on! It is just such encouraging reports as

this that spur our manufacturers on to excel. I am a great believer in raising hell with a man when he don't toe the mark, but when he does I believe in giving words of commendation. It helps, gentlemen. It helps.

### As Others See Us.

The following is from the Canadian Film Digest, an excellent little paper published in Toronto, Ontario, devoted to the motion picture industry. Surely it can be said that here is an unbiased opinion of the work we have been trying to do, for one trade paper is not apt to praise the work of one of the editors of another trade paper unless it has real merit. The quotation is from the April 13 issue. It is too long to reprint in its entirety. I have therefore omitted some sections.

RICHARDSON VISITS TORONTO—DELIVERS POWERFUL MESSAGE.

Noted Projection Expert Hits Straight from the Shoulder in Talk to Operators.

"He came; he saw; he conquered." This, in brief, sums up the visit to Toronto of F. H. Richardson, editor of the projection department of the Moving Picture World, of New York, and unquestionably the greatest authority on projection upon the American continent.

Mr. Richardson delivered a powerful and inspiring address to Local Union No. 173 of the Toronto Moving Picture Operators Wednesday night at Young's Cafe in this city, and, although he talked until the wee sma' hours of the morning, his hearers were loath to have him discontinue. His address, delivered with the characteristic earnestness and punch that has won him a continent-wide reputation, was a rousing appeal to operator, exchange man, and exhibitor.

Probably never in the history of the film business in the city of Toronto, or the entire province of Ontario for that matter, was there such a gathering as assembled at 11:45 o'clock Wednesday night to hear Richardson. All branches of the film trade were represented. They knew that this recognized expert on projection had a message for them—one that was worth walking miles to hear—one that was worth losing sleep over in order to hear.

They were not disappointed. Richardson surely delivered the goods. He put over his message in a manner that will not be forgotten for a long time by those who were fortunate enough to hear him.

The man Richardson has a habit of telling the truth—and the truth hurts sometimes. He hits squarely from the shoulder and tells some mighty unpleasant facts about the "world's fifth industry." All branches of the business and their attendant evils came in for the sledge hammer blows of criticism from Richardson. Withal he is constructive rather than destructive, and therein lies his great power.

* * * For nine long and weary years F. H. Richardson has been fighting the manifold evils that infest the film business. Today his efforts are bearing fruit throughout Canada and the United States. Wherever projection is discussed the name of Richardson and the work he has done and is doing is discussed. The projection end of this business owes to him a large debt of gratitude for bettering conditions.

Upon arising to speak, Mr. Richardson was given a rousing reception, and after the noisy welcome had subdued he launched into his subject in a manner that held the rapt attention of everyone. * * * Mr. Richardson laid bare some mighty important truths concerning what operators should know, and pleaded with them to study and fit themselves to earn the respect of their fellows and all other experts in various other lines of human activity with which they came in contact.

The Exchange Man, Too.

The exchange man was not overlooked. The speaker jumped on him rough-shod, and told him a few things good for his soul. He showed that much of the trouble originating from faulty film could be directly traced to the lair of Mr. Exchange Man. The operator gets blamed for much of the exchange man's own carelessness. He urged closer and more intimate co-operation between these two branches of the trade.

Then the Exhibitor.

The exhibitor, the man who has often been termed "the backbone of this great industry," certainly got his backbone rubbed and massaged with closed knuckles by the capable Richardson. He did not hesitate to tell wherein the exhibitors of both Canada and the United States were at fault. * * * In closing Mr. Richardson paid a high compliment to Toronto moving picture theaters, and the condition in which he found their projection and other equipment. He had enjoyed his brief visit to the utmost, and hoped to again come to Toronto in the very near future.

I am proud of this particular indorsement of my work because, as I have said, even the most skeptical cannot but admit it to be unbiased. I also desire to thank the Digest for its unselfish act and generous praise of my humble efforts.

### What Is Best Screen?

E. Hitchcock, Painesville, Ohio, writes:

> Have a theater 47 feet wide, which begins to narrow down 60 feet from the screen, and decreases in width, evenly on both sides, until it is only 15 feet wide at the screen. Front row of seats is 25 feet from the screen. Can you advise as to what screen would be best under this condition? Am using a calcimine surface at present, but think a different screen would improve results. Use 50 amperes D. C. at 125 foot throw.

That depends on what you mean by "improve." Your calcimine screen will, in my opinion, give you as artistic a projection as you will be able to get, but it will NOT give you as bright or brilliant a picture as you can get; also brilliancy is had at considerable expense, as compared to a semi-reflective surface. Under the conditions named I would suggest a rather "bright" surface and Amberlux ray filters. By this I mean that a non-color (don't let 'em talk you into gold or other tints in your screen) metallic surface screen of some approved type, and an Amberlux ray filter, which latter you can get from William D. Warner, 709 Wyandotte Building, Columbus, Ohio, at a cost of about $3.50 each. Any reputable screen manufacturer can advise you as to just what screen surface will best suit your condition, but you should insist on a written guarantee as to length of time the surface will remain in good condition. By this installation you will get increased brilliancy, or get the same brilliancy at considerably less expenditure of electric power. You can secure address of screen manufacturers from our advertising columns. If I were you I would write them all, setting forth exact conditions screen is to work under. Frank Rembusch, Shelbyville, Indiana, also specializes on supplying screens for cases of this kind.

### A Large Improvement.

The good which comes from or is expected to come from the Society of Motion Picture Engineers has its foundation very largely in the various papers read at the meetings of the society, and the discussion of those papers after they have been read. The discussion is, as a matter of fact, the main thing, since the paper usually expresses and can express only the ideas and opinions of the man who wrote it. But when it has been read before the society it then is open for discussion by the members in attendance, and through this discussion we are usually able to sift the wheat from the chaff and arrive at pretty nearly the correct conclusion.

That is to say we would arrive at pretty nearly the correct conclusion if the paper could be fully and intelligently discussed. This has, however, been very difficult, if not impossible, in the past by reason of the fact that none of the membership knew in advance what any particular paper would contain, hence it was quite impossible to examine into the matter and bring to bear all the available knowledge on the subject under discussion; also, unless the reader of the paper be interrupted, it was impracticable to remember many very important points, especially if the paper happen to be a long one, and when time came for discussion the members were unable to recall all those things they might wish to enlarge upon, commend, or object to. This has sadly hampered the work of the society in the past, but it is now to be removed. In future all papers to be read at any meeting of the society must be in the hands of the committee on papers in time to have them printed and placed in the hands of all members prior to the meeting. We will thus be able to discuss the various papers fully and intelligently. Given this condition it will be indeed strange if a body of men such as attend these meetings cannot get at the kernel of any nut presented, and I make bold to predict that largely by reason of this change the Society of Motion Picture Engineers is going to fulfill its mission and become a power for good in the industry.

### Six Reels to a Trim.

W. H. Shephard, Davenport, Washington, says:

> With regard to the article, "A Warning," March 25 issue, while I don't like to make the brother out a prevaricator, still, I, myself, projected six reels with one trim of carbons, and would be doing it yet had not friend manager allowed me to persuade him into purchasing another Power's. In fact I have run as many as eight (8) reels with one set of carbons. Am going to take pictures of theater, self, and friend wife and children. Might consent to send you one when finished. Depends on how nicely you ask for it.

Mrs. Shephard, I'm addressing you. When aforementioned photographs are finished kindly order friend husband to mail me one forthwith. Now, Mr. Man, wadda y' gotta say, huh? And I'll snitch on you if you don't obey orders, too! As to the six-reels-to-a-carbon-set, why that would be largely governed by size of carbons and amperage. If you can run six reels (8,000 feet) of film at normal speed with one trim I would say you are using pretty large carbons for your amperage. Even allowing 70 feet to the minute, 8,000 feet would last almost two hours, and I have never seen two projection carbons burn that length of time if working up to or near normal capacity. Of course, if you, for instance, use 30 amperes and ¾ inch carbons then you doubtless could do it, but it would be at the cost of some considerable efficiency, I think, since the mass of comparatively cool carbon near the crater must inevitably diminish its brilliancy. Just how far one may go in the matter of excess in carbon capacity without encountering light loss I do not know, but intend to find out if it is possible.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# Music for the Picture

**Conducted by GEORGE W. BEYNON.**

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

## The Proper Presentation of Pictures Musically. Playing the Pictorial.

"Seated one day at the organ, he was weary and ill at ease,
And his fingers wandered idly over the NOISY keys."
*Apologies to "The Lost Chord."*

HE was playing the pictorial, not with it but at it. The changing scenes showing the news of the day had little interest for him, and he banged away on marches and waltzes, some fitting by accident, while others burlesqued the picture. No thought had been given his program for this part of the performance. How could his employer expect it when he had used up his ingenuity in fitting the feature. The pictorial was only a filler anyway, while people expected something from the feature. So he continued his crazy banging, and the patrons became "weary and ill at ease" also. Shortly after this wonderful display of talent he lost his position, and is today wondering how the theater can get along without him. We beg to state that from the latest bulletins we are informed that the theater is still doing business at the old stand, while this musical luminary roves at large "seeking whom he may devour."

This method of fitting the topical review is obsolete. There was a time when the orchestra leader selected a couple of marches and three waltzes which he made do for the pictorial. When the May Festival was shown he started a bright waltz intermezzo, and when a thirty second scene showing the funeral of one of our noted members of Congress was flashed upon the screen he continued the number right through it because it was so short and the scene following portrayed the interior of a famous artist's studio. The incongruity of it was passed over lightly in those days because of the ignorance prevailing regarding musical settings.

Through the consistent and constant efforts of those musical directors who are striving to uplift the picture music we have arrived at a stage where every picture must receive a suitable accompaniment. Patrons have become familiar with the art of picture fitting through attending those theaters where large orchestras are maintained and high priced conductors interpret the pictures. No slipshod methods will be tolerated any longer by those that pay admission to see and HEAR.

Fundamentally there are no set rules for fitting the animated magazine, and for that very reason no definite class of music can be selected beforehand. It is as necessary to pre-view a pictorial as it is compulsory to prepare the feature. In fact, as no cue sheets are distributed for the former, it really becomes more necessary to see what scenes must be fitted. It is not always wise to run the pictorial in the shape that it is received from the maker. Frequently by changing the positions of certain scenes a better musical setting is procurable. This means that the orchestral leader and the house manager should confer on the matter, and often the operator can be of valuable assistance in giving suggestions.

In order to suggest the possibilities in this science it is necessary to work from a possible hypothesis. Suppose that we have a Screen Telegram showing the following subjects in the order named: 1. DU PONT POWDER MILLS. 2. RED CROSS PARADE. 3. BAN JOHNSON AT THE BASEBALL PARK. 4. GENERAL PERSHING REVIEWING THE FRENCH SOLDIERS. 5. COMMENCEMENT EXERCISES AT YALE. 6. THE ARRIVAL OF PRESIDENT WILSON. 7. THE AMERICAN ARMY IN FRANCE. 8. COLORED PARSON BAPTIZING HIS BAPTIST FLOCK.

You will readily see that these scenes must be shifted, as it would be folly to finish the review with the sprinkling water act. The scenes should work up to a climax of hearty applause, and to get this effect you must close with one of the patriotic scenes, or that of President Wilson. At the same time it would not be good showmanship to group all the "hand-getters" together. There should be a breathing space between each to allow for greater effectiveness. Our idea would be to arrange the scenes in the following manner: 1, 3, 4, 5, 8, 2, 6, and 7.

This grouping will give you ample variety of tonal color and change of tempo. The first item showing how gunpowder is made and delivered to the army is largely educational and neutral in atmosphere. You can use a light moderato with a pleasing melody and of considerable length. This gains the interest of the spectators at once. No. 3 gives you the opportunity of playing that old favorite, "Take Me Out to the Ball-Game." It will probably be short, and the chorus once through will fill the time allowance.

Now in No. 4 you have no choice but to play "March Lorraine." This is the official French march always played when the troops are on review. Don't make a mistake by playing an American patriotic number for General Pershing because even though you may desire to be courteous, you must first be accurate in the portrayal of the atmosphere.

To vary the music a little you might play for No. 5 a light waltz if the action will permit it. You cannot go wrong if you use the "Boola-Boola Song," which is typical of the Yale University. If they are only handing out diplomas play it *pp* only as a suggestion. There is no doubt that a scene of this sort would be short, and you could readily finish on the phrase.

No. 8 has many possibilities in the line of interpretation. If you can afford to do so it might bring a laugh to burlesque this portion by playing, "It Takes a Long, Tall, Dark Skinned Gal to Make a Preacher Lay His Bible Down." A strong darky spiritual would certainly be appropriate, while some plaintive Southern coon song would not be amiss. Do not play "Mighty Lak a Rose."

After this little bit of quiet humor the audience is in form for No. 2, and when they hear the strains of "Onward Christian Soldiers" they are bound to break forth in rounds of applause. Do not play this number at a quick step, but with the natural dignity which befits it. You now have the fullest attention when our President is shown.

For No. 6 choose another march of grandiose quality, or some patriotic air that would fit the situation. It will naturally be very short, so that you can quickly change into that most popular of all songs for the present, "Over There," when our army is shown marching in France. This is a fitting finish to a fine pictorial. The interest has not been allowed to lag, nor have you over-shot the climaxes. Be sure that when the marching soldiers appear that the music is kept in perfect time with their step. This is an art in itself.

Start all your pieces softly, and continue playing p while the subtitle is on the screen, then break into the required volume of sound immediately upon the action. If further subtitles appear in the same scene again quiet down until they fade out. For neutral scenes like No. 1 keep the orchestra down, cutting out the brass altogether. Do not play at any time ff before reaching your climax. Grade your volume according to the action, and when the big moment comes you have the power to emphasize it.

Never use clap-trap effects in the pictorial. It is news that is being shown, not melodrama. Do not forget that the patrons have probably read all about what they see, and they have associated them with things of dignity. Do not jar their sense of news dignity by the clanging of cow-bells.

The entire review must be played with snap whether it be played softly or loudly. To use draggy music is to kill it. The execution of each number should be clean cut and definite, the finishes on a cadence, and the attacks on the beat.

It is said that genius is the art of taking pains. Every theater can have a genius if the leader so desires it. A genius in the orchestral pit means a full house, a full house means a successful business and satisfied boss, and good business means a raise in salary. So it pays to be a genius.

## Music At the Rialto.

During the week beginning June 16 the Rialto gave one of those snappy musical performances for which it has become justly noted. The overture formerly known as "Orpheus in der Unterwelt"—before the Hun showed his most despicable falsity—but now programmed as "Orpheus in the Lower World," was exceptionally well played by the Symphony orchestra; Dr. Hugo Reisenfeld at the baton. Mr. Reisenfeld has the happy faculty of so marking his contrasts that one is frequently amazed by his audacity, yet he never fails to obtain the subtle phrasing for which he calls. The overture is taken from the opera which is based upon the old Grecian myth, in which it was claimed that Orpheum attempted to bring back to life, Eurydice, his dead wife.

Though the work is not a difficult one to perform, yet there are shadings and delicate gradations of tonal beauty that if overlooked would deprive the overture of its popularity. The music is light, but must be well marked in its varied change of tempo. The hearty and spontaneous applause was a true tribute to the excellence of its performance.

We must disagree with the gentleman who selected the music for the educational called "Mt. Lassen in Action." His selection was altogether too bombastic and too highly flavored with Orientalism to correctly convey the atmosphere of grandeur and power as depicted in the scenic. There was one spot during the showing of the actual eruption where it might have been used properly, and in view of the fact that it was necessary to *da capo* twice to play the picture through we feel that the substitution of a quieter and more pastorale number in the opening would have brought greater satisfaction.

Miss Annie Rosner sang "Becau Zi Love You, Dear" (at least that is how it sounded), by Charles Hawley. This little lady has a mighty good voice, but is handicapped by stage mannerisms and facial expressions that mean nothing but detract from the song. Her enunciation is sacrificed for purity of tone, and her interpretation is offered up on the same altar. In a song as well known as "Because I Love You, Dear," it is unwise to change it, especially to alter a note to gain

a spectacular finale. Composers usually know what they want when they write the song.

Emanuel Lizt, a basso, whom we heard some time ago, has certainly improved his style and stage presence. In the "Vulcan's Song," from the opera, "Philemon and Baucis," he showed himself thoroughly at home. His top tones were a bit off, as one always expects in a basso, but the richness of his lower register more than made up for it. His enunciation is also much improved, the words being more clean cut without losing the natural resonance.

This number was costumed, and from the side panels one could see smoke rising over the mountain tops, while a red light glowed and waned as the song was sung. This created the atmosphere usually associated with the fiery forge.

The feature, "Missing," was admirably fitted and well directed by our old friend Joseph Klein. Little touches like "In the Gloaming" and "Bonnie Sweet Bessie" enhanced the heart interest immeasurably. We were pleased to note that during the wedding scene the orchestra did NOT play the usual Wedding March.

The Rialto Animated Magazine did not come last on the program, but we take the liberty of finishing our review with a few comments on this offering inasmuch as it was the outstanding bright spot in the bill. Without going into detail and showing why you must take our word for it. The changes of music were most suitable and beautifully timed. There was no overlapping of scenes, while the numbers were those that bore a meaning analogous to the scenes shown. Mr. Finston wielded the baton for this item and put lots of ginger into his work. The magazine is always worked out in sequential order, and the music follows the same route. There is considerable art in selecting suitable music for the pictorial, and the Rialto stands high as an exponent of that art.

## Musical Suggestion Synopsis.

ALL WOMAN (Goldwyn—Five Reels)—Theme—Allegretto. Suggest "Romance"—Rubens, "Nodding Tulip"—Trinhays, or "Shadowland"—Gilbert.

This feature will need some rather heavy stuff to bring out the dramatic values. A few "rube" numbers will go well to start the picture gradually working up to dramatic tensions. You will need a few hurrys, dramatic agitatos, and a storm furioso. Cue sheets can be obtained from the Goldwyn exchange.

BLUE-EYED MARY (Fox—Five Reels)—Theme unnecessary.

The opening is dramatic. Start with a slow andante, then a misterioso, followed by a slow maestoso number. Then you can use Herbert's waltz from "The Debutante," as there appears a direct cue. The music will need to be consistantly heavy throughout. Note the hurry, misterioso, and agitato in the fourth reel followed in the fifth by dramatic stuff. Cue sheets can be obtained from the Fox exchange.

CONQUERED HEARTS (Ivan Film Co.)—See synopsis in an issue.

CLAWS OF THE HUN (Paramount—Five Reels)—Theme—Moderato. Suggest "Legend"—Friml, "Serenade"—Widor, or "Romance"—Mericanto.

This is a patriotic film which must be fitted with strong, snappy music indicative of the big love for country. The first reel will need only light serenade stuff. At the T. Carl Von Helm, a fearsome and harsh number should be used emblematic of our hate. Note the direct cue for "Over There," and close the feature with the same selection. Watch for the auto crash effect in the fourth reel and the shots in the last. You will also need some pathetic music during the scenes with the mother and son. Romberg's "Mother" would fit admirably. Cue sheets can be obtained from the Paramount exchange.

HEART OF A GIRL, THE (World Film—Five Reels)—Theme—Andante Semplice. Suggest "Peacefulness"—Borch, "Choral"—Corelli, or "Eventide"—Schytte.

The character of this feature is a dramatic depiction of political life in Washington. There is nothing particularly difficult in fitting this picture. The usual number of hurrys, agitatos, and misteriosos to which is added some pathetic music, some dramatic tensions, and a few light numbers for contrast is all that you will need. Cue sheets can be obtained from the World exchange.

HOUSE OF GOLD, THE (Metro—Five Reels)—Theme—Moderato. Suggest "May Dreams"—Borch, "Berceuse"—Schytte, or "Robin's Farewell"—Arthur.

This is a society drama of great intensity. Dramatic music is needed with a few misteriosos and agitatos. You will need an Hawaiian dance number, an Arabian dance, popular one-step, and a heavy pathetic selection. Note the wedding scene, and play with piano only according to action. Cue sheets can be obtained from the Metro exchange.

SANDY (Paramount—Five Reels)—Theme—Moderato and Scotch. Suggest "Charlie Is My Darling" or "Robin Adair."

This story takes place in the South, and deals with the old time chivalry of Kentucky. Naturally being in that blue grass country we have a fine horse race and considerable excitement. The first half of the picture will only stand a light setting, with a fast vivace for the race in the third reel. In the last reel we have an agitato and a shot fired. Do not use any Scotch music beside the theme, and stick to the Southern numbers to give contrast to your setting. Cue sheets can be obtained from the Paramount exchange.

SOAP GIRL, THE (Vitagraph—Five Reels)—Theme—Allegretto. Suggest "Dance of the Moths"—Weidt, "Idilio"—Lack, or "The Merry Lark"—Bendix.

Light music only is needed for this modern comedy-drama. Waltzes, serenades, and intermezzos will fit nicely. A couple of light operatic selections with judicious cutting would probably be appreciated, and you would have the chance to give your patrons some variety in musical settings by availing yourself of this opportunity. Note the piano to action effect in the first reel. Cue sheets can be obtained from the Vitagraph exchange.

STATION CONTENT (Triangle—Five Reels)—Theme—Allegretto. Suggest "In a Garden"—Sudds, "A Love Song"—Bartlett, or "Mignonette"—Friml.

This is a melodrama with intense scenes of daring sprinkled throughout. You will need some pathetic stuff, many gaops and hurrys, and a number suitable for a big storm scene. Railroad effect abound, as the entire story centers around railroad life. You will also need some popular two-steps to take care of the theatrical phase of the story. No cue sheets are available.

PEG OF THE PIRATES (Fox—Five Reels)—Theme—Allegro. Suggest "Tale of Two Hearts"—Roberts, "Tete-a-Tete"—De Koven, or "Vanity"—Jackson.

Open with "Down South," or a medley of Southern airs. In the second reel you will need an agitato to begin with followed by some very heavy dramatic music. The third reel is almost completely agitato, with the closing number a burlesque. During the fourth and fifth reels you will need some drum signals according to action and a big battle agitato. Finish the picture with "Wedding March Militare." Cue sheets can be obtained from the Fox exchange.

WOMAN OF REDEMPTION, A (World Film—Five Reels)—Theme—Andantino. Suggest "Premier D'Aour"—Benoist, "Remembrance"—Telma, or "Serenade"—Czerwonsky.

The atmosphere of this picture is distinctly pastoral, taking the scenes of the Maine woods. The character is an emotional drama requiring rather heavy music. You will need a one-step, dramatic tension, furioso, misterioso, and heavy hurry. A little touch of French Canadian music would not be out of place, and would lend variety. Cue sheets can be obtained from the World exchange.

## Leader's Service Bureau.

### Questions Answered—Suggestions Offered.

Q. Do you believe in changing the traditional tempo of a number to suit the scenes?

A. Generally speaking, no; but if the scene is interrupted by a "flash back" of a few seconds the music might be retarded or hastened to fit the flash, returning to the original tempo to complete the scene.

* * *

Q. Who wrote "The Wanderer's" Song?

A. Tschaikowsky. This is one of the best of his few writings for voice.

* * *

Q. Will you kindly tell me what is meant by a "Morris Dance"? Do they dance it in this country? I saw the other day that one of Percy Grainger's compositions was called a "Morris Dance."

A. The original Morris Dance was a sort of pageant with dancing possibly derived from the Morisco, a Moorish dance formerly popular in Spain and France. But it may owe its origin to the Matacins, a French dance of men in armour of the sixteenth and seventeenth centuries. In accounts of the Morisco no mention is made of a sword dance, which is a distinguishing feature of the Matacins, and survived in the English Morris Dance (in a somewhat different form) so late as the nineteenth century. The English Morris Dance is said to have been introduced from Spain by John of Gaunt in the reign of Edward III, but this is extremely doubtful, as there are scarcely any traces of it before Henry VII, when it first began to be popular. It usually formed part of the May games, although it was not confined to any particular part of the year. The dresses were ornamented with bells. There is a country dance which goes by the name of Morris Dance which is frequently danced in the north of England. It is danced by Sir Roger de Coverley, any number of couples taking part. Each couple holds a ribbon between them under which the couples pass. The dance is known all through England, the different shires each having their own modifications. It is not danced in this country.

* * *

Q. I "fake" on the drums. Two or three times recently I have lost my jobs because I couldn't read. Where can I find a good teacher on drums in New York?

A. In these columns we are unable to give you any names and addresses, but if you will write us again giving us some more data regarding how much you wish to pay and what hours are convenient we shall be glad to put you in touch with an excellent teacher who is professionally engaged in picture playing.

* * *

Q. In playing an overture before my picture performance what length time would you suggest as being long enough and not too long to tire the average audience?

A. If you are playing a two-hour show and your orchestra isn't of large proportions we would suggest that you limit your overture to about eight minutes, never exceeding ten.

## Piano "Preludes."

Many of us, in spite of our musicianship, have wondered why the great pianistic artists always strike a few solid chords before commencing their solos. We used to think they were "feeling out" the instrument or doing a "grand stand" play, but there seems to be a real reason for it.

Did you ever listen to a church clock striking far off? The first stroke came very faintly, but the succeeding ones were distinct and clear. The first stroke was in a dead atmosphere, and started it to vibrating so that succeeding strokes were clearly heard.

The same idea holds with a piano in a large hall. It is necessary to get the vibrations started, and for this purpose strong, forceful chords are needed, not a light, delicate prelude.

This explanation may provoke the long debatable facts regarding sound. Many scientists are inclined to believe that sound waves are conducted through materials instead of through air, but until proof has shown us differently we must still cling to the latter solution.

# Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

### Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

### Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Recent Motion Picture Photographic Patents.

**Abstracts by E. K. Research Laboratory.**
**U. S. Patents.**
(Continued.)

1262255. E. Rector.

A Motion Picture Camera driven by a spring motor and adjustable to take one picture or a group of four pictures, as well as a kinematic series. When a set of four pictures are taken the diaphragm is changed to give four stops in succession, so that one of the series will have the correct exposure.

1261796. C. W. Ebeling.

Mechanism particularly adapted for use in the synchronous reproduction of sound and pictures. It relates particularly to the mechanism for starting the rotation of a second sound record so that it will be at its maximum or desired speed and so that there will be no pause between the cessation of sound from one record and the beginning of the next.

1262105. J. D. Scott and E. C. Van Altena.
Assigned to Scott & Van Altena, Inc.

A Motion Picture Apparatus which uses lantern slides in place of film, each slide carrying four pictures. The whole collection of slides are carried upon a rotary table, which brings them successively to the exhibiting position, where they are rotated step by step.

1262671. A. S. Howell, Assigned to Bell & Howell Co.

An Automatic Mechanism for stopping the operation of film perforators and similar apparatus when the spool of film is exhausted.

1260590. R. P. Stineman.

A Motion Picture Contact Printing Machine in which the positive and negative films are conducted past the gate over a curved drum which insures proper contact.

1261865. W. J. Stange and L. M. Bannan.
Assigned One-Third to Rockwell L. Stone.

A Motion Picture Printing Apparatus in which the intensity of the light is controlled by interposing screen units of known density between the source and the negative. The screen units are automatically moved into and out of position by means of pneumatically actuated mechanism which co-operates with perforations punched at intervals in the film in accordance with the density thereof.

1260595. F. B. Thompson.

A Film Treating Apparatus of the continuous type in which the film passes from the fluid treating tanks over chamois rollers, which remove the surface moisture, and through a weighted loop which maintains the proper tension. It is from thence carried to the drying chamber.

1261797. C. W. Ebeling.

A Governor Control Device for insuring uniform operation of hand operated motion picture projectors and cameras. If the operator turns the handle above the speed determined by the Governor the excess movement is not transmitted.

1261890. C. E. Akeley, Assigned to Akeley Camera, Inc.

A Spring Handle for Motion Picture Cameras and Projectors which prevents jars or lateral movements from affecting the camera or projector.

1262284. G. J. Teague, Assigned to Herbert S. Beckman.

An Attachment for Motion Picture Cameras. It is a spring motor mechanism for driving the camera at an adjusted speed controlled by a centrifugal governor actuating a friction brake.

1259500. H. R. Evans.

A Splicing Machine for Motion Picture Films. After the ends of the film are clamped into position the operator has merely to press two handles rearward, whereupon the film ends are cut, scraped, cemented, overlapped, and finally clamped until dry.

**British Patents.**

112940. L. Mauclaire and G. Gautier.

Color Cinematography. Cinematography colored record images are taken and projected through two screens colored in accordance with a tri-color system, and the two screens complementary to them; the four images are taken and projected in successive pairs, each pair comprising complementary color records which are taken or projected simultaneously.

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113266. Soc. Etab. Gaumont.

Cinematograph Apparatus. In a Geneva mechanism for cinematograph apparatus, the ratio of the time of movement of the star wheel to the time it is stationary is decreased by mounting the driving pin on a block which is constrained to slide in a slot in the driving disk, as the disk is uniformly rotated.

113148. S. D. Williams.

Cinematograph Apparatus. A band or the like is wound onto and off a reel for a cinematograph film simultaneously with the film so as to preserve a space over the picture portion thereof. The band consists of longitudinal strips connected by cross bars, the cross bars being passed through incisions in the strips and then bent twice at right angles at each end, which forms distance pieces which bear on the margins of the film and prevent the two layers of film coming in contact. Alternatively, two separate corrugated strips, each bearing on one margin of the film, may be employed.

113513. F. B. Dehn.

Cinematograph Apparatus. Cinematograph printing apparatus in which the film is moved continuously or intermittently, comprises feed and stop mechanism.

### Driving Camera by Flexible Shaft.

R. I. H., Wisconsin, writes:

> In natural history cinematography and in other work with the motion picture camera where the more or less careful setting up of a tripod means the loss of some of the most interesting opportunities for splendid bits of wild life and other scenes, or where it is out of the question to even set up a tripod at all, as in the case of using the camera in a treetop, what other successful means may be employed?
>
> What results may confidently be expected with the camera held in the hand and the operating power transmitted to the instrument through a flexible shaft driven either by a crank turned by an assistant, or better still, by some form of reliable and portable motor strapped to the body of the cameraman?
>
> Does the vibration of the running instrument detract from the quality of the negative when operated in the above manner, and, if it does, is there a method that can be employed to offset the effect of vibration?
>
> I have an idea that the employment of an ordinary automobile speedometer flexible shaft in connection with a good, strong talking machine spring motor would do the work if properly assembled and the speed regulator tuned to meet photography conditions.

Driving a motion camera by means of a flexible shaft attached to the one turn crank shaft is the best method of cranking a camera at any time to eliminate vibration. The flexible shaft takes up practically all tendency of the camera to side weave, sometimes plainly visible in pictures made in the ordinary way from a tripod not absolutely rigid.

It is practically impossible by any method to make pictures without a slight weave when the camera is held in the hand alone. Where there is a rigid object against which the camera may be rested, such as a rock, post or tree trunk, the results are as good as those obtained by the use of a tripod.

I saw a specially constructed camera in which a motor taken from an automobile siren horn was installed. A storage battery small enough to go in a large coat pocket or easily carried suspended from a carrying strap held enough juice to run six or eight hundred feet of film through the camera.

In operation the camera was held braced against the breast with both hands, and, while the owner was able to get scenes that he could not possibly have gotten in any other way, there was a wavering of the picture on the screen due to the slight movement of the body. It is easily seen, then, that no matter what sort of a device is used to drive a motion camera it must have some sort of a rigid support to obtain a rock steady picture on the screen.

The method of driving the flexible shaft is immaterial—a spring motor of sufficient strength would be better on a trip than a battery and motor, as a battery has to be frequently recharged.

It is much easier to hold a camera steady on a rock or box when driven by a flexible shaft than when cranked in the usual way. In a pinch the writer has often taken close-ups of objects on the ground by placing the camera on the ground, sometimes tilting it by placing a brick, stone or piece of wood under one end, and while an assistant steadied the camera, cranked it the usual way.

It is not uncommon in studio work to run a camera by means of a flexible shaft from a second tripod to which the turning crank and gear is attached.

# Novel Interview with Dorothy Gish

**New Paramount Star Eager to Tell Amusing Bits of Reminiscence About Her Fellow Players.**

By Edward Weitzel.

INTERVIEWING Dorothy Gish is productive of interesting information about all sorts of persons—except herself. The creator of the elfish little street singer in "Hearts of the World" has had many entertaining experiences during her screen career, of course, but the moment she is asked about one of them it reminds her of a similar occurrence in the life of some fellow-player, and you are given a highly animated and graphic account of how clever Mary Pickford is at making a speech, or what a fine artist Nazimova shows herself to be by her performance of the French model in "Revelation."

The younger of the Gish girls has been making personal appearances at the theaters in Chicago, New York, Boston and Philadelphia, where the Griffith masterpiece is being shown. A few remarks accompanied each appearance.

Dorothy Gish.

"Have you enjoyed the experience?" she was asked, as she sat perched on a stool in a photographic studio, clad in a dainty summer frock and a picture hat, one day last week.

"Not a bit!" she replied. "I was too anxious about my speech; but Mary Pickford is wonderful. You should have heard her during the Liberty Loan Campaign. Mary can do anything. You remember how she walked into the theater during a rehearsal, when she was a little girl and told David Belasco she'd come for an engagement? And she got it, too!"

"Your sister and you had an interview with Belasco when you were little tots, I understand."

"Yes; but Lillian got an engagement and I didn't. My! how frightened we both were! Mr. Belasco was very kind, but we were so scared that we kept trying to get behind each other. We had a hearty laugh over it, when I met him the other day."

"Do you ever find it embarrassing to be so well known to thousands of people?"

"I'm not troubled that way very often—but Charlie Chaplin must find it dreadful at times. He was at the theater the night the Russian Ballet opened in Los Angeles and the company recognized him immediately. He almost stopped the show; all of the dancers played right at him. After the first act the manager came to Mr. Chaplin and told him the company had refused to go on with the performance until he went back stage and met them. He went and the curtain didn't go up for half an hour. When he did return he was smiling in the funniest way. They showed their admiration for him in every possible manner and he was not permitted to leave until everybody, men and women, had embraced him and kissed him on both cheeks."

"That was very kind of them, wasn't it?"

"Y-e-s," doubtfully. "But I shouldn't have liked it, I'm sure!" decidedly. "It's the same with everyone. My Jap chauffeur was driving the machine for me one afternoon at home, when I noticed his eyes start to pop out of his head. 'What is it?' I asked. 'See, Mis' Gish, please—Charlie Chaplin!' The best known actor who ever lived was just turning the corner."

"What about your plans as a Paramount star, Miss Gish?"

"I'm delighted with the arrangement, naturally, but I've been so occupied with getting ready to commence work I haven't had time to realize fully all it means to me. Mother and I leave for California tonight."

"You must have been very fond of your part in 'Hearts of the World'?"

"I loved it! And I was quite well satisfied with myself until I saw Nazimova in 'Revelation.' Her performance of that girl of the French studios is simply perfect. The way she does everything——"

Dorothy Gish is so bright and natural and gracious, it is a great pleasure to listen to her. As a subject for an interview, however, she is altogether too fond of talking about other people.

## Frederick Warde Engaged by World Pictures

FREDERICK B. WARDE has been engaged by World Pictures to play the role of Judge Ellis, in support of Kitty Gordon, in "The Unveiling Hand."

Mr. Warde was born in Warrington, Oxfordshire, on February 23, 1851, and made his first appearance on the stage at the Lyceum Theater in Sunderland in 1867, as the second murderer in "Macbeth." He came to America in 1874 and made his first appearance at Booth's Theater, New York, on August 10 of that year, when he played the part of Marston Pike in "Belle Lamar."

Frederick Warde.

Mr. Warde has been seen in numerous productions since then and has been featured with the late John McCullough in "Richard III.," "The Gladiator," "Virginius," "Othello," "King Lear," "Brutus," "The Taming of the Shrew" and the "Lady of Lyons." He has also appeared with the late Charles Fechter in 1878 in "Monte Cristo," with the late Alice Lingard, and as Cromwell in "King Henry VIII.," with the late Charlotte Cushman.

He has appeared in the role of Macduff in "Macbeth" and remained at the Booth Theater for three years. In May, 1877, he appeared at Daly's as Lentullus in "Vesta" and subsequently at the Broadway Theater in the same year in "Brunhilde," "Chesney Wold," "Mary Stuart" and "Cleopatra," with the late Madame Janauschek.

For many years he toured with his own company, and from 1893 to 1903 was in partnership with Louis James, playing all the standard and legitimate productions. At the conclusion of his partnership with James he went on a tour with Kathryn Kidder, playing Matho in "Salambo." Since then he has appeared on the lecture platform and in Henry W. Savage's production, "Everywoman."

### DEATH OF HARRY ELWELL.

Harry Elwell, one of the best liked and most efficient workers at the Famous Players-Lasky west coast studios, where he held the position of head of the property department, passed away Sunday, June 9, after a protracted illness. He had recovered sufficiently to return to the studio when he was again compelled to give up the effort to carry on his duties, and after a brave fight for life succumbed to the illness. He leaves a wife and is sincerely mourned by those of his co-workers at the studio who came in contact with him during the two years of his service with the organization.

### ZECCA VISITING PACIFIC COAST.

Ferdinand Zecca, manager of productions of Pathe Exchange, Inc., left New York for the West Coast June 22. He will visit the studios making pictures released by Pathe while in California. He was accompanied by L. E. Franconi, manager of the film editing department of Pathe. He will be absent about six weeks. This is Mr. Zecca's first trip to the Coast, he having recently came to New York from France.

# *Famous Players Plans Arouse Interest*

**Executives of the Company Receive Many Messages of Congratulation Following Last Week's Announcement.**

THE Famous Players-Lasky Corporation plans for the coming year, commencing September 1, announced in the trade papers last week in the largest amount of advertising space ever taken in each one of the mediums used by one company, created wide interest throughout the trade.

Many wires and telegrams poured in the New York headquarters of the company expressing much appreciation of what is everywhere agreed to be the greatest undertaking by one organization since the inception of the industry. Congratulations have been heaped upon the executives of the company, and from every state a representative showing of recognition from exhibitors and exchange men over the importance of the announcement and its effect upon the entire industry has been received.

The dedication of the organization and its activities toward helping to keep up the morale of the nation at a time when such stimulus is most desirable has attracted the attention of persons outside of the film industry as also has the fact that the producers of Paramount and Artcraft pictures will present a greater output during the next twelve months than any one concern has ever approached, namely, 208 feature productions and 156 short subjects.

Shortly after the initial announcement made its appearance telegrams and letters began to pour in from exchanges. Messages direct from exhibitors and of a similar nature also were received.

The possibility of obtaining more Paramount and Artcraft pictures, as outlined in the new schedule, also met with enthusiasm, especially in communities where the present maximum supply is less than the demand.

Of particular interest was the announcement of the Success Series, which will give exhibitors the opportunity in presenting some of the masterpieces of the screen in modern dressing. The approval of exhibitors in reissuing these subjects was established before the producers decided to go to the expense and pains of placing on the market the former screen triumphs with modern technical innovations. Many exhibitors who have never run these pictures expressed enthusiasm at the opportunity brought about by the establishment of the Success Series. Others have stated their intention of re-booking them.

### JEAN PAIGE SIGNS VITAGRAPH CONTRACT.

Jean Paige, who was graduated from the O. Henry short reel subjects into Vitagraph Blue Ribbon features recently has been placed under contract by Albert E. Smith, according to a statement authorized by the Vitagraph president Miss Paige is one of the youngest of Vitagraph's stars. Little more than eighteen months ago Miss Paige secured an introduction to the Vitagraph president and Mr. Smith started her in O. Henry pictures. It was not long before she gained recognition as one of Vitagraph's most talented players in these charming little screen gems.

Then it was that Mr. Smith gave her a part in Blue Ribbon features, her first being "The Desired Woman," in which she played in the support of Mr. Morey in "The Golden Goal," and with Alice Joyce in "Find the Woman." Her next picture will be "Tangled Lives," in which she plays a prominent role with Harry Morey and Betty Blythe. It is scheduled for release on July 1.

### ARMOND KALICZ ENGAGED BY WORLD PICTURES.

World Pictures announces the engagement of Armand Kalicz, now appearing in "The Kiss Burglar" at the George M. Cohan Theater, New York City, to support June Elvidge in "The Love Wraith," Travers Vale directing.

# *Fox Leases Victoria of St. Louis*

**Fine Two-Thousand Seat House Will Be the Home of His First-Run Productions.**

WILLIAM FOX has further extended his amusement enterprises by assuming sole control of the beautiful Victoria theater of St. Loui on a ten-year lease and will change the name to the William Fox Liberty Theater.

The news was received in the trade with surprise, as it was said that Fox would extend his chain of theaters to other big cities of the United States. This is the twenty-seventh theater under Mr. Fox's management, all in New York, New Jersey, Connecticut and Massachusetts.

Announcement was made at the Fox offices in New York that a high-class picture policy with an orchestra of thirty-five pieces would be inaugurated at the Liberty on Sunday night, September 1, with John Zanft in charge of preliminary arrangements.

The Liberty has 2,000 seats, is situated at Delmar and Grand avenues, in the heart of the theater section of St. Louis, and is near the New Grand Central Theater, managed by William Sievers.

Fox productions will be shown first-run exclusively at the Liberty. The opening production has not been selected, but it will be a Fox Standard picture. Annette Kellermann in "Queen of the Sea" is a later attraction.

"For some months past my productions have not received a proper and regular first-run showing in St. Louis," said Mr. Fox. "I therefore decided to operate my own theater in St. Louis. This is a departure from my rule, as I do not intend to extend my chain of theaters, except to such big cities where my pictures are not presented regularly and in a manner that I deem warranted by merit and production quality.

"There are several other big cities of America in which Fox Film Corporation pictures have not been regularly presented and I may announce a few additions to my chain of theaters during the summer."

The Victoria was erected at a cost of $190,000, and it is said to be one of the most completely equipped fire-proof theaters in St. Louis.

A new stage set, with the screen arranged between Roman columns built under the direction of the Fox scenic staff, is said to be one of the most costly motion picture theater equipments constructed.

**Victoria of St. Louis Leased by William Fox for Ten Years.**

# Rambles 'Round Filmtown

**With WALTER K. HILL.**

BETTER than anything else we know of to get this week's effort under way is the perfectly pink, neatly mimeographed, correctly spelled and punctuated Secrets in the Life of Madge Kennedy as it comes to us fresh and fancy from the Educational Department of Goldwyn. Here goes:

### Food Will Win the War.

Madge Kennedy's favorite dessert is nesselrode pudding. She also likes candied violets.

The Goldwyn star is not an athletic girl, though she loves to tramp through the woods classifying various wildflowers.

She is a clever botanist.

Not being allowed to keep a dog in her Riverside Drive apartment she can only see her favorite companion when she spends the week-end at her country place on Long Island.

The companion is silent.

### Enter the Bolsheviki.

He is a Russian wolfhound which she calls Vladimir. He was presented to her by a Serbian lieutenant who brought the animal from Odessa. This was before the city on the Black Sea was captured by the Germans.

Madge Kennedy has no favorite perfume. She likes to open her big rose jar and enjoy the delicate aroma. She puts a flower from every bouquet she receives in it.

She has done this ever since she was graduated from school.

The jar holds a quart.

She likes to embroider, and is making multi-colored squares for an old-fashioned crazy quilt. It will contain a piece from every costume she has worn.

Her favorite leading man (at present) is Tom Moore.

### Why Print Trade Papers?

She corresponds with Mary Garden and tells the singer what is happening in the world of motion pictures.

Once she missed writing her weekly letter and Mary Garden cabled from Paris to know what was wrong.

Madge Kennedy is said by all her associates to have a perfect disposition. Nothing ever ruffles her.

When her chauffeur is late with the car, Madge Kennedy spends the time chatting with Goldwyn friends. Another star would fume.

### Plays Her Own Chords.

Besides being a pianiste of considerable ability, Madge Kennedy is a singer of ballads, though she does not aspire to sing in public.

She likes to read in French, though she admits she is a poor student of that interesting language.

Miss Kennedy is a true patriot, and has done good work in various ways to further the work of winning the war just as in "The Service Star."

---

Next week we shall tell all about how Miss Kennedy acts for the mimeograph.

Main title: "Madge Kennedy's Quiet Sincerity."

—w s s—

### Many Happy Returns.

The Exhibitors' Herald is to be felicitated upon its third birthday, Jim Beecroft and J. Ray Murray. Incidentally we observe with delight that J. R. M. has improved his "Column" by introducing his own picture as a feature. From appearances life in Chicago has touched Ray with kindly hand, as he is looking better than he ever did in the old days around Longacre square.

### Important if True.

Inquirer.—Patrons paid $1 for a box seat and 50 cents for a seat in the pit when Rickett's Equestrian Circus exhibited in Hartford, Conn., August 18-24, 1795.—The Billboard.

—w s s—

After being "Missing" during his "Wild Youth," J. Stuart Blackton is now "Getting Together."

The calm commodore after the storm.

—w s s—

Barbara Castleton is another star who reads "regular stuff" during the many studio waits. George Meredith's "The Ordeal of Richard Feverell" is the most recent little leather-bound book tucked under her arm.—Publicity.

### The Rare Gift of Arm-Pit Reading.

—w s s—

Opticians are thinking of erecting a statue in West Lake Park, Los Angeles, in honor of Harold Lloyd. It is said that some thousands of young Californians, ambitious to become screen comedians, have hastily equipped themselves with big horn spectacles, figuring if Harold gets away with it thus, why not they?

—w s s—

"It is just as important to project the right sort of pictures 'Over Here' as to fire the right sort of cartridges 'Over There'," we are informed by a leader in the well known and fifth industry.

Besides there is not so much hazard in projecting 'em.

—w s s—

Buffalo Like the Back Woods.—Motion Picture News Headline.

Driven from the prairies to the tall timber by Harry Carey, et al., the old bovines are happy in their exile.

The late Col. Cody would be glad to know this.

—w s s—

### Soon They'll Choose—Jail?

On Thursday last the World studio at Fort Lee had the appearance of a railroad station with a draft contingent gathering en route to a cantonment. Out of two thousand or more "mobbers," four hundred and ten were selected for a big scene in "The Road to France."

—w s s—

### Serving It With Speed, Etc.

Bluebird; July 22 (title not decided), 5 reels.

Universal; July 22—Special attraction (no issue this week).—Motion Picture News.

—w s s—

We hate to talk about ourselves, **BUT:**

Just Between Ourselves.—Walter K. Hill in The Player, 1912.

Just Among Ourselves.—Loney Haskell in Morning Telegraph, 1918.

In and Out of Focus.—Headline in Rambles three issues agone.

In and Out of Focus.—Louella O. Parsons in Morning Telegraph, June 23.

—w s s—

### Wig-Wag for Help! Help!

During a wait while on location at Lake Ronkonkomo last week, Betty Blythe sat in the cool breezes on the shore with a beautiful blond wig in her lap. When the rest of the players woke her up the wig, much to the dismay of Betty, was floating on the bosom of the lake. She says that she would have waded right in after it had she not realized that this season they were not wearing decollete evening gowns as bathing suits. But what we want to know is —what happened to the wig?

Shephard Has a Word to Say on "Mickey."—Motion Picture News Headline.

At last he has finally broken his silence!

—w s s—

Chicot advises that Herbert Brenon insisted upon having a commission in the British Army before he would proceed with filming the Hall Caine war picture for that nation.

"Perhaps," adds Chicot, "he expected to do the major part of the work."

### This Merits Corporal Punishment.

—w s s—

"My Lady Nicotine" Aids Smoke Fund. —Motion Picture News Headline.

And Bacchus boosts for booze!

—w s s—

Madge Kennedy likes gingerbread. And her maid, Frieda, makes it exactly to her taste. Spread with country butter brought to her at the Goldwyn studios at Fort Lee the vivacious star likes nothing better for her luncheon than a generous slab of the dainty with a tall glass of milk.

She is the envy of every player who must perforce be content with refreshment procured from neighboring restaurants.

### The Selfishness of Some People!

—w s s—

Carlyle Robinson, who has been personally press agenting Charlie Chaplin, is now undergoing military training at San Diego as one of Uncle Sam's Hun hunters. Congress came mighty near lowering the draft limit to 18, thereby giving Bennie Zeidmann an uncomfortable several days.

—w s s—

### Pretty Alice Plays the Two-a-Day.

Alice Terry put in a busy week the past seven days. An O. Henry picture in which she played the leading role was exhibited at the Rivoli theater. All her friends insisted that she go with them to see the picture.

During the week Alice saw the film twelve times, just two shows short of being a two-a-day attraction, and the little blond lady swears by all that's holy that she liked the picture better every time she saw it.

Must have been something like wine, the older it gets the more delightful and higher priced it is supposed to become.

—w s s—

May Murray is now working on "The Great Uncaught."—News Item.

Filming a "fish" story?

—w s s—

### From the Good Old Times.

Motion picture rights to "The Silver King" have been purchased by the Famous Players-Lasky Corporation, and from the New York Sun we learn that the famous play was produced in London in 1882, in America in 1883 at Wallack's theater, New York, "and has been acted repeatedly for many years here and abroad."

Repeatedly is right. Here are some unreliable statistics, the figures representing the number of times the company mentioned has presented "The Silver King":

| | |
|---|---|
| Carl Haswin | 9822 |
| Corse Payton | 6431 |
| Harry Shannon | 862 |
| Senter Payton | 904 |
| Vaughan-Glaser Co | 93 |
| Mabel Paige | 45 |
| Clint G. Ford | 568 |
| Ullie Ackerstrom | 369 |
| Isaac Payton | 247 |
| Billy Bittner | 672 |
| Frankie Carpenter | 247 |
| Baldwin-Melville | 146 |
| Charles K. Champlin | 201 |
| The Spooners | 169 |
| James R. Waite | 566 |
| The Cherry Sisters | 1 |

Edwin and Lilah Stuart, the Kendalls, Mittenthal Brothers, Inez McCauley, Dick Ferris, Tommy Shearer, Robert McWade, George Ober, and Osmond Tearle also ran.

### There's Money in Films.

"Money Mad" (Goldwyn).
"One Thousand Dollars" (Vitagraph).
"Million Dollar Mystery" (Arrow).
"The Million Dollar Dollies" (Screen Classics).
And
"Alimony" (First National).

—w s s—

Government Seeks Information Concerning Film Productions.—Exhibitors Herald Headline.

So do the trade papers.

—w s s—

Charles E. Wagner post cards from Camp Hancock, Augusta, Ga., that Uncle Sam is assembling there large bodies of soldiers destined for Berlin, Germany, at no far distant date.

"Wag" was a professional predictor of success or failure for motion pictures before he enlisted in the larger army—having been a reviewer for the Billboard, Trade Review and other class and classy publications.

—w s s—

George D. Baker, manager of productions at Metro's West Coast studios, maintains that the scenario of "As the Sun Went Down," which he wrote for Edith Storey, is unique in at least one respect.

"It is the only scenario I have ever heard of," says Mr. Baker, "that was written with and without an appendix."

This is literally true, as Mr. Baker was stricken with appendicitis before he could complete the manuscript and wrote the final scenes less than a week after his appendix had been removed.

### Literally and Literarily.

—w s s—

Betty Blythe baked a fine looking chocolate cake and sent it to Herb Howe to distribute among some of the boys with the "Tanks" down at Gettysburg. This happened two weeks ago, and, aside from an acknowledgment of the gift, Herb hasn't written a line to any of his friends who are daily waiting word that he has been placed on the casualty list.

—w s s—

### DeMille's Sport Shirt Eclipsed.

Howard Hickman, who is making his debut as a motion picture director by handling Bessie Barriscale's latest Paralta Play at the Brunton studios, has "arrived" in the profession—there is no doubt about that.

For the other day he blossomed out in a silk shirt with radiant stripes, platinum gem-crusted cuff buttons, tie with soft collar and fancy collar link, and, of course, the regular brand of white trousers.

In taking this step Mr. Hickman identified himself with the "silk-shirt" school of directors, as typified by other prominent professionals. He came near joining the school of riding trousers, puttees wearing directors, but the weather turned his decision toward the more summery school.

Now he has committed himself irrevocably.

—w s s—

Winifred Kingston, leading lady for the Sherman Productions, Inc., has been cut in two five times this week and still lives to tell the tale. Miss Kingston cares not how many times she is cut in two as long as it is done by the film editor.

—w s s—

William Fox, film magnate, 100 per cent. American, 100 per cent. Knights of Columbus, 100 per cent. Jewish Charities, 100 per cent. Red Cross, adds the 100 per cent. right idea to his list of accomplishments in that:

He is investigating every man on his pay-roll, everywhere, in every department of home office and every branch. Anybody, or anybody found to be, in the slightest degree pro-German and not all-American will be promptly matriculated with the jolly old "gate."

**NEXT!**

## *Rambles 'Round Filmtown*

Count that day lost
Whose low descending sun
Sees not a Thrift Stamp bought
To help defeat the Hun.

—w s s—

### Indeed Films Are Essentials.

Salem, Mass.—A motion picture film showing relatives of men from this district serving on the war front in France will be made on Salem Common tomorrow and sent abroad to be exhibited at Y. M. C. A. huts near which the soldiers are located.—New York Telegram.

—w s s—

Fox Film Convention Sets New Mark.—Motion Picture News Headline.

A film convention ending without a fight.

—w s s—

Frank Crane, directing Kitty Gordon in "The Unveiling Hand," took his company to Amagansett, Long Island, last Friday. Said company included fifteen horses and four camels. Not being able to bring the Sahara Desert within working distance of Manhattan, Amagansett was substituted.

—w s s—

### You'll Be Glad to Know That—

Hayakawa is acknowledged all over the world to be the foremost Japanese exponent of stagecraft.

He is subtle and elusive.

He fascinates with the spell of his Orientalism.

He is a cosmopolite, having topped off his education in Tokio University with a term in the University of Chicago.

Hayakawa selects his own plays and casts.

He believes the nearer to nature you are the better dramatist you may be.

Hayakawa is a nature student—human nature.

His plays are different. So is Hayakawa.

There is an extraordinary appeal about the acting of this Tokio student. It emphasizes an ancient truism—"One touch of nature makes the whole world kin."—Terry Ramsaye.

—w s s—

"Hurry Home" Van Loan, among the most popular and zippy fellows in filmtown, has written for Dorothy Dalton's picturization, "The Cross of Shame." He has sold the publication rights, and expects to make the story into a play for presentation on the regular stage.

—w s s—

### Shoving the Borrowed Queer.

Experimenting costs little
* * *
In this case so we
* * *
Shall monkey with a
* * *
Borrowed idea. Just like
* * *
Others do who forever
* * *
Kay See Bee all over the place.
* * *
We copped the layout
* * *
From a helpless gink
* * *
And claim no copyright.
* * *
If it looks in print
* * *
Like it does in typewriting
* * *
We may use it to fill
* * *
Just this much space.
* * *
Good night, shirt!
* * *
Good night, cap!!
* * *
Good night!!!

### He's Seen Many Changes.

I have been doing that kind of ramble (p. 84, July 6) on and off during the past nine years.

From Coytesville to Englewood Cliffs, then down to the Dyckman Street Ferry, and "so home" to Central Park gives one an appetite for Thomas Healy's best.—Thomas Bedding.

—w s s—

* * * Miss Phillips was—well, she was Dorothy Phillips, who, as the Mutual Girl, won a place in the hearts of screen fans that she never since abdicated.—New York Sun.

Quite so, as it were; quite so.
But how about Norma?

—w s s—

For the sake of art, Marguerite Clark tumbled into the murky waters of the Mississippi River for the scene in "Uncle Tom's Cabin" in which little Eva is rescued from death by Uncle Tom. Frank Losee plays this role in the Paramount picture, and as he brought the tiny star safely to the shore she gasped:

"That's the nastiest tasting water I ever drank"!

—w s s—

### Peace Warriors in Reserve.

What is going to happen in the motion picture studios when the President's "work or fight" order becomes effective? What will be the situation when all eligible males between 21 and 31, including stars, leading men and such, have to pitch in actively to help Uncle Sam crush the Hun? These questions were put up to the heads of the various departments at Metro's West Coast studios by the chief mimeographer. The following symposium was the result:

Production Department.—The order will bring the old man into his own at last. He would make an ideal camera operator. He'd never crank too fast, and, besides, the exercise would be good for his rheumatism. But he would have to be smooth-shaven, for with halation, static and cracking it's hard enough now to turn out good film without taking further chances on hairs on the lens.

Finance Department.—A splendid opportunity for the fellows whom Osler would chloroform. Speaking of finances, we can take our middle-aged bookkeepers and make actors out of them. Then we can call in octogenarians to keep the books. They are supposed to have old-fashioned ideas, and we wouldn't have to pay them "motion picture salaries."

Scenario Department.—The chances are the edict won't make any difference. Many of the stories sent in seem to have been written by persons in their infancy or persons in their dotage. Some already have been drafted from the ranks of great successes, although submitted as strictly original and subject to draft. Others are merely in their anecdotage.

Casting Department.—The old soldiers' home at Sawtelle isn't so far from Hollywood. In case of emergency we can probably conscript a bunch of them. They're ready to prove they're not liable to the draft, having fought in the Civil War and voted long ago. Anyhow, a veteran with a little grease-paint, a toupee and minus his brush ought to screen as well as juveniles who don't work, won't fight, and can't act.

Technical Department.—If the worst comes we may be able to call on the women's land army to dig all the trenches for battle scenes. Lady scene shifters won't be so bad if they make up their minds not to make up their faces. It would be awkward and dangerous, however, if one of them stopped to powder her nose while moving a floating wing.

Property Department.—The work or fight order doesn't bother us. We already have a prize cat, "Mrs. Metro," who, with her three kittens, "Iris," "Close-up," and "Long Shot," can be used for all scenes in which animals figure. This will enable us to get along without the usual lion tamer and elephant interpreter.

**Unsuspected Biographies—No. 1.**
(Reproduced from Paramount-Artcraft Pep.)

**John Cunningham Flinn.**

By Pete Schmid.

Taraaaa Zing! Boom-De-Aye!

Following such a pretentious introduction, which we have all so enthusiastically received, we now proceed to place upon the well known pan the astonishingly able and athletically proportioned Director of Advertising and Publicity of the great organization, whose product, we repeat, is the ultimate in motion pictures.

[Note—Before going further need we say that Pete Schmid has in mind Paramount-Artcraft movie dramas, comedies and educationals? Pete has said organization and product in mind for the perfectly good reason that he is paid in coin of the realm to use his mind exclusively for that purpose. Cheerfully we let him rave!—The Rambler.]

Seeing as how John Cunningham, who spells and insists upon having others spell his Flinn with a 4, is our immediate and respected boss (Pete has resumed, let us interject), it has been pointed out to us that beyond the shadow of a doubt, it would prove most advisable to slip, slur or slide over the dark incidents of his adventuresome career and accent his many, many, many, many good qualities which have so deeply imbedded themselves in the famous and much lauded Rock of Ages.

[Note—Just why Pete selected "Rock of Ages" instead of "Blest Be the Tie That Binds" as the favorite hymn for this occasion is beyond comprehension. However: "Onward Christian Soldier"!—The Rambler.]

All of which (resuming Peteschmidly) is true in some manner, shape or form, but which has nothing to do with the function of Paramount-Artcraft Pep, conducted without fear or favor, as the Old Exhibitor would say. The fact that Mr. Flinn was born in Evanston, Ill., arouses no sympathy from us whatsoever. That he has lived down this—may we say—handicap is, however, an admirable accomplishment. (Pause for aplause.) This fact we, even in our most supercritical mood, would and must concede. Evanston, then, is a thing of the past, and we will refer to it as little as possible in future.

Leaving Evanston as rapidly as possible by horse car and stage coach, but chiefly on foot, we arrive at Kansas City, several years later, where we find an athletic looking youth, in blue flannel shirt and running pants, counting up the evening's receipts of a more or less amateur basketball game. Yes, you've guessed right—it's none other than John, or "Jack" Flinn, as he was then known.

## *Rambles 'Round Filmtown*

An active member, treasurer and ballyhoo for the redoubtable Crescent Athletic Club, Mr. Flinn found much to do. It was at this period of his career that his first press agent propensities came to the surface. In a series of famous articles under the heading of "Tricks of Basketball Players," Mr. Flinn disclosed many fine points of the game. Strange to relate, the newspaperman who swallowed this series and ran it in the Kansas City Star at nothing per line was none other than our own (Note—Meaning Paramount-Artcraft's) Jerome Beatty, who, in a sense, is editor of this (Note—Meaning Pep) publication.

As chief conductor of the affairs of the aforementioned Crescent Club, Mr. Flinn directed a tour which was to take the athletic ones to Honolulu. On reaching San Francisco, however, Mr. Flinn decided that even his highly trained and physically fit associates would find it a long swim back, so with the many (?) gate receipts in hand (one hand), bethought himself of the least expensive route home. Just at this time, the A. A. U. stepped in and raised a question as to the professionalism displayed by the Crescent aggregation, but they were soon convinced of the fact that the members were receiving no fees for their efforts.

On finally arriving back at E——, Mr. Flinn continud his athletic endeavors for a while and rather suddenly concluded that his future career would associate him with the field of journalism. Migrating to Chicago, he received his first training in this line with one of the prominent dailies, name unknown. Then New York called, and John Cunningham Flinn pressed his Sunday-go-to-meeting suit, packed away his running trunks, gym shoes and blue flannel shirt, and grabbed the w. k. rattler for the big village.

In New York, Mr. Flinn associated himself with The Herald, where for nine long years he toiled as a metropolitan newspaperman alongside of such personages in the journalistic world as Charles Kenmore Ulrich, Thomas Geraghty, et al. In consulting Mr. Ulrich regarding the person here discussed, we are told that the latter was "always industrious, well liked, and possessed the greatly sought after nose for news."

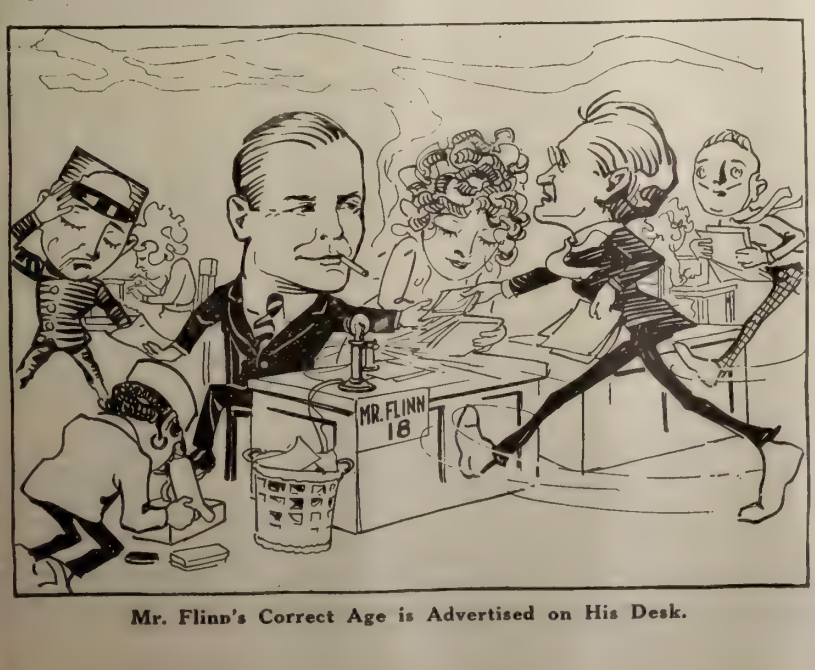
"He always had money, and loaned it to us guys, who were usually broke," said Mr. Ulrich. On further investigation, we find the cause for this was that while the others played poker, Mr. Flinn studied the dictionary for big words.

Later, as Dramatic Critique of The Herald, he was able to obtain many passes for Broadway shows, whereupon his friendships increased a hundred per cent. Strange to say, those friends still stick, even though they no longer get the free ducats. After nine years on the Herald, Mr. Flinn proved himself such an expert golf player that he won the newspapermen's championship cup. Arriving home with the cup, he immediately took out a large burglar insurance and proceeded to make that insurance a good investment by filling his domicile in Yonkers with cups won with the (golf) club.

When Jesse L. Lasky beckoned to Mr. Flinn, John bade his many good friends along Herald Square good-by, and then began his real career as a P. A. Little need be said here of his achievements along this line, for you are all familiar with it. How he put over "Joan the Woman," that million-dollar adv. campaign, and other big ideas, is a matter of film history. His chief weakness, from personal observation, is his speech-making propensities. Some gink said that great writers never make great speakers, but if that bird was right, John C. Flinn is the exception.

[Note—Here follows some praise of Mr. Flinn which we concur in to the fullest extent—except Yonkers. We have, ultimately, remaining before us the task of getting this past one certain party who edits the justly celebrated Moving Picture World, and to accomplish our purpose we must repudiate the Peteschmid slam at the best source of jokes vaudeville ever discovered. Yonkers is all right, provided you know what they are. In which we give an example of the use to which Yonkers may be put. Until he returned to England one Charles Hawtrey was never able to fathom the one curiosity of his dip into American vaudeville—to wit: What are Yonkers?—The Rambler.]

His flow of the King's English, or the Queens, for that matter, comes as fluently from his lips as from his pen. J. C. F. has shown 'em a thing or two in film exploitation, and for the benefit of those who don't know it, we want to say that he's one of the boys. Living in Yonkers, you've already suspected that he is married; yes, by two children, boy and girl. Just why he, of all persons, should select Yonkers as a place in which to live, vote and register for the draft, we are unable to state. Perhaps it is to further insure the safety of those golf cups, for who would make the trip to Yonkers, even for robbery, say we. Anyway, it wouldn't go well with a porch climber should he run into J. C. F., for the boy's there with the physical as well as the mental punch. Yea Bo! Exit.




**Mr. Flinn's Correct Age is Advertised on His Desk.**

—w s s—

Ashton Dearholt threatens to go back to his home town, Milwaukee, Wis., and start a school of motion picture acting should the war conditions further affect the Los Angeles film colony and make things hard for good-looking young leading men, such as Ashton.—Mabel Condon's Bulletin.

**Why Pick on Milwaukee?**

—w s s—

Davis Rests Preparatory to Hard Work.—Motion Picture News Headline.

After having it so easy, too!

—w s s—

Alice-for-Short contributed to Don Marquis' Heligoland of humor a clipping from the Greensboro (N. C.) Daily News, to wit:

Wanted.—A concrete foreman with eight or ten hands. Good wages. Apply to J. T. Plott.

Thickening the Plott further we might add that many of us are equipped with three hands—right hand, left hand, and a little behind hand.

These are the concrete facts.

THE RAMBLER.

# Manufacturers' Advance Notes

## Old Friends Are Star and Author of Fox Screen Story

WHEN, the other day at the offices of the Fox Film Corporation, William Fox gave a private screening of his forthcoming production, "Riders of the Purple Sage," he brough to conclusion a real-life story which is as fascinating and as fine as many of the fictions shown in the films. Woven in every scene of "Riders of the Purple Sage" is the record of the friendship of William Farnum, star of the production, and Zane Grey, the author.

Farnum and Grey have been the closest of friends for many years. This friendship began in the West, where, both lovers of the outdoor, they found a bond of common interest in their passion for hunting and fishing. In the years that have followed, this friendship has grown strong and enduring through the test of close companioship and in the perils and hardships of out-of-door camps.

Together, the two men have hunted big game in the Rockies; together they have fished the streams and lakes from the Columbia River to Southern California; they have lived with each other under the most trying circumstances—in camp, on the trail, roughing it generally. They have tested each other in the greatest of all trials—close compansionship—and their friendship has grown into something as strong and as lasting as their own mountains.

It was on one of these long hunting trips—an expedition into the wildest part of Utah—that Zane Grey first conceived the idea of writing "Riders of the Purple Sage," his romance of the early Mormon days in Utah territory. Gradually, while he and Farnum hunted and fished, the character of Lassiter, the avenger of Mormon wrongs, took shape in his brain, and nights around the camp fire he sketched out to Farnum the outlines of his story. He told his friend of his aims in writing the book, he pictured the characters, he asked Farnum for suggestions and advice. Eventually as he wrote the first chapters of a rough draft, he read parts of it to his companion.

At length the novel was completed and published, and the first one to congratulate Grey on its success was Farnum, who was then filming a production at Hollywood.

Some time afterward William Fox bought the motion picture rights to the book, and word was sent to Hollywood for Farnum to do the production.

## General Plans Campaign For Author's "Her Moment"

ARRANGEMENTS are now being completed by General Film to release shortly after July 15 the Anna Luther feature production of "Her Moment," filmed on the west coast by the Author's Photoplays, Inc. The work of editing and cutting the film is in its final stages and the first of the prints will soon be on their way to General Film exchanges. General is planning a strenuous sales campaign in support of this six-reel feature, which is declared to be a most unusual and clean problem play. The entire exchange system of the company is being mobilized for the unusual exploitation campaign which General Film officials believe the high quality of the feature demands.

The outstanding feature of the photoplay, picturized from an unusually strong heart interest story by Samuel H. London, is declared to be the acting of Anna Luther, who does the best work of her career in the many highly dramatic scenes in the story. There is said to be no effort at preachment in the presentation of the story. "Her Moment," and the straightforward manner in which it has been handled is expected to make it widely popular with all classes of patrons.

## Rawlinson Leading Man For Geraldine Farrar

GOLDWYN'S emphasis upon production quality is made clear by an inspection of the all-star cast engaged to support Geraldine Farrar in her first Goldwyn picture, now in the course of making at the company's Fort Lee studios.

Miss Farrar's leading man is Herbert Rawlinson, for several years a star in his own right and possessing a definite following.

Another person who has been starred separately is Violet Heming, who has an important role in Miss Farrar's production. Miss Heming is known in most of America's larger cities through her stage successes and recently she has been seen on the screen in "The Judgment House" and "The Danger Trail."

Still other well known names to be found in Miss Farrar's cast are Hassard Short, famous in the support of many stars of stage and screen; Percy Marmont and Maude Turner Gordon.

Reginald Barker, Miss Farrar's director, is making splendid headway with her first Goldwyn production, which has been under way without interruption or delay of any sort for two weeks. There has been considerable speculation in picture circles over this first Farrar story because of the atmosphere of secrecy and mystery that Goldwyn has thrown around the work of Miss Farrar.

On the stage of the big Fort Lee studios the Farrar company works carefully screened against intrusion or interruption. No outsiders have been permitted to come near the company while at work and members of the cast have been asked to maintain secrecy even about their own roles until the moment of the production's release in the early Fall.

Meanwhile all of the preliminary work has been completed for Miss Farrar's second production. The supporting players have been selected, the scenic sets are in readiness and the feminine players have received their gown charts. This reduces delays between pictures to a minimum.

### "Kaieteur" Gives Views of Big Falls.

MOST fascinating of travel pictures is "Kaieteur," which carries the spectator on an exciting journey through British Guiana to the falls of Kaieteur, which are five times as high as Niagara Falls and practically unknown to civilization. "Kaieteur" constitutes the second of the Mutual-Outing-Chester travel classics, and it will be released on July 7.

The picture is a revelation of world spaces still undeveloped and inhabited by savage tribes. It takes the spectator by canoe express along tumultuous rivers and over portages into the very heart of the wildest country.

"Kaieteur" was produced by C. L. Chester.

## Sheldon Discusses Value to Exhibitors of Short Stuff

A SENSATIONALLY sensible idea is being put in operation in a very showmanlike manner by S. L. Rothapfel at the Rivoli theater in his use of short pictures," remarks James M. Sheldon, president of the Mutual, in a discussion of the Outing-Chester adventure pictures shortly to be released through Mutual exchanges.

"The notion of making up a show for a first class house and for a first class audience out of short but keenly interesting pictures as a bit of novelty is so simple and logical that it is revolutionary.

"Its particular signficance is a recognition of the fact that a picture does not have to be from five to eight reels long to contain feature quality and feature box office value.

"The effect may be to make a great many exhibitors give more thought and attention to the short pictures which go on their screen. I hope incidentally that it may lead some of them to think about our Outing-Chester adventure pictures.

"We desire to point out to the trade, with purposes that are not entirely selfish, that by their runs at the Strand theater on Broadway in New York and the high value set upon them by Harold Edel, managing director of that famous theater, the Outing-Chester releases can be made quite as important a drawing card to the theater as the feature end of the bill.

"Mr. Rothapfel's experiment with a short picture program at the Rivoli does not at all mean that the feature picture is in for a period of depreciation. It means that all of the pictures on the screen are a real part of the entertainment and that the short lengths must not be considered 'just fillers.'

"In a publicity article in connection with the Rothapfel idea appearing in the New York Times is observed this statement: 'If someone invented a machine that would register the reactions of spectators thousands of persons would be surprised to learn from it that their interest was really more consistently alert for animated pictorials, scenic films, spectacular action, and short comic and dramatic sketches.'

"The Outing-Chester pictures contain the values and qualities discussed to a most marked degree. They are really little one thousand-foot camera reports on adventuring expeditions to all manner of surprising places and peoples in the Fiji Islands, the by-ways of the West Indies, the wilds of Canada, and the untracked jungles of South America.

"They contain," concluded Mr. Sheldon, "thrills such as never a serial author invented, characters that only nature could make up, and action that just had to happen. They tell the strange truth, and nobody will ever be able to walk out of a house when they are on the screen.

"We have supplied our branches with ample prints for advance showings to exhibitors. We want to show the goods first, and talk contracts afterward. That is what we think of them."

## General Film to Issue Tucker's "Hypocrites"

THE distribution of George Loane Tucker's celebrated screen version of the Henry Arthur Jones' play, "Hypocrites," is to be taken over at once by General Film Company. In this six-reel production is starred Elizabeth Risdon, the English actress of "Mother" and "The Manxman" fame, and more recently the star of "Seven Days' Leave," the military melodrama which created a stir on Broadway.

"Hypocrites" deals with a moral problem, but so cleverly and in such good taste as to eliminate everything objectionable and still retain the "punch." The outstanding feature of the film adaptation of the famous play is the acting of Miss Risdon. The play deals a smashing blow at so-called righteous people who erect glass houses for themselves to live in while finding fault with the lives of others. The story is dramatic, and from the introduction begins the unraveling of one of the most sympathetic and engrossing of dramas.

Distinctive Tucker touches are in evidence in the capable cast surrounding Elizabeth Risdon, in the attractive English countryside settings and the beautiful photographic work. "Hypocrites" is an intimate story of life in a quaint English village, revolving around the attempts of the village "Squire" to lay down strict moral rules for the guidance of the community, despite the fact that the spectre of scandal hovers about within his own family circle.

In anticipation of a wide demand for the Tucker feature General Film Company is planning an intensive sales campaign to include its thirty exchanges in the United States and Canada. A complete line of exhibitors' helps, including paper and other material, will be supplied by General Film Company. Announcement of the release date will be made shortly.

## Hayakawa Selling Plans Are Completed by Mutual

SELLING plans for the series of Sessue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through exchanges of the Mutual Film Corporation, have been completed at a series of conferences between Haworth representatives and officials of the Mutual held in the office of James M. Sheldon, president of the latter, in Chicago.

September 1 has been selected as the date when the first of the Hayakawa specials will be available for pre-release. The succeeding pictures, eight in all, will be available at Mutual exchanges.

The exhibitor will be provided with a most complete array of advertising. Some novel and original experiments have been made in the preparation of the paper to fulfill the theater's demand for "something new." Two set of one sheets and two sets of three sheets will be furnished. Sixes, sixteens and twenty-four sheets will be supplied in addition to a vast quantity of other material necessary to the exploitation of productions of high quality.

"His Birthright" and "The Temple of Dusk" are to be the first of the Hayakawa specials, both of which will be completed well before the date of release. The Hayakawa productions are being directed alternately by William Worthington and James Young.

"Early indications are that the bookings of the Hayakawa specials will be extremely heavy," said James M. Sheldon, president of the Mutual, in discussing the preliminary sales campaign. "Our branch offices are already reporting an unusual number of inquiries from exhibitors as to the details of the selling plan. The box office value of Sessue Hayakawa is firmly established. Exhibitor after exhibitor has told me that the Japanese artist ranks with the first stars of the screen in his popularity with the picture going public.

Scene from "Joan of the Woods" (World).

## Vitagraph Announces Serial Program for Coming Year

VITAGRAPH has definitely fixed its future serial policy, and exhibitors of the United States and Canada now are guaranteed four serials a year, with an episode for each week in the year. William Duncan, with Edith Johnson and Joe Ryan, will head one company, while Antonio Moreno and Carol Holloway will head the other. Beginning with "A Fight For Millions," featuring William Duncan with Edith Johnson and Joe Ryan, which is scheduled for release on July 15, these two companies will alternate, so that an exhibitor may count on a Duncan-Johnson-Ryan serial, then a Moreno-Holloway serial, then a Duncan serial again, and so on.

The serial schedule which has been mapped out by Vitagraph is as follows: July 15, 1918, William Duncan with Edith Johnson and Joe Ryan; October 21, Antonio Moreno and Carol Holloway; January 27, 1919, William Duncan with Edith Johnson and Joe Ryan; May 5, Antonio Moreno and Carol Holloway.

Thus Vitagraph not only is standing by its previously announced policy of "a serial episode for each week in the year," but also is affording exhibitors the opportunity to book their serial attractions for fifty-two weeks on a single contract.

Albert E. Smith, president of the Vitagraph Company, in announcing the new serial policy of the company, stated that Antonio Moreno already was on his way to the Pacific Coast studio of the company, and that he and Miss Holloway would start work at once on their first serial under the direction of Paul Hurst.

The return of Mr. Moreno to Vitagraph's standard will be greeted with enthusiasm by exhibitors and fans who followed him as a Blue Ribbon star and will be like a home-coming to the star.

In Carol Holloway Mr. Moreno will have a worthy co-star because she is known as a girl of unlimited pluck and daring.

William Duncan and his company are nearing completion of "A Fight For Millions" and another is ready for him and Miss Johnson and Joe Ryan, so that within a few weeks Vitagraph will have two new serials under way.

### Roscce's Nurse Story Comes July 8.

Roscoe "Fatty" Arbuckle's next Paramount-Arbuckle comedy, "Good Night, Nurse," has been scheduled for release on July 8. This film is said to promise lots of fun for those who see it and lots of money for those who book it. "Fatty" has offended once too often, so the next morning his wife takes him to a sanitarium for the cure. The weird sights that greet his eyes on entering the dread place are too much for "Fatty," but wifey keeps him elected, and after he sees the beautiful nurses he is content.

Just to get the proper atmosphere for "Good Night, Nurse," the comics went to Arrowhead, Hot Springs, the most famous of southern California health resorts.

Supporting "Fatty" in this comedy are the elastic marvels, Buster Keaton and Al St. John, and winsome Alice Lake supplies the beauty and feminine joy.

## "A Wife's Conscience" Is a Problem of Human Life

A WIFE'S CONSCIENCE probably will be the title of Bessie Barriscale's Paralta production now being filmed at the Brunton Studios in Los Angeles. At the base of the story and its whole reason for being is a problem of human life which makes thrills and suspense, causes the characters much travail, and puts Miss Barriscale, as Dorothy Kingsley, into a situation of risk from which it seems that there is no way out—and yet keep the sympathy of the audience.

Then it is that the twist of the ending reverses the entire perspective from which the audience views the play. Up to a certain point as the intricacy of the plot and the suspense both mount higher and higher the sympathy for the leading character gets less and less in proportion. There is, of course, another sympathy which any woman who witnesses the play cannot help but give Dorothy Kingsley, the wife and mother, who because of a little daughter about whom there is a mystery, is harried by conscience and fear.

In this production Bessie Barriscale is directed by Howard Hickman. It was written by William Parker.

Scene from "The Glorious Adventure" (Goldwyn).

## Smiles and Tears Alternate in Mae Marsh Production

IN Mae Marsh's newest Goldwyn Picture, "The Glorious Adventure," by Edith Barnard Delano, the star enjoys sume delightful moments. She wavers between smiles and tears—none can do this more effectively than Mae Marsh—and it is predicted her audiences will do the same as a matter of course.

The production is replete with original touches in costuming and in the settings, and the story itself is decidedly out of the ordinary. While it is in every sense a modern production, Mae Marsh is given the opportunity to wear costumes of a bygoné day, the period before the Civil War being represented in some of the dresses worn. None of the action, however, is removed from the present day. This is a unique feature in itself.

Carey, the girl impersonated by Mae Marsh, is reared by her aunt in the way the old lady lived before the war. Thus, while they both knew that the calendar says 1918, they cling to the dresses and customs of ante-bellum days. This brings about many amusing incongruities and in the end Carey's glorious adventure is given added zest when she starts out on a long journey clad in shawl and crinoline.

## Gerard Film Has Many Special Performances

AMBASSADOR GERARD'S screen version of "My Four Years in Germany," has been shown at more special performances than any other big feature of the day, according to the records on file at First National Headquarters. The latest and in some respects the most interesting special performance of the film was that given on June 12, before the inmates of the Minnesota State Prison at Stillwater, which elicited the following letter of appreciation from the warden:

"Through the courtesy of E. R. Pearson, general manager of the First National Exhibitors Circuit of the Northwest, and Maurice Abrams, manager of the picture Gerard's "My Four Years in Germany," the inmates of the Minnesota State Prison were permitted to see this wonderful production. On behalf of the administration and all the inmates, I wish to thank these gentlemen for this great kindness.

"These men and women, who for the time being are deprived of their liberty, are not wanting in patriotism. They have demonstrated in many ways that the patriotic spirit is ever alive in their souls, and, while they may have erred, yet their love of country and loyalty to the flag cannot be questioned. This is best exemplified by their subsciptions and donations to the three Liberty Loans, War Stamps, Red Cross and Knights of Columbus, amounting in all to $50,222, over $50 per capita.

"I am sure that we will all be better American citizens after having seen this great picture. Again thanking you for your extreme courtesy in this matter, I remain, yours very respectfully,

"C. S. REED,
"Warden Minnesota State Prison."

## Irwin Starts Campaign on "A Fight for Millions"

WALTER W. IRWIN, general manager of the Vitagraph, distributing organization, announces that everything is in readiness for the nation-wide advertising campaign which is to herald to the public the comig of "A Fight for Millions," the newest Vitagraph serial, in which William Duncan is featured with Edith Johnson and Joe Ryan as his chief supports.

Although the serial, which was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is not released until July 15, Mr. Irwin has laid out a campaign which gives the exhibitors virtually thirty days for their advance publicity work in preparation for the opening of the serial. The first move in this campaign was the early shipment of prints so that exhibitors could see the majority of the episodes screened before the release date. First prints were shipped to all of the Vitagraph exchanges more than two weeks ago, and others have followed them in rapid sequence, so that by next week more than two-thirds of the serial will be visible for the showmen of the country.

## "Her Husband's Honor" Title of Goodrich Play

HER Husband's Honor" has been selected as the title for the first of Edna Goodrich's new series of features for Mutual. It was produced under the working title "The Gadabout" from Maibelle Heikes Justice's story.

"Her Husband's Honor" has been set for release August 5. The picture was produced under the direction of Burton King. Miss Goodrich will shortly start work on the second of her new series.

"Her Husband's Honor" was chosen as a vehicle for Miss Goodrich after a long search for a play which would exactly suit the talents of the players.

The story is built around the efforts of a young wife to save her husband from disgrace and prison as the result of an impending business crash for which he was not responsible but in which he is a victim. The plot involves the efforts of a delegation of Japanese government representatives to secure certain plans and specifications from an American contractor.

**Jewel Carmen Begins "Above the Law."**

Immediately after completing the picturization of Gouverneur Morris' story, "You Can't Get Away With It," under the title of "The Fallen Angel," Jewel Carmen has begun on "Above The Law," a production based on the magazine story of the same name by Max Brand. Miss Carmen is working under the direction of Robert Thornby. This is Mr. Thornby's second production for the William Fox forces.

## Beautiful Background in Metro's "A King in Khaki"

BEAUTIFUL scenic backgrounds, which by reason of past performances are a looked-for feature of Harold Lockwood vehicles, are again in striking evidence in "A King in Khaki," a romantic drama based on Henry Kitchell Webster's novel in which Lockwood makes his next appearance under the Metro banner.

The story of the picture, which is now in course of production under the direction of Fred J. Balshofer, is laid on a semi-tropical island, which is described as a great plantation rising over a picturesque rock-ribbed coast with its deep coves and caves, once the home of pirates because of its impenetrable recesses. The word picture painted by the novelist in describing the scenic beauties of the spot has been carried to the screen from the most picturesque locations on the Californian Coast, along which the Lockwood Company has been working for the last four weeks.

Many of the scenes obtained were photographed in the vicinity of the historic Monterey Harbor.

One of the Backgrounds in "A King in Khaki" (Metro).

## *Blackton Selecting Cast For "Getting Together"*

J. STUART BLACKTON is rapidly completing plans for the filming of "Getting Together," the recruiting play which he has been commissioned to screen under the auspices of the British-Canadian Recruiting Mission.

He is now negotiating with a well-known feminine star whose appearance in the role of Mrs. Palmer, the unhappy wife who finds her real self in war service "over there," promises to be a surprise to the film world. The name of Blanche Bates, now playing that role on the stage, is mentioned on Broadway, as also is that of her co-star, Holbrook Blinn.

While Mr. Blackton is not yet ready to announce the cast, inasmuch as negotiations are pending with several players suggested for the leading supporting roles, he is losing no opportunity to draft the services of stars who will be especially suited to interpret the various characters and different nationalities revealed in the recruiting play's melting pot.

Commodore Blackton expects to begin actual production work shortly. Since he is to produce "Getting Together" under the auspices of the British-Canadian Recruiting Mission and with the co-operation of the War Department his trench scenes will be staged in a training camp where actual effects can be produced. A representative for the Recruiting Mission informed Mr. Blackton last week that he expected to be able to place at his disposal a tank even larger than the "Britannia," which was first underlined to go "over the top" for the film scenes.

Anthony Kelly and Mr. Blackton have worked out what promises to be a spectacular film version of the play, and Mr. Kelly is now writing the scenario.

This story is to be much elaborated for the screen, and will combine all the meanings of the phrase which furnishes its title, providing good propaganda for the British-Canadian Recruiting Mission and other recruiting interests, as well as unusual screen entertainment. Mr. Blackton will complete the production within the next two months.

### Binney Comedies to Be Made in North.

Harold J. Binney, president and director general of the Florida Film Corporation, announces that the next four pictures to be made under the Josh Binney brand will be made in New York City. Mr. Binney and a number of his people arrived in the city June 30 and expect to remain here until about the middle of October. He announces that the subjects to be filmed here are going to contain some entirely new and novel effects. The scenarios have all been passed upon favorably, he says, and each one of them gives every advantage to Funny Fatty Filbert and Laura De Cardi to further demonstrate that they are premier comedy creators. The first of the four pictures to be made here will have Coney Island for a background and some exceedingly funny situations are built around this atmosphere. Upon completion of the four pictures to be made in New York Mr. Binney and his company will return to Jacksonville, where they make their headquarters in the Klutho Studios.

### Alma Rubens on Triangle's July List.

"Woman of Mystery" has been substituted as the second release of the Triangle program for the week of July 21, replacing "Alias Mary Brown" with Pauline Starke, which according to the schedule was announced for that date and which has been temporarily postponed.

Alma Rubens will be featured in a cast of unusual length, in "Woman of Mystery," which was produced under the direction of Gilbert P. Hamilton from the story and scenario by E. Magnus Ingleton. The play is described as a drama of mystery with an environment of the occult.

Scene from "The Ghost of Rosy Taylor" (Mutual).

## *Mary Miles Minter Leads Mutual's July 8 Program*

MARY MILES MINTER in "The Ghost of Rosy Taylor," a screen adaptation of the story of the same name by Josephine Daskam Bacon, is Mutual's feature for the week of July 8. The director, Henry King, has succeeded in translating to the screen the atmosphere of mystery and romance carried by the story. The role of Rhoda Eldridge is one that is said to appeal to the winsome little player, while the unusual plot affords the director opportunity to present some striking situations.

Rhoda, on the death of her father, with whom she has lived in the Latin Quarter of Paris, finds herself destitute. She gains passage to America, her father's native land. Led by a mysterious sequence of events she plays the part of a mythical housekeeper for a woman of wealth and keeps her house in order during her employer's absence. Discovered in the house by the son of her mistress, she is taken for an impostor and put in a reformatory. The culmination of the mystery brings about a happy climax when she is restored to the family of her father.

Supporting Miss Minter are Alan Forrest, as lead; George Periolat, Helen Howard and Emma Kluge.

Billy Rhodes appears in a Strand comedy, "Her Disengagement Ring," released July 9. This is a story of the eternal triangle. Two rivals for Billie's hand believe firmly in the old maxim, "All's fair in love or war," and carry it out to the bitter end.

The third release of the Outing-Chester scenic classics, "Mountaineering Memory," is scheduled for July 14. This scenic shows the cameraman's graphic picturization of a trip through the Canadian Mountains, accessible from Banff, Alberta, and shows Mount Assiniboine close up. "Old Whiskers," the guardian of the range, stands on a crag 6,000 feet above the sea level.

Screen Telegram Nos. 38 and 39 are released July 10 and 14.

The disastrous wreck at Gary, Ind., when an empty troop train crashed into the Wallace-Hagenbeck Circus sleepers, killing sixty-eight and injuring a hundred and forty-two, is shown in the current release of the Screen Telegram.

### "Cleopatra" Released August 5.

In response to numerous inquiries from exhibitors the Fox Film Corporation has announced that August 5 has been set as the general release date for "Cleopatra," the Theda Bara super-production, which has done record business in the cities where it has been shown. "Cleopatra" will be a special release and will be sold as a separate production from all other Fox attractions.

The run of the picture at the Lyric theater, New York City, still stands as one of the records of that house. "Cleopatra" also made a record at the Victoria theater, Philadelphia, and at the Colonial in Chicago, extended runs being the order at both those houses.

Incidentally there are no Theda Bara productions scheduled for release between June 16 and August 5. It is stated pictures which Miss Bara has been working on this summer are being saved for the fall campaign.

### "Her Screen Idol" Is Sennett's Next.

Louise Fazenda, Ford Sterling, and Jack Cooper are featured in the Paramount-Mack Sennett comedy set for release July 1. "Her Screen Idol" is the title, and the comedy is described as a delightfully good-natured satire on the matinee idol of the screen, with a wild west setting. His little vanities and poses, his thirst for adulation, and his almost childish awe of his own importance are all brought out in a way to make everybody laugh. Indeed, it is said that the satire is so merry and so sly and withal so kindly that even the matinee heroes themselves will not be able to control a snicker of appreciation. Roxana McGowan, Gene Rogers, and Marvel Rea are the other principals in the funfest.

### "The Unbeliever" Making a Hit.

Not since the days of "Quo Vadis" in its height has George Kleine met with the success that is greeting his production of "The Unbeliever." Women like the picture. It gives them an idea of war without any grewsome detail. The elements of patriotism, romance, and religion are most ingeniously blended, and are appealing. The hit the picture has made is proved by the large number of return dates demanded.

Scene from "Everywoman's Husband" (Triangle).

## Peggy Pearce Featured on Triangle's July 7 Program

A WESTERN play, "A Good Loser," is the first release on the Triangle schedule for the week of July 7, offering Peggy Pearce, the former Keystone comedy player, who heads the cast supported by Lee Hill. Joe King will support Gloria Swanson in "Everywoman's Husband," a psychological drama of society, scheduled for the second release of the week.

"A Good Loser" is a story of friendship and sacrifice. The sweetheart of the hero is married to his chum, but he is loyal to the woman who forgot him and with devoted friendship for his pal he sacrifices his life that they may know happiness.

Peggy Pearce will make her first appearance as a featured player in the part of Evelyn Hastings. The production was directed by Dick Donaldson and photographed by G. C. Peterson. John W. Short wrote the story.

"Everywoman's Husband," the second release of the week, tells of the struggle between youth and age, the dominating influence of the mother that nearly wrecks the domestic happiness of her married daughter. But the heroine loves her husband and finally becomes master of the situation when the true conditions of her father's existence are revealed.

Gloria Swanson, favored by the critics for her interpretation of Phyllis Dunbar in "Her Decision," will portray the young society matron, Edith Emerson, with Joe King as the husband. Lillian Langdon is Mrs. Rhodes and George Pearce is Jonathan Rhodes. Jack Livingston and Lillian West also are in the cast.

John B. Clymer and C. H. Logue wrote this story, which was scenariozed by Charles J. Wilson. The production was directed by Gilbert P. Hamilton with Thomas Buckingham at the camera.

### "Her Price" a Story of the Opera.

Revealing the temptations which are said to beset the feet of girls who would climb the ladder of fame, Virginia Pearson, in "Her Price," which is announced from the William Fox offices as the latest special feature release, portrays the role of an opera singer who barters her beauty for a career only to find that the price she paid is too much. The picture is described as being one of the strongest in which Miss Pearson has appeared in a long time and is full of tense situations and a powerful human appeal.

Playing opposite Miss Pearson in "Her Price" is Victor Sutherland, who has appeared in several big screen successes. Others in a noteworthy cast are Edward F. Rosen, Henri Leone, Charles H. Martin, Paul Stanton and Mrs. Allan Walker. "Her Price" was written by George Scarborough and directed by Edmund Lawrence.

### Seventh "Snakeville is Released.

"A Hot Time in Snakeville," an uproarious comedy hit, is released this week by General Film Company. This is the seventh subject in the second series of ten Essanay re-issues which have proved even more popular than the first series of ten, General Film reports.

## Young America's Star A Long Time on Stage

CHARLES FROHMAN EVERETT, nephew of the late Charles Frohman, who takes the leading part in the George K. Spoor feature "Young America," has had long experience both on the speaking stage and in pictures, although only fifteen years old.

He began his stage career on Broadway at the age of eight with William Brady in "Things that Count," in which he took

Charles Frohman Everett.

a prominent boy part. Later he played with Winthrop Ames in "Child of Earth."

In pictures he took the leading masculine role in "Snowwhite."

He was with a motion picture company taking scenes in Texas for several months. It was there he found his dog, Jasper, which plays with him in "Young America."

His biggest hit was in the Cohan and Harris stage production of "Young America," in which he played the leading role for two seasons. The play, written by Fred Ballard, now is being made into a picture at the Essenay studios under the direction of Arthur Berthelet.

## Fall Production Drive On at Vitagraph Studios

THE fall production drive is on at the Vitagraph studios, both east and west, and within a few days virtually every one of the Blue Ribbon feature companies will be engaged on productions for the Autumn programs. Advices from the office of Albert E. Smith, president of Vitagraph, are to the effect that eleven companies are now actively at work on production for the regular Vitagraph program, seven of these being feature companies, two serial companies and two comedy companies.

Harry Morey, with Betty Blythe as his leading woman, was the first of the Blue Ribbon feature companies to start on post-summer production, working under direction of Paul Scardon. Alice Joyce completed "To the Highest Bidder," under direction of Tom Terriss, a few days ago, and soon will begin work on another five-reel production, the title of which is to be announced next week.

Corinne Griffith, it is announced, is nearing completion of "Love Watches," the Billie Burke stage success in which she will soon be presented and will start at once on "The Clutch of Circumstance," from the book by Leighton Graves Osmun. Gladys Leslie, who is working under direction of Frederic Thomson in "Wild Primrose," with Richard Barthelmess as her leading man, and an all-star cast, including Eulalie Jensen, Claude Gillingwater, Bigelow Cooper, Charles Kent and others, is scheduled to start work within a few days on "The Rebel."

Out in the West, at the Vitagraph Hollywood studio, Earle Williams, with Grace Darmond as his leading woman, is reported to be making rapid progress with "The Man from Brodney's," a five-reel play made from the popular novel by George Barr McCutcheon of the same name. Nell Shipman and Alfred Whitman, working under direction of David Smith, are about finished work on "A Gentleman's Agreement," by Wallace Irwin, and the director now has in hand several new scripts for future production.

## Fox Completes Seven Pictures During Week

SEVEN productions were completed during the week by William Fox companies. Four were begun and two others are nearing completion.

"The Message of the Lilies," a super-production, has finished photographing at Hollywood, Cal., under the direction of J. Gordon Edwards. Jewel Carmen, under the direction of Robert Thornby, has completed "The Fallen Angel," a picturization of Gouverneur Morris' story, "You Can't Get Away With It," and has begun on "Above The Law." Tom Mix, also at Hollywood, has finished "Fame and Fortune," which is based on Charles Alden Seltzer's magazine story, "Slow Burgess," and has begun on a new production.

At Hollywood, also, is William Farnum, who is at work on "The Rainbow Trail," a sequel to "Riders of the Purple Sage," the books of both of which Zane Grey wrote.

In the east Virginia Pearson, following the completion of "Her Price," has begun the filming of "The Liar" at the Blackton studio in Brooklyn. Peggy Hyland has begun "Bonnie Annie Laurie" at New Dorp, Staten Island, and George Walsh has finished "Yankee Doodle Dandy." Two other big productions have been completed by R. A. Walsh and Richard Stanton.

## *Defense Society to Show "Joan of Plattsburg"*

SIGNIFICANT indorsement of Goldwyn's patriotic comedy-drama, "Joan of Plattsburg," as a worth-while contribution to screen literature in which the great war is used as a background has come from the American Defense Society through the Women's National Committee of that organization. It has been listed with the select group of patriotic films which are to be shown throughout the United States in the next few months under the auspices of the committee.

Porter Emerson Browne, the author, has characterized it as "propaganda with a sugar coating." As such it teaches its lesson—that the bulwark of a nation's strength is the faith and courage of its womanhood. "Joan of Plattsburg" will be shown throughout the country under the auspices of the various local chapters of the American Defense Society.

In this connection it is worth noting that since its release, less than two months ago, this film story of the adventures of a little American orphan Joan of Arc has been the feature of more patriotic entertainments than usually fall to the lot of a film drama. It has been shown at army posts, in hospitals, at Y. M. C. A. and Red Cross hutments and will shortly be seen behind the battle lines in France.

Anna Held, the famous French actress, who was believed to be dying of a rare disease of the bones, saw the picture on the wall of her bedroom in the Hotel Savoy, New York City, where it was projected by means of a portable machine. At that time Miss Held's physician said she had but a few days to live. Since then, however, she has shown such steady improvement that she is now able to walk a few steps and to sit up several hours a day. Complete recovery now is predicted for her.

### Pearl White Ready for New Serial.

Pearl White, Pathe's famous serial star, is expected to return from her vacation just after the Fourth of July and will immediately begin work on her new serial. The working title is "The Lightning Raider," and it will follow in release sequence the Pathe-Astra serial "Hands Up" some time next fall.

In "The Lightning Raider" Miss White assumes a part rather unusual to her former roles, but the scenario is reported to be full of remarkable opportunities both for stunts and for legitimate acting. The serial will be staged in the Astra studios in Jersey City as usual, although it is understood that some of the exteriors will require long journeys by Miss White and her supporting cast.

Scene from "The Savage Woman" (Select).

## *Select Pictures Will Release Three Subjects in July*

BESIDES Alice Brady's latest Select picture, "The Whirlpool," which was being released on the last day of June, and therefore virtually becomes a July production, Select Pictures Corporation will have available for exhibitors during the month of July three new attractions by three Select stars. These pictures are "The Safety Curtain," Norma Talmadge's latest vehicle; "A Pair of Silk Stocking," in which Lewis J. Selznick presents Constance Talmadge; Clara Kimball Young's production of "The Savage Woman," made by Miss Young in California with her own company.

"The Safety Curtain," which will be seen in New York during the week of July 8 at all the Marcus Loew houses, is undoubtedly another hit to be chalked up to the credit of Norma Talmadge. The story is taken from the widely read novel of the same name by Ethel M. Dell. It is of a little English girl who, earning her livelihood as a phenomenally clever dancer in the English music halls, later becomes the bride of an English officer and takes part in stirring scenes which have a military flavor. Eugene O'Brien is leading man, Anders Randolph plays the strong man, and Gladden James adds another villain to his list of roles in the part of Sylvester. S. A. Franklin directed the production.

Cyril Harcourt's highly successful play, "A Pair of Silk Stockings," has been filmed by Constance Talmadge for her latest Select picture. This comedy-drama, as may be recalled, enjoyed a long run in New York at Winthrop Ames' Little theater, after it had stayed for two seasons at a prominent London playhouse. In the large cast are Harrison Ford, Wanda Hawley, Vera Doria, Thomas Persse and Florence Carpenter.

All reports received from Hollywood have indicated that Clara Kimball Young has made one of the best pictures of her career in "The Savage Woman." In fact, expectations on this picture run so high that there have been current rumors that "The Savage Woman" would be released as a special production at advanced prices. This is not true.

"The Savage Woman" is an adaptation by Kathryn Stuart of Francois Curel's novel of the same name. The central character is that of a woman who has grown to maturity literally in the wilds. Milton Sills is again seen as Miss Young's leading man. Robert G. Vignola is directing "The Savage Woman."

Scene from "The Pay Roll Express" (Universal).

## *Lloyd Seeks Big Themes For Farnum to Present*

ALTHOUGH he is extremely busy directing "The Rainbow Trail," the William Fox production which William Farnum is now producing at Hollywood, Frank Lloyd, Mr. Farnum's director, is poring through the classics of literature to find a new play for the famous Fox star.

Mr. Lloyd believes that motion picture followers want such pictures as "Les Miserables," which he directed. Usually a motion picture director speaks of his latest success and forgets the picture he made in the past, but Mr. Lloyd always mentions "A Tale of Two Cities" in the same breath with "Les Miserables," both of which he considers his greatest productions.

The ordinary sex picture has little appeal for Mr. Lloyd. He declares he does not care to make pictures just for the sake of turning one out every so often. On the contrary, he wants to put on the screen plays that are educational, that have a big theme, that will last, and plays that people will enjoy seeing the fifth time as well as the first.

"The Rainbow Trail," which he is now engaged fn producing, is the sequel to "Riders of the Purple Sage," which Farnum just completed. Both pictures are taken from novels of the same name by Zane Grey.

Scene from "Shark Monroe" (Artcraft).

## *In "Shark Monroe" Hart Plays the Role of a Sea Rover*

THE strongly human stories in which William S. Hart appears always calls for a strong supporting cast. His latest Artcraft picture, "Shark Monroe," is no exception, for its characters are flesh-and-blood people, and skilled actors are needed to portray them.

Chief among these characters is "Shark" Monroe, sea rover of the north, who is hated and feared up and down the coast of Alaska. Film fans have come to know and admire Hart's characterizations of the men of the west, and now they will have a chance to see him in a somewhat different role. The Shark is a vividly etched character in the story by C. Gardner Sullivan, and Hart, with his understanding of human nature and his acting skill, builds it up to an even greater extent.

As Hart portrays the softening and humanizing of a strong, cruel man, so George McDaniel plays the part of a weak lad addicted to drink, who finds himself in the north country and becomes a real man. The girl who is the cause of the change in both men, Marjorie Hilton, is played by Katherine MacDonald. Bertholde Sprotte plays "Onion" McNab, an old Scotch first mate, and Joe Singleton is "Big" Baxter, characterized by the author as "a buzzard of the north."

In addition to playing the leading role, Hart also directs the picture. Some extraordinary camera work is done by Joe August in photographing a storm at sea, where the waves run high and break over the little sealing schooner commanded by Shark Monroe.

### Kerrigan Releasing Through Hodkinson.

"J. Warren Kerrigan will not go to another company, as stated in some trade papers recently." This is the emphatic statement issued by the W. W. Hodkinson Corporation. It was further stated that Mr. Kerrigan is under contract and will continue to release his pictures through the W. W. Hodkinson Corporation.

Mr. Kerrigan's latest production "One Dollar Bid," is now available for booking and he is hard at work on a "Burglar for a Night," a production in which Kerrigan depicts the adventures of the son of a rich New Yorker, who, entangled in the plot of two crooks, completely vanquishes his enemies. The cast is headed by Lois Wilson.

## *Pathe Serial "Hands Up" To Be Released August 18*

PATHE announces that the first episode of the new serial, "Hands Up," will be released August 18. It will comprise fifteen episodes of two reels each, save the opening chapter, which is in three reels. This chapter arrived in New York a few days ago and Vice-president Paul Brunet expressed the warmest satisfaction with this episode, which was made by Astra in the California studios.

The serial's star, Ruth Roland, has in her support George Chesebro as leading man and a large company of screen favorites.

James W. Horne is the director. Gilson Willets is the author. The Inca tribe of Indians, long ago supposed to be extinct, figures in "Hands Up," and the remarkable sets employed in the first episode are indicative of the elaborate plans that have been made for this serial. There is a mystery character called the Phantom Rider. This character assumes no grotesque makeup, but his appearance on the screen is so arranged that his identity remains a secret until the final episode.

## *Emmy Wehlen to Star in Metro's "His Bonded Wife"*

HIS BONDED WIFE," a five-act screen romance by Lois and Arthur Zellner, has been chosen by Maxwell Karger, Metro's manager of productions, as the next starring vehicle for Emmy Wehlen. Miss Wehlen recently completed "The House of Gold," by Katharine Kavanaugh. Charles J. Brabin will direct the production, assisted by Alfred Raboch. June Mathis has made the screen version, and work on the picture will be begun shortly. Mr. Brabin is now choosing prominent players to support the star in this clever and attractive feature.

Miss Wehlen will play the part of a fashionable girl upon whom society has palled. She decides to go away somewhere and just be herself. Accordingly, she sets out for a beach resort where persons not overburdened with wealth are accustomed to find amusement and relaxation. She finds both, and also a young man who means a great deal to her future. There are events of an unusual nature in this story which provides a genuinely unique "twist," and an opportunity for scenes of a nature seldom seen in a screen drama. Miss Wehlen also will have a chance to introduce some Paris modes that have not as yet been seen on this side of the Atlantic.

Miss Wehlen recently has done much patriotic work. She has been using her voice for the happiness and comfort of wounded soldiers and sailors, and she also sang at the Astor theater for the United States Tank Corps benefit.

### Canada Likes "Zeppelin L-21."

General Film's two-reel war feature "The Last Raid of Zeppelin L-21" has established itself as one of the most popular war pictures of the day in Canada, according to reports received from the Canadian General Film exchanges. The film, which was featured for a week at the Imperial theater in Montreal to tremendous crowds, has created a big sensation in that Canadian city and is one of the most widely booked war features now on the Canadian market. Canadian government officials who have viewed "The Last Raid of Zeppelin L-21," are said to be greatly pleased with it and it is expected that wide use of the film will be made throughout Canada because of the faithfulness with which it portrays the Zeppelin raids over London.

Scene from "A Soldier's Oath" (Fox).

## *Cheap Pictures May Be Good Says Standard's Manager*

RECENTLY interviewed regarding the American Standard Motion Picture Corporation and its policy, General Sales Manager William Stoermer said: "This company is not a new one. It is five years old, and it has paid dividends on the business policy about which we want to talk to you now. The sobering effects of war have brought the over-exploited motion picture industry down to earth.

"Motion pictures have continuously made, booked, and exhibited for a long time, and is thus not a new game. It is a branch of photography, which is eighty years old.

"Stars may come and stars may go, but the picture goes on forever. To make money it is not vital for exhibitors to run high-priced stars. They can make money on comparatively cheap pictures that are well acted and photographed, that are based on good stories, and that will please patrons because of these qualities.

"High priced stars are of recent introduction into the motion picture—as recent as 1909. Before that a great deal of money was made by exhibitors out of just such a type of picture as that which the American Standard is now offering—one and two-reel comedies and dramas and an occasional feature. With these one may make up either a short length program or a feature program at will. Short subjects, i. e., one and two reels, are coming back to favor.

"There has been overproduction of pictures, with the consequent result that the bigger and more expensive features have not sold. War has taught the lesson that to make a picture which shall please and interest the public it is not essential to make it a long picture or an expensive picture.

"It is our business to please and entertain the public that pays for admission to theaters. The short length subjects that the American Standard is offering are chosen because they are inexpensive, good, and popular. The American Standard features are good and interesting. For instance, there is 'The Wolf Girl,' a two-reel drama of the wildwoods, with Beatrice Allen. This is only a two-reeler, but it is full of thrills, excitement, and human interest. "The Blackmailers' comes in the same class. So do the Tom Bret comedies. These are all new, good, and inexpensive.

"These pictures fit in with the American Standard's policy of good pictures at low prices so that the exhibitor can make money and please the public."

### Tom Mix Acts Secret Service Role.

Tom Mix, the William Fox star, has begun work at Hollywood on a Western production, the temporary title for which is "The Man Afraid." The scenario was written by Lynn Reynolds, and the production is being filmed under Mr. Reynolds' direction.

In the cast, besides Mr. Mix, are Kathleen Connors, Dick LaReno, Charles Le Moyne, Jack W. Dill, Val Paul and Maude Emory.

"The Man Afraid" aims to reveal the methods of German propagandists, acting through disloyal labor agitators, in hampering war work of the United States. In the picture Tom Mix plays the part of a Secret Service man.

### Lytell Working on "Boston Blackie."

Entering on its second week of production at Metro's west coast studios in Hollywood, Bert Lytell's newest starring vehicle, "Boston Blackie's Little Pal," is making excellent progress. The star is immensely pleased with the role of "Boston Blackie," the fascinating gentleman burglar made famous in the magazine stories by Jack Boyle.

Scene from "One Dollar Bid" (Paralta).

## *Frank Keenan in "More Trouble' Heads Pathe July 14*

ON PATHE'S program to be released the week starting Sunday, July 14, the big feature is "More Trouble," in which Frank Keenan is starred. The picture was produced by the Anderson-Brunton Company and is in five parts. While ordinarily falling into the comedy-drama classification, "More Trouble" has been more aptly termed a tragic farce. This is the remarkably clever screen play which when it had its premiere at the Rivoli theater in New York was hailed by the daily newspaper critics and trade paper reviews as one of the best bets.

Episode 19 of "The House of Hate," with Pearl White and Antonio Moreno, is listed on this program. The title is "The Hooded Terror Unmasked," and, as is indicated, it is an episode filled with thrilling situations where the identity of the Hooded Terror is revealed by the clever manner in which this arch villain is trapped by Pearl. It is the next to the last chapter.

In "Fire the Cook," a Toto comedy, there are some swift-moving situations in which the former Hippodrome comedy star appears to his best advantage. There are beautiful girls to add attractiveness to this one-reeler.

Part 10 of "Britain's Bulwarks" is called "With the Policemen of the Allies on the North Sea." Here is shown King George's visit to the British Grand Fleet, the main stay against an enemy invasion. There are some fine closeups of the monarch and his official party.

The third unit of the Official War Review is released on this program. This is the government film released by authority of the Committee on Public Information.

"Our Volcanic Neighbors" is the title of the picture of the Post Travel Series, and is specially timely and interesting just now by reason of the disastrous earthquakes that have rocked the West Indies this summer.

Hearst-Pathe News Nos. 58 and 59 complete the bill.

### Pickford's "Sandy" Released July 1.

Jack Pickford, the young start of Paramount pictures who is now a member of Uncle Sam's navy, makes his last screen appearance until after the war, in "Sandy," the Paramount release for July 1. The story of "Sandy" is from the pen of Alice Hegan Rice. It is a tale of Kentucky, with its Blue Grass belles, thoroughbred horses and gentlemen of the old school of Southern chivalry. It is full of heart interest, which centers about a young Scotch lad, a stowaway, who is dragged from his place of concealment aboard a liner and is befriended by a Kentucky girl whose kindly sympathy and solicitude awaken an abiding love for her in his heart. Louise Huff is again seen in the leading feminine role, and the other principals of the cast are James Neill, Edythe Chapman, C. H. Geldart, Julia Faye, Louise Hutchinson and Raymond Hatton. George Melford directed the production.

## *Rhea Mitchell to Play Opposite Bert Lytell*

RHEA MITCHELL, who plays opposite Bert Lytell, the Metro star in "Boston Blackie's Little Pal," was ingenue in the Alcazar Stock Company in San Francisco four years ago, when Lytell was leading man of that organization.

"It does seem like old times," remarked Miss Mitchell, when she had put on her make-up ready for her first day's work at Metro's West Coast studios in Hollywood. "This is the first opportunity I have had to play opposite Mr. Lytell as a leading woman, so you see motion pictures have given me a chance denied in the spoken drama."

Since playing in stock both Lytell and Miss Mitchell have risen rapidly in their chosen profession. Lytell won a place as a featured player on Broadway, his last

Rhea Mitchell.

appearance prior to becoming a Metro star having been in the successful comedy, "Mary's Ankle." Miss Mitchell has been a star in a number of big motion picture productions.

In "Boston Blackie's Little Pal," A. S. Le Vino's screen adaptation of Jack Boyle's short story, Miss Mitchell is cast as Mary, business partner of "Boston Blackie," gentleman and master thief.

Scene from "The Locked Heart" (General Film).

## Metro Will Issue Five All Stars and a Special in July

METRO will issue five All-Star Series pictures and a special Screen Classics, Inc. production during the month of July. The seven-act de luxe patriotic feature is "To Hell with the Kaiser," which has been directed by George Irving from the scenario by June Mathis, with Lawrence Grant as the hated monarch and Olive Tell as the American girl, Alice Monroe. They are supported by John Sunderland, himself an aviator, as the American birdman; Winslow Dodge, and other distinguished players. The five regular July releases will be in the order named—"Opportunity," starring Viola Dana; Bert Lytell, in "No Man's Land"; May Allison, in "A Successful Adventure," and an Edith Storey feature, either "The Demon" or "As the Sun Went Down," and "A Pair of Cupids," starring Francis X. Bushman and Beverly Bayne.

The July 1 release, "Opportunity," with Viola Dana in the stellar role of Mary Willard, is an adaptation by John H. Collins of Edgar Franklyn's story in the All-Story Weekly, directed by Mr. Collins. Miss Dana appears as a "tomboy girl" who is determined to see a prize-fight. She sees it, too, though she has to wear some of her brother's clothes in order to attend the contest. In so doing, she stumbles into "a peck of trouble." The star is supported by Hale Hamilton as leading man, Sally Crute, Edward Abeles, Frank Currier, Elsie MacLeod, Joseph Burke and Frank Lyon.

July 8 has been chosen as the release date of "No Man's Land," with Bert Lytell as star. "No Man's Land" will be Mr. Lytell's second appearance in Metro's All-Star Series productions. It is brimful of excitement and adventure. It has been adapted by Mr. Lytell and A. S. Le Vino from the novel by Louis Joseph Vance, and has been directed by William S. Davis. Anna Q. Nilsson is the star's leading woman in "No Man's Land," and prominent in his support are Eugene Pallette, Charles Arling, Mollie McConnell and Edward Alexander.

"A Successful Adventure," starring May Allison, will be Metro's third release of the month. June Mathis wrote "A Successful Adventure," and it has been directed by Harry L. Franklin, assisted by P. Thad. Volkman. This five-act feature presents Miss Allison in the role of a daughter of the South who undertakes to heal a feud of long standing between her father and her uncle. Harry Hilliard is Miss Allison's leading man.

The release of July 22 will be an Edith Storey feature, but whether "The Demon" or "As the Sun Went Down" has not as yet been decided.

The final July release will be "A Pair of Cupids," co-starring Francis X. Bushman and Beverly Bayne. It is from the pen of Luther A. Reed, and was produced under the working title of "Both Members." Charles J. Brabin has directed it.

## Ella Hall to Support Stone in Screen Debut

ELLA HALL, known to the film public most favorably for her past work, has been engaged to support Fred Stone in his first Artcraft picture, "Under the Top."

Ella Hall was born in New York and educated there. She made her first appearance on the stage with "A Grand Army Man" and then went to the films appearing with Biograph, Reliance and Universal. Among her best pictures were "Jewel," "The Bugler of Algiers," "Little Miss Fix-It," "Green Magic," "We are French," "The Spotted Lily," etc.

Miss Hall is an ingenue type, gifted with much talent, pretty, accomplished, and well suited to the role intrusted to her.

## George Melford to Direct Lila Lee for Paramount

GEORGE MELFORD, one of the most experienced and successful of the Famous Players-Lasky directors, has been assigned to direct Lila Lee, the new Famous Players-Lasky star, in her first Paramount picture, "The Cruise of the Make-Believe," from the story by Tom Gallon. One of his early successes was "The Cheat." So perfectly did he bring out the subtle artistry of the Japanese star that when Mr. Lasky was casting about for a permanent director for Hayakawa the memory of the work of Mr. Melford in that production was one of the controlling factors in his selection. On all the recent Hayakawa pictures, notably in "The City of Dim Faces," scheduled for release in July, the individuality of Mr. Melford has been clearly stamped. It is not surprising, therefore, that he should be paid the compliment of being assigned the delicate task of guiding Miss Lee in her first work before the camera.

"Cuddles," as Miss Lee is known to vaudeville patrons, is now comfortably settled with her guardian, Mrs. Gus Edwards, in a cozy bungalow in Hollywood. She has started her first picture.

## Nobility of Womankind Is Theme of Miss Glaum's Play

THE policy of Paralta Plays, Inc., in connection with Louise Glaum's productions as one of their stars, has been to give her strong emotional roles which are not, however, like the parts in which she found fame as a vampire; for her new features were to give her sympathy, and permit her powers of emotional acting full sway. This has been carried out in the first and second plays which the star filmed under the Paralta banner.

She had just finished the filming of a third Paralta Play, "Wedlock," in which the foregoing idea has been carried out to an even greater extent. In this production Miss Glaum has a role which will ensure her great emotional and sympathetic opportunities. In it she is to be not a vampire at all, but a very noble woman; a woman meant by the author, Dennison Clift, to typify the nobility of womankind. Above all there is sympathy, and a strength begot of sympathy.

She appears as a strong woman of strong, clean character and ideals, in a relatively low walk of life. It is her fortune—or misfortune—to fall in love with and be loved by a young man of proud old family and wealth whose strength of character, whatever he may have really possessed, is held latent by the weakening influence of his false and pampered environment. They are married, unknown to the man's parents, who announce his engagement to another girl of social position.

## New York Showing For Douglas Color Pictures

THE new Douglas Color picture, "Cupid Angling," was featured in the bill at the Imperial theater of San Francisco the week of June 16. This latest production of Leon Douglas, who also was prominent in the development of the Victor Phonograph, will be distributed by the W. W. Hodkinson Corporation. Ruth Roland is the featured star.

"Cupid Angling" consists of several thousand feet of film laden with all the natural colors of California's scenic marvels and with the healthy romance of an old-fashioned love story, which in its settings serves well as a vehicle to convey the power of the Douglas color motion picture invention to reproduce in its exact and natural color anything which may come within the range of the camera. The scenic glories of Mount Tamalpais, Lake Lagunitas, the Yosemite, the Yellowstone, and the poppy strewn fields of Marin immortalize their color and their moods in the Douglas color film.

The showing of "Cupid Angling" at the Imperial is the start of the long circuit of booking that will be handled through the General Film exchanges for the Hodkinson Corporation. Mr. Hodkinson will also shortly arrange a New York showing of the latest color picture in New York, which will probably be open to the trade and the public, at an early date.

**Wilfred Lytell Doubles for Screen.**

Wilfred Lytell, as well as his brother, Bert, is now enrolled under the Metro banner. Wilfred Lytell is the younger brother of the Metro star. Young Wilfred calmly announces that he has been on the stage ten or eleven years, but, judging by his appearance, he must have made his debut, not to mention several later engagements, as an infant. It is an interesting fact that while a member of Miss Barrymore's company at Metro's Sixty-first Street studio, Mr. Lytell is also playing an important role with "Business Before Pleasure" at the Eltinge theater. In fact, special arrangements were made for him by Ralph Ince, the director of Miss Barrymore's company in "Our Mrs. McChesney," to enable him to fill both engagements.

## *"Pirate's Gold" Is Story of a Sea Roving Race*

A REAL thrilling and blood warming tale, entitled "Pirate's Gold," has been purchased by World Pictures from the famous author, Forest Halsey, for Montagu Love. In the course of a hunting trip in one of the South Atlantic states last winter, Mr. Halsey came in contact with a peculiar race of people who live in the swamps. These people, as the author expresses it, "have a lurking suggestion of Spanish forbears," and their English was also spoken with a foreign accent. He had as his guide one of the natives, and one night around the camp fire questioned him concerning this queer tribe and drew from him the matter from which the story was written.

The guide explained that his ancestors were sea rovers, beach combers, pirates and slave traders that many years ago settled on this part of the coast. In the early part of the last century these outcasts fled further inland to escape a white man's "necktie party." The guide went on to say that during all these years they have never mingled with the other inhabitants of the coast, but lived alone and secluded. They maintain their self-imposed isolation by intermarriage. Their existence is made possible by hunting and fishing. The women in the spring earn a little money by berry-picking. They have a language of their own, and their customs are those of other years.

They are a picturesque lot and so impressed Mr. Halsey that he wrote the story from the weird tales he was told. The scenario is a thriller and is modern in treatment. Oscar Apfel, who is to direct the picture, left New York early last week for the South to locate the scenes and engage natives themselves, who will lend a unique background to a picture that promises originality.

## *General Official Talks on Value of Two-Reelers*

BROADWAY, the home of de luxe pictures, was treated to a distinct innovation in picture showmanship during the week of June 23, when S. L. Rothapfel, of the Rivoli theater, departed from customary channels to present a novelty program consisting of short subjects, of which General Film O. Henry story, "Sisters of the Golden Circle" was the featured photoplay. And if the enthusiasm and interest shown by the large crowds in attendance each day can be taken as a criterion, Broadway liked the experiment well enough to make it a highly paying innovation.

"The splendid reception given the two-reel O. Henry story at the Rivoli is sufficient evidence of the merit of the good two-reeler as a program maker," said a General Film official in discussing the unique program. "Until Mr. Rothapfel gave this plan a trial Broadway would have laughed at the idea of giving a two-reel subject the place of prominence on a first run program. Wiseacres have contended for many months that the day of the short length feature is returning and that before long two-reel photoplays will again enjoy the prominent position they held in the days before the five, six and seven reel features came into vogue. If the success of the Rivoli program is any criterion, that day is not far distant."

**"Britain's Bulwarks" Ends in July.**

The final chapter of the official series, "Britain's Bulwarks," will be released by Pathe late in July, and as is fitting, this chapter is by all odds the most important and interesting one. It is titled "The Canadians at Vimy Ridge," and shows in detail what this valiant army from the Canadian provinces achieved to check the onward rush of the Germans in their desperate drive to seize Paris.

Scene from "The Street of Seven Stars" (De Luxe).

## *Sherry Service Makes Its Debut with Keeney Picture*

WITH the presentation of its first picture, "A Romance of the Underworld," which was released Sunday (June 30) the William L. Sherry Service makes its debut before the public as a distributing agency. The picture is a product of the Frank A. Keeney Pictures Corporation and stars Catherine Calvert, "The Lady Beautiful of the Screen." Especial interest attaches to this photoplay by reason of the fact that Miss Calvert was featured in the drama of the same name, written by the late Paul Armstrong. She was the wife of the playwright. The picture was directed by James Kirkwood.

Mr. Sherry's next release will be "The Street of Seven Stars," by Mary Roberts Rinehart, starring Doris Kenyon at the head of her own company. The story originally appeared in the Saturday Evening Post and afterward was published in book form, more than 250,000 copies already having been sold. The photoplay is described as a most artistic production. It tells a romantic and delightful story, full of heart interest and replete with thrills. Among the picturesque features is a skiing contest on the famous St. Moritz.

During the last week Mr. Sherry has extended his distributing service to Atlanta and Seattle. In the former city he has opened an exchange at 61 Walton street, with A. S. Dickinson as manager, and in the latter has established offices at 2022 Third avenue, L. A. Todd being in charge. Mr. Dickinson was formerly with Metro, as manager of its special feature department at Atlanta, and has acquired much popularity with exhibitors in that section.

Daniel J. Savage, general sales manager for the William L. Sherry Service, has just returned from a trip through the south and far west. He reports that the outlook is bright for special productions.

"The exhibitors I saw were highly delighted to know that Mr. Sherry has gone into business for himself," says Mr. Savage, "and look forward with keen interest to his future releases. They say they are willing to pay for good pictures and pay what they are worth. From what I have gleaned on my extended trip prospects are distinctly brightening for the film business in general."

## *July 21 Marks Close of Pathe's "House of Hate"*

PATHE announces the release of the concluding episode, No. 20 of "The House of Hate," on the regular program for the week of July 21. This episode is called "Following Old Glory," and provides a remarkably satisfactory finale of this most successful of all Pathe serials. The romance in which the two characters played by Pearl White and Antonio Moreno have been concerned arrives at a happy conclusion. Stern justice overtakes the Hooded Terror and his confederates, and there is a battlefield scene staged in which Pearl White and Antonio Moreno have a wonderful opportunity to inject a strong patriotic flavor in this concluding episode, an opportunity of which they take the fullest advantage.

Pathe executives stated that "The House of Hate" has not only been the most satisfying serial ever released by that house from a technical standpoint, but it has been the greatest money-maker.

## *Hayakawa's Last Paramount Is Story of San Francisco*

SESSUE HAYAKAWA'S last Paramount picture is 'The City of Dim Faces," by Frances Marion. And from all accounts it is going to be his best. Miss Marion, out of the fullness of an intimate knowledge of the Chinatown of San Francisco, fully conversant with the alien peoples of whom it was written—has succeeded, it is said, in constructing a tale of photographic accuracy dealing with the strange customs and the stranger happenings in that city of dim faces which has long been accounted one of the wonders of the western world.

Underground there are devious ways and rabbit warrens, tortuous passages, and queer secluded shrines—Joss houses. It is a corner of Cathay transplanted to California—and therein is told the story in which Hayakawa stars as a half-caste Chinese.

In the cast are Doris Pawn, Maria Sais, James Cruze, Winter Hall, and others. George Melford directed, and it is asserted that the queer scenes and the people have been wonderfully presented.

# "The Deciding Kiss" Begins Universal's July 22 List

EDITH ROBERTS, Universal's ingenue, makes her bid for stellar honors in the five-reel Bluebird production entitled "The Deciding Kiss," which heads the list of Universal releases for the week of July 22. A romance of the kind which has been eclipsed of late by war thrillers —a story full of sweet sentiment and heart appeal—is "The Deciding Kiss." It concerns the love affair in which an orphan and the woman who has adopted her are rivals. The supporting cast are Winifred Greenwood, Hal Cooley and Edwin Cobb.

A thrilling two-reel drama, in which Helen Gibson, of railroad serial fame, returns to this type of story, is the short drama which Universal offers on the program for the week. It is "The Pay Roll Express," and the action affords Miss Gibson an opportunity to perform some of the extra-hazardous stunts which have made her famous. The story of "The Pay Roll Express" turns upon the thefts which have occurred on one of the road's crack trains.

The comedy element is well represented in "Repeating the Honeymoon," a Nestor in which Eileen Sedgewick is featured; "The Vamp Cure," a Lyons-Moran Star comedy, and "A Clean Sweep," an L-KO offering.

In "The Vamp Cure" Eddie Lyons and Lee Moran are again seen in the type of story which is peculiarly their own. The role of a young man who masquerades as a girl is a favorite one with Moran and he makes the most of it in this comedy.

Issue No. 34 of the Universal Animated Weekly, Issue No. 81 of the Universal Screen Magazine, and Issue No. 63 of the Universal Currents Events, make up the rest of the program.

# "Smiling Bill" Comes East To Make Goldwyn Comedies

SMILING BILL PARSONS, star of Capitol comedies, and Billie Rhodes, who has completed her contract with another producer and become the comedian's leading woman for his future pictures, arrived in New York June 28. Before returning to his own studios in Hollywood, Cal., the comedian will produce two or three comedies in the east, possibly at the Goldwyn studios in Fort Lee.

Parsons has completed twelve comedies for Goldwyn release at his California studio. "Dad's Knockout," the sixth one, is on this week's bill at the Strand theater, New York City.

Billie Rhodes appeared in Parsons' support in his first two comedies, "Bill's Baby" and "Bill's Predicament," since which she has been fulfilling the terms of a starring contract with another producer.

Parsons and Miss Rhodes made frequent stops in their trip across the continent to appear in person at motion picture theaters where "Bill's Baby" and "Bill's Predicament" have been shown. Everywhere they met with a gratifying reception.

In New York "Smiling Bill" is shortly to project his beaming presence upon the gaze of audiences in about thirty Loew theaters. The Loew offices have contracted with Goldwyn for 110 days booking in their New York City and nearby houses.

Four of the Parsons comedies already have been released, but the Loew houses will start with the first, "Bill's Baby," and follow it with "Bill's Predicament," "Birds of a Feather" and "Matching Billy," thereafter keeping pace with the releases as they come along every two weeks

# "Coming of Faro Nell" Is Released by General

THE Coming of Faro Nell," a breezy Wolfville Tale with a delightful heart interest touch, is released this week by General Film. This is the sixth of the series, and as in the preceding releases Patricia Palmer, Robert Burns and George Holt are the featured players. An outstanding feature of the film version of the Alfred Henry Lewis story is the droll western humor which has been retained by direct quotation from the original story.

The introduction of Faro Nell to Wolfville presents Patricia Palmer in the most sympathetic role of the series. There is an air of mystery which will keep the fans in suspense until the last few flashes, when the mystery of the frequent stage robberies is solved and Cherokee's strange actions are accounted for. When he is revealed as the protector of the dead bandit's daughter Nell, Wolfville breathes a sigh of relief and joyfully welcomes her. She takes the post of "lookout" at Cherokee's faro games and from there on assumes a place of responsibility in this civic life of the community.

Following the Wolfville Tale, General Film will release "Mammon and the Archer," another of the series of O. Henry stories in which Edward Earle and Agnes Ayres are starred. As in the case of "Sisters of the Golden Circle" and "The Girl and the Graft," two recent O. Henry successes, much of the action of the story was filmed on Fifth avenue. The screen version of the O. Henry story is said by General Film to present the popular co-stars in the most appealing role in which they have yet appeared.

### Writing the Right Letter.

Realizing the sales creating possibilities of a well written letter the Triangle Distributing Corporation established a letter writing competition among its exchange men with an effort to promote and stimulate the writing of sales letters with a punch that would reflect the honesty, courtesy, and service policies of their organization.

As a result, E. R. Carr, sales manager of the Triangle exchange at Washington, D. C., is the happy possessor of a beautiful gold watch which was awarded to him as the first prize.

The second prize, a gold watch fob with a Triangular pendant, was awarded to W. J. Pratt, manager of the Boston exchange.

The competition was marked throughout by a spirit of friendly rivalry, and has resulted in the creation of many excellent letter

### Farnum at Work on Second Grey Story.

William Farnum, the Fox star, has begun work on "The Rainbow Trail," according to a telegram just received at the Fox Film Corporation offices from Hollywood, Cal. "The Rainbow Trail" is a sequel to "Riders of the Purple Sage," which has just been completed by Mr. Farnum. Both stories were written by Zane Grey.

"The Rainbow Trail" is being filmed under the direction of Frank Lloyd. Some of the scenes in it will necessitate the entire company traveling again to the wilds of Arizona, where, it is expected, they will remain several weeks.

### Stone Founds a Film Library.

A Film Library, consisting of an intelligent collection of "stock scenes," such as explosions, wrecks, arriving and departing ships, marching columns, animals, sunsets, foreign city, street or native scenes, rough water, clouds, fires and personages, from which a director can strengthen or rebuild a weak scenario or adequately present a brilliant one, has been established by Abram Stone at 145 West 45th street.

Cameramen will recognize the possibilities of this new outlet and market place for "good shots," made when on "locations" for other purposes or "specials" that for any reasons have died on their hands.

# Selection of Title by Public Proves Popular

AN OFFICIAL of Western Photoplays, Inc., states that it is the intention of this company to make their forthcoming serial a high-class, beautiful and well-mounted classic, and one that the best theaters will be eager to obtain. He calls attention in this connection that some of the best stories and well known books have been issued in serial form. It is said that the interest of the story will not depend on impossible stunts, but that Director Golden is insistent upon strong dramatic situations, lavish sets, skilful acting, novel camera effects, as well as sustained thrilling interest.

The idea of submitting the question of selecting a title for this serial to exhibitors and the public is said to have struck immediate popular favor, and Leah Baird the star, who is sending out the letters, has received replies from seventeen exchanges, seventy-two exhibitors and over two hundred motion picture fans. So far Miss Baird's choice of a title has received an overwhelming majority of the votes.

# "One Dollar Bid" Story of Kentucky Life

J. WARREN KERRIGAN, Paralta star, completed his third production under that banner on June 3, the anniversary of his first day of work on a Paralta production. This production is the screen version of the novel "Toby" by Credo Harris.

"Toby" is a novel of Kentucky, a faithful painting of the life of his native state by the Kentucky author. The descriptive parts of the book are brought out in the screen version by means of clever character touches, while a thrilling series of plot incidents serve to raise the interest continually toward the denouement and solution of the main theme of the play—the mystery surrounding the hero's life. Miss Lois Wilson makes a charming heroine in support of Mr. Kerrigan and a fine cast has been assembled in the picture. Ernest C. Warde, directed Mr. Kerrigan in this production.

### Franklyn Farnum "Gets His Gate."

Franklyn Farnum simply has to have an outlet for his abounding energy. The former Bluebird star who is now under the Metro banner as leading man with Anna Q. Nilsson in George D. Baker's screen drama, "Judgment," under production in Hollywood, puts bundles of "pep" into his work from the beginning of the picture.

In one of the first scenes the hero of the story played by Farnum has to run his automobile through a fence thrown across a road by a highwayman. Director Will S. Davis explained the scene, and Farnum took his place at the wheel of his machine.

"Now, don't risk serious injury," cautioned Davis. "We can stop the camera when you reach the gate, and then pick you up after we have smashed it and you have gone through."

Farnum just grinned, threw in the clutch, and dashed straight for the gate, while the cameraman ground away. Actor and auto went flying through the wooden barrier, splintering it, and Farnum wasn't even shaken up.

### Two More Lloyd Gloom Kickers.

Following his success in "Kicking the Germ Out of Germany" Harold Lloyd will appear in two more screen farces before September. The titles announced are "That's Him," to be released August 4, and "Bride and Gloom," released August 18.

## *Educational Issues Split of Fun and Natural History*

A HEATHEN Benefit" matches "Birds of Vanity" in the split-reeler of fun and natural history issued by the Educational Films Corporation to its regular houses Fourth of July week.

"A Heathen Benefit" is said by all who have seen it to be one of the best International cartoon comedies. The town folk learn that the minister is organizing a benefit for the heathen in foreign lands, for which Captain Katzenjammer has promised to perform some tricks in magic helped by the Kids. The next scene shows all hands inside the Town Hall, where the Minister has brewed a very delectable "temperance" punch in which the Kids, however, have poured a large quantity of bay rum. Mamma takes a hooker of the "temperance" drink and is so much fascinated thereby that she grabs the whole punch bowl and leaves the room to begin on the contents in good earnest. In the meantime, the Captain starts his tricks, and the situation works up to a funny climax.

In "Birds of Vanity" Professor Ditmars sets forth that in the animal world the males are the dressed-up, vain and pompous things, while the females are dully clad. Some interesting footage of Asiatic pheasants, beautifully appareled, and also of the male peacock showing off his clothes, not only to his mate, but to all and sundry that will look at him, are exhibited. The rare white peacock is also shown. Not only is the male bird the glass of fashion and the mold of form, but he gives a remarkable series of solo dances, by means of which he ingratiates himself with the other sex.

## *Getting Ready for Marion Davies' Second*

WORK on Marion Davies' second Select picture began on July 1. The present plan is to do the studio scenes in the Norma Talmadge studio in East 48th street. Julius Steger will have entire charge of the production and Andre Barlatier will do the camera work. Mr. Steger has been busily at work on the script for the past three weeks.

Mr. Steger promises a surprise in this picture. The story, which as yet has been given no title, is an adaptation from a well-known work and contains a big thrill. It is up to the minute and has a decidedly patriotic flavor. Mr. Steger is at present engaged in selecting a company.

### Miss Marion Writing Fairbanks Script.

The announcement that Frances Marion has been engaged to prepare the screen adaptation of "He Comes Up Smiling" shows that Douglas Fairbanks will go to extremes for hundred per cent. working material. Miss Marion is already on her way to Honolulu where she will start immeditely on the scenario of the famous Fairbanks speaking-stage success. It was Fairbanks' idea that she spend two weeks in the land of ukeleles.

Allan Dwan, who has three Fairbanks pictures to his credit, will be in charge of production, and seems to feel that "He Comes Up Smiling" will make a very popular screen play.

### Fox Buys Two Seltzer Stories.

Two more famous stories have been added to the list which William Fox has compiled of the books he is picturizing or has picturized. The latest books to be purchased by Mr. Fox, according to an announcement from the Fox Film Corporation offices, are "The Two Gun Man" and "The Coming of the Law," both by Charles Alden Seltzer. Mr. Seltzer also wrote the story "Slow Burgess" from which the William Fox production, "Fame and Fortune" has just been completed.

As in "Fame and Fortune," Tom Mix, the picturesque cowboy actor, will be the star in "The Two-Gun Man" and "The Coming of the Law." Both are swift Western stories. Both in the magazines and in book form they have had many readers and have done probably more than anything else to bring Charles Alden Seltzer's name to the forefront.

Both of these productions will start work soon at the William Fox studios at Hollywood, Cal.

**Marie Walcamp, Universal Star, and Three Tiger Kittens.**

### Keeney Working on Second Picture.

Exteriors of the latest Frank A. Keeney production, "The Girl with a Past," have been taken during the last week at Englewood, N. J. The Keeney forces resumed production earlier than expected, on account of the large demand for Mr. Keeney's first release, "A Romance of the Underworld," the Paul Armstrong picture in which Catherine Calvert is starred.

All of the interiors of "The Girl with a Past" are being taken in the Biograph Studios in the Bronx. Miss Calvert, who is starred in all the Keeney pictures, is supported by a strong cast. The production is being made under the direction of James Kirkwood.

### Ebony Completes Two New Subjects.

It is announced, through the office of Luther J. Pollard, president and general manager of the Ebony Film Corporation, of Chicago, that two new subjects, comedies that come up to their new standard of novelty, are ready for the cutting room. The first laughmaker, titled "Luck in Old Clothes," is by E. K. Means. This rapid-fire comedy was directed by Ralph G. Phillips, and it features Billy Ledman, Mattie Edwards and Rudolph Tatum.

The second subject is titled "Monday Morning's Madness." This was prepared for the screen by Bob Horner, scenario editor, from a story by William H. Rice, Sam Robinson, Yvonne Junior and Samuel Jacks are featured.

### Features and Topicals for Soldiers.

B. L. Steele, professor of physics, Washington State College, Pullman, Washington, visited the Universal exchange in Portland recently to arrange for features to use for the entertainment of the soldiers who will be sent to Pullman for special instruction in the near future. The course at Pullman began June 15, and about 1,500 soldiers were enrolled for special instruction during the summer. Professor Steele paid especial attention to war features in the Current Events, Animated Weekly, etc., and to special features, such as "The Man Without a Country," "The Kaiser" and similar productions.

## *Fox Purchases Two More of Zane Grey's Stories*

IN line with his policy to buy only the most famous books of the best authors, William Fox has just purchased the motion picture rights to two more of Zane Grey's books. The latest novels of this famous author, two of whose work have already been filmed by the William Fox forces, are "Last of the Duanes" and "The Lone Star Ranger."

Purchase of these two famous novels followed the tremendous success which William Farnum achieved in filming "Riders of the Purple Sage," the thrilling and epoch-making story of the rough life in the early days of Utah Territory. Under the direction of Frank Lloyd, Farnum scored such a triumph in this play that when William Fox saw the picture at a private screening in New York he ordered that Farnum should go ahead immediately on "The Rainbow Trail," the sequal to the "Riders" story. "The Rainbow Trail" is now in work in Arizona, with William Farnum as the star and Frank Lloyd as the director.

The success of "Riders of the Purple Sage" also led to negotiations for "Last of the Duanes" and "The Lone Star Ranger." These negotiations, conducted by William Fox with Colonel William N. Selig of Chicago, resulted in the completion of arrangements whereby these famous books, which have sold into the millions of copies all over the country, will be done under the William Fox banner.

William Farnum also will be the star in these new productions.

### Ebony Buys Tickfall Tales.

Reports received by General Film Company indicate that exhibitors are keenly interested in the forthcoming production of "Good Luck in Old Clothes," an Ebony comedy which departs from the usual broad comedy lines to feature a company of prominent white and negro players in high-class comedy based on the E. K. Means story of the same name which appeared in one of the magazines. This is one of the best known of the fifty-six Tickfall Tales published to date, and its release in picture form will follow closely the publication of these stories in book form.

The Ebony Film Corporation has announced that it is concluding arrangements for the purchase of the motion picture rights of other well known Tickfall Tales, which will be filmed during the summer months. The high grade comedy found in these stories is expected by General Film to stimulate a greatly increased demand for these film novelties.

### "The Road to France" (World).

World Pictures will finish this week at its studio at Fort Lee "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred. It was written by Harry O. Hoyt and directed by Dell Henderson. The working title of this photoplay was "Making Good," but after seeing a greater portion of the picture, World officials were so impressed with the spirit of it that they immediately changed the title to the one by which it will be known when released. It is the story of a no-good boy who makes good. It breathes the indomitable will of America that will bring victory to our banners.

### Edith Storey Starts Work in East.

Director Herbert Blache, assisted by Edward Lawrence, has completed the selection of a strong cast for Metro's new Edith Storey picture, as yet unnamed, from the pen of Lois Zellner. It is being photographed at the Biograph studio, where Metro has engaged additional floor space. The story is of the Northwest woods, breezy, virile, wholesome, and replete with intense dramatic situations. Amusing comedy bits effectively balance the more serious moments of the play. Frank Mills has been chosen as leads.

# State Rights Department

Conducted by C. S. SEWELL

## Jennings Forms Co. to Film His Experiences

**Will Produce Features Depicting His Own and Brother's Career as Outlaws, Together with Winning Fight to Again Become Respected Citizens.**

THE Al Jennings Production Company has been formed for the purpose of producing multiple-reel features starring Mr. Jennings in the character of outlaw and train robber which he actually lived a few years ago.

The officers are Al Jennings, president and general manager; B. F. Robbins, vice-president; Frank L. Jennings, treasurer and secretary, and F. R. Shields, assistant manager. W. S. Van Dyke is the director of productions. Mr. Shields has been prominent in Los Angeles picture circles for some years, and Mr. Van Dyke, after a long experience on the stage, entered motion pictures about five years ago, playing in a number of western productions. He then became a director, assisting D. W. Griffith with "Intolerance" and James Young in Lasky productions, as well as Essanay features including "On Trial." He also directed Jack Gardner and Mary McAllister features for Essanay.

Under the title, "Beating Back," the story of Al Jenning's career appeared in a prominent magazine, and is already well known to large numbers of motion picture patrons. For several years he was the leader of a band of outlaws known as "The Long Riders," operating in Indian territory and the surrounding country. With him was his brother, Frank, who will also appear in the pictures. Both were respected citizens of Oklahoma, and are said to have joined the band of outlaws on being accused of being involved in a train robbery by the men whom they sought to punish because of the murder of their brother.

Al Jennings was finally captured and sentenced to life imprisonment, but pardoned after five years. Later his citizenship was restored, and he was enabled to regain his former position as a successful lawyer in Oklahoma.

Mr. Jennings' interesting experiences will form the basis of the motion pictures to be produced by his company, and he is giving personal attention to the details to insure realism, and is confident that by showing the outlaw, not as a hero, but as he really is, with the grimness, privation and danger, continually hunted by men, that his pictures will teach a lesson and impress audiences with the fact that the payment of crime is invariably punishment.

The first production will be "The Lady in the Dugout," founded on an incident where the outlaw brothers, finding a woman and child starving in a desert shack, robbed the bank which she said had swindled her out of her money and restored it to her. Corinne Grant, formerly with Balboa, has the leading female role.

These pictures will be made for the open market and will probably be released on state rights basis. The executive offices are located at Tucson, Arizona, with studios at that point also in Los Angeles.

## Aubrey in Bret Comedies

JIMMY AUBREY, formerly connected with the Vitagraph and Pathe companies, who is featured in the Tom Bret comedies, preceded his appearance in motion pictures by work on the theatrical and vaudeville stages. Mr. Aubrey is said to have an exceedingly refined method of acting and a pleasing personality and an affable manner, also to be very versatile and easy to direct. In the intervals of acting he has had varied adventures in American logging camps and the cattle ranches of the west and has also worked in the silver mines in Nevada.

## "The Hand of Vengeance" Arouses Great Interest

THE announcement that the Gaumont Company is distributing a new serial, "The Hand of Vengeance," through independent exchanges is said to have aroused great interest among buyers, and the fact that superfluous footage has been eliminated from this photo-serial has appealed to exhibitors who want a short, thrilling serial to liven up things during the warm months. Hundreds of letters, telegrams, and telephone messages have poured into the Flushing office of the Gaumont Company.

"The Hand of Vengeance" is about ready for showing. Great care has been exercised to make the slides, posters, and every aid to publicity as attractive as the best artists can design.

## Betzwood Film Completes Picture for Chinese Star

CAMERA work on the Betzwood Company's production with Lady Tsen Mei, the Chinese star, has been completed and Director Ira M. Lowry has commenced taking "Sandy Burke," a western story by J. Allan Dunn, in which Louis Bennison is starred, supported by Echlin Gayer, Alphonse Ethier, Virginia Lee, Herbert Pattee, Andrew Benhison, Naudia Gary, and others.

Mr. Bennison's most recent achievement was a successful season just closed as the star of "Johnny Get Your Gun."

## Strand Books Raver's "Outwitting the Hun"

A CONTRACT has just been effected between Harold Edel, managing director of the Strand, and Harry Raver, who has recently imported from the studios of Italafilm, Turin, Italy, a three-thousand-foot novelty which will be shown at the Strand during the week of June 30.

"Outwitting the Hun" is the title and the major portion of the picture is presented by the aid of hundreds of puppets resembling officers and soldiers of the opposing armies. In the story this puppet war is the result of a child's dreams, inspired by hearing a letter read from her father in the service at the front. Every phase of modern warfare is illustrated, including aerial bombardments, destruction of towns and villages, thrilling rescues and escapes, the deadly German gas at work and various situations common to war as it is now conducted.

Pastrone, the producer of "Cabiria" and "The Warrior," spent over a year in completing "Outwitting the Hun," because of the tremendous detail involved in the building and manipulation of the settings and characters employed.

### Rapf to Film "Sins of the Children."

Harry Rapf announces that he is preparing to produce another feature photoplay, "Sins of the Children," adapted from a story by Cosmo Hamilton, which was published in the Red Book Magazine. Alma Hanlon has been selected for the leading role, and the supporting cast is now being engaged. Production will begin at an early date.

Scene from "The Lady in the Dugout" (Al Jennings Productions).

## Ditmars' Picture Shares Reel with Katzenjammers

A PICNIC FOR TWO" and "Life in Inland Waters" are the International cartoon comedy and the Living Book of Nature chapter conjoined in the Educational's latest split-reel. The director arranges a picnic party for the irrepressible Kids, their mamma and the Captain. Mamma packs up the picnic basket and the Captain gloats over a family excursion ticket which he has produced.

Alas! the Kids substitute living dog, cat and pig for the sausages in the three big baskets of lunch. All hands make the train after considerable trouble, as the Kids had stopped the clock. After all are aboard and the train started, the zoo in the lunch basket shows signs of life. The dog bites the ticket collector, who yells with pain. In the skirmish, the dog, cat and pig go down the aisle and start a riot. The conductor pulls the emergency cord. The baskets and accessories, as well as passengers, are dumped on the floor and the Captain emerges with several of the animals draped over his form. But the finish is a sad one for the Kids, as the Captain and the ticket collector take the mischief-makers out to the locomotive and give them a thorough spanking, using jets of steam instead of birch rods.

"Life in Inland Waters" reveals many wonders of brook, river and pond. Among the quaint subreptilian species shown are the blind salamander, a native of underground rivers; the California newt, remarkable for its faculty of reproducing any lost limb; the common or marsh frog in its evolution from pollywog to adult, and aquatic insects metamorphosing from water bugs to flyers.

## Ernest Shipman Takes Over Several Features

ERNEST SHIPMAN reports considerable activity following his arrival in Los Angeles. Several important independent productions have been taken over by him for exploitation on the state rights basis. Mr. Shipman further reports that a new arrangement has been entered into between the W. H. Clifford Photoplay Company, Inc., and himself and that the fourth and fifth releases of the Shorty Hamilton series have been completed.

Mr. Shipman claims these new Shorty Hamilton pictures are exceptionally good and will prove an agreeable surprise.

He is considering confining his personal activities largely to the offices he is opening in Los Angeles, that he may be in closer touch with the independent producers and visiting his New York headquarters from time to time as the occasion requires.

## Current Gaumont News Reels Feature War Pictures

**Subjects Include Naval, Aviation and Army Views, Soldiers and Sailors Playing Baseball in London, and Scenes from Western Front.**

THE Gaumont news reels are featuring official war films. In Graphic No. 13 is shown the launching of the "Liberty," the largest member of our war marine, and the official test of a new and non-sinkable lifeboat. In this issue are also two subjects, "The Eyes of the Army," a great aviation picture showing daring flyers; "The Cavalry of the Clouds," with more than a dozen aeroplanes in thrilling formations doing death-defying stunts, and Rodman Law, daredevil parachute artist, landing safely after leaping from an aeroplane 6,000 feet above the ground, and "The Navy Is Ready," which not only pictures the businesslike and efficient men who will lead the Marines, but the types of submarine chasers, hydroplanes, balloons, and trawlers which scour the sea for enemy U-boats.

Gaumont News No. 14 shows Yankee soldiers and sailors introducing baseball to dear old London, where it is received with an enthusiasm impossible to conceive a few years ago. From France comes what are said to be the first pictures of American gunners manning the huge French "400's" on armored railway trucks; the rapidity with which American engineers are constructing military railways and suspension bridges in France, and Marshal Joffre welcoming the Americans. A thrilling military spectacle presented by 7,000 Marines in honor of the Secretary of Navy, foreign military missions, members of Congress, and many distinguished citizens makes up another very interesting subject. A sham battle, the testing of gas masks, Indian style of fighting, and a "chow" banquet are entertainingly portrayed.

Racing, bathing, food conservation, class day at Harvard, outings for our fighters, and many other news topics, including the great railroad wreck at Gary, Ind., where 85 circus performers were killed, are also shown.

## "Golden Hope" Selected For Anna Case's Debut

ANNA CASE, the beautiful girl who has attained success as a concert singer and prima donna of the Metropolitan opera house, one of the few American girls who have reached this coveted goal of all singers, is to make her debut in the near future as a motion picture star under the banner of the International Film Service Co., Inc., and Julius Steger is to be her director. The name of her first picture is "The Golden Hope," and while it is said the story will hold a strong appeal on its own behalf the strictest secrecy is maintained as to the theme.

## Petrova Using Song with Patriotic Slogan on Tour

IN a competition recently conducted by the Newspaper Enterprise Association, which serves about 300 newspapers, a prize was offered for the best American war slogan. Out of the hundreds submitted, that originated by Marion I. Coop,

**Petrova's Patriotic Poster, Used in Connection with Her W. S. S. Tour.**

of San Diego, Cal., was judged the best. Her inspiring "Freedom for All Forever" is said to have so impressed Secretary of War Baker and Secretary Daniels of the Navy that they endorsed the phrase as representing succinctly the ideals of America in the great struggle and a bill has been introduced in Congress urging all patriotic Americans to use, to live up to, and to fight for this slogan. This phrase has been embodied in a patriotic song written by Lieut. B. C. Hilliam of the Royal Canadian Forces, and in every city she visits on her coast to coast War Savings Stamp Campaign, Madame Petrova, in each theater where she appears, after her little talk, sings Hilliam's song, and then has the chorus thrown on the screen and offers a five dollar war stamp to any one in the audience who will sing the chorus alone. After the prize winner has been called up on the stage to receive his or her stamp, and curiously enough, up to date, more women than men have won the war stamps, Madame Petrova invites the audience to join her in singing "Freedom for All Forever," thus getting the people in a patriotic frame of mind before she starts the bidding for stamps. To each of the first ten purchasers in each city she presents a copy of the song autographed by both the soldier and herself.

**Maurice Tourneur and Company Resting Between Scenes of "Sporting Life."**

## Tom Bret to Speak in Motion Picture Theaters

TOM BRET, the motion picture comedy producer whose pictures featuring Jimmy Aubrey are released to exhibitors by American Standard Motion Picture Corporation, will appear personally at leading motion picture theaters.

Tom Bret is said to be a witty speaker, and always keeps his audiences in the best of humor.

# State Right Distributors Announces Readjustment

**Now Offers Producers Three Channels for Handling Pictures—Under Collective, Syndicate or Individual Territorial Purchase Plans.**

THE State Right Distributors, Inc., at its recent meeting in New York City, instituted a change in its policy by which the obligation of members to accept purchases of a buying committee has been eliminated. A system has been inaugurated whereby every member henceforth will have a voice in the purchase of a negative under the organization's collective plan.

In developing this idea plans have been adopted to cover instances where, at some future time, certain members, for local reasons, may be unwilling to join in a collective purchase. In such an event, any group of members will have the privilege of forming a syndicate among themselves for the purpose of taking over either the negative rights or the rights to a large portion of the territory.

A representative of the organization points out the fact that, taking into consideration the changes adopted, producers will, under the three-fold plan of collective, syndicate and individual territorial purchasing, have an outlet through the State Right Distributors, Inc., for features of merit, on any basis on which they might desire to sell.

As heretofore, the home office of the organization in the Longacre Building will continue to act as New York headquarters for all members, handling all matters of interest to them, both individually and collectively. Independent producers can at all times gain access to any members of the State Right Distributors, Inc., through the home office.

Following is a list of the organization's members: S. L. Lesser, San Francisco, holding the franchise for California, Nevada and Arizona; B. S. Cohen, Foursquare Pictures, Inc., of Denver, for Wyoming, Utah Colorado and New Mexico; H. L Dollman, Doll-Van Film Corp., Indianapolis, for Illinois and Indiana; M. R. Rosenberg, De Luxe Feature Film Co., of Seattle, for Washington, Oregon, Idaho and Montana; L. D. Netter, Masterpiece Film Attractions, Cleveland, for Ohio and Kentucky; Harry F. Grelle, Supreme Photoplay Productions, Pittsburgh, for Western Pennsylvania and West Virginia; Syndey B. Lust, Super Film Attractions, Washington, for Delaware, Maryland, District of Columbia and Virginia; Nathan Hirsh, Pioneer Film Corporation, for New York City; J. J. Allen, Famous Players' Film Service, Toronto, for Canada, and Arthur S. Hyman, Dawn Masterplay Co., Detroit, for Michigan.

## "Tempered Steel" Fourth Petrova Film for Rialto

THE initial New York presentation of Madame Petrova's fourth special production, "Tempered Steel," took place at the Rialto theater on Sunday, June 23. This is the fourth production in which the Polish star has appeared which has had the distinction of being presented first at Mr. Rothapfel's well-known temple of the photoplay.

The picture which inaugurated the personal production organization of Madame Petrova, "Daughter of Destiny," appeared at the Rialto theater during December. Following this, Mr. Rothapfel booked "The Light Within," then "The Life Mask."

Following the week's run of "Tempered Steel" at the Broadway photoplay house, the picture will be released via the exchanges of the First National Exhibitors' Circuit. It is the first melodramatic vehicle in which Madame Petrova has appeared, contains several "thrill" scenes and marks the inaugural work of Ralph Ince as director of Petrova productions.

During the presentation of "Tempered Steel" at the Rialto theater, the Petrova Waltz, composed by Dr. Hugo Reisenfeld, leader of the Rialto and Rivoli orchestras, formed a prominent part in the musical entertainment.

## Webster's Illness Delays Work on Second Production

THE Harry McRae Webster Productions, Inc., announces that work on the new multiple feature to follow "Reclaimed" will be delayed in consequence of the continued illness of Mr. Webster.

Within the next two weeks, however, the casting of the new play will begin, and whether Director Webster has fully recovered by that time or not the feature will be rushed to completion at the earliest possible time.

## Sales of the Week

**Activities in the State Right Market During the Past Seven Days.**

ARROW FILM CORPORATION announces the sale of rights on "Raffles" to the Central Film Corporation, Chicago, for the state of Illinois.

California Motion Picture Enterprise have purchased from the Monopol Film Corporation, rights to "Mothers of Liberty" for Georgia, South Carolina, Florida, Tennessee, Alabama, Mississippi, and Louisiana, and will open an office in Atlanta, under management of Ernest E. Gagnon to handle this territory.

R. M. Savini has secured from Ernest Shipman rights to the Josh Binney comedies for Virginia, in addition to territory he is already handling on this series.

Ernest Shipman announces the sale of rights on the Francis Ford production "Berlin Via America" to Unity Photoplay Company, Chicago, for Illinois; and Elk Films, Inc., for northern New Jersey.

## "Hearts of the World" Well Received in Indianapolis

HENRY L. DOLLMAN of the Doll-Van Film Corporation, controlling rights to D. W. Griffith's "Hearts of the World" for Indiana and Kentucky announces that he is extremely gratified with the way in which this picture has been received by the public in his territory. At the opening performance in the English Opera House, Indianapolis, on Sunday, June 16, the picture received an ovation from an enthusiastic audience composed of representative people in that city.

**PICTURE THEATER PROJECTED.**

HARTFORD, ARK.—C. Hale will build an addition to Yale theater.

SILOAM SPRINGS, ARK.—Henry Brothers have disposed of Midway theater to G. W. Sherman.

ARCADIA, CAL.—C. C. Beatty has contract to erect theater for Mrs. Ruth Castle, manager of Colonial theater at Monrovia, Cal.

SANTA MONICA, CAL.—Frank E. Bundy has disposed of his Santa Monica Canyon theater.

LEADVILLE, COLO.—International Amusement Company, Denver, has plans by H. W. J. Edbrooke, 512 Tabor Opera House block, for two-story theater, 36x125 feet, to cost $30,000.

BRIDGEPORT, CONN.—Frank Jacoby, 1038 Broad street, has plans by F. A. Copper, National Bank building, for one-story moving picture theater, 50 by 180 feet, to cost $20,000.

MIAMI, FLA.—Frederick H. Rand, Jr., and others will erect business building, stores on ground floor, with theater in rear, with seating capacity for about 1,000 persons.

## Shepard Talks of "Mickey"

IS A good picture, a big picture, sufficient in itself as a money-making proposition?" asks H. J. Shepard, of W. H. Productions Company. "In other words, it has often been questioned whether any production can secure the maximum of profits on the strength of merit alone. Often we have heard that such-and-such a production was killed because they didn't put it over properly. The service didn't 'live up' to the possibilities in the production.

"In the case of Mack Sennetts' production, 'Mickey,' the advertising campaign was laid out in detail. There has been a steady fire of advertising, publicity and exploitation. 'Mickey' has been kept before the public eye for over two years, till it has become a familiar something toward which the public is looking forward. A wonderful lobby display has been evolved, in collaboration with Mr. Nelson Evans, president of Evans Studio, Los Angeles. Another feature is the exploitation of the song 'Mickey.' To date almost one million copies have been disposed of. Arrangements have also been made whereby over fifteen hundred retail dealers and large five and ten-cent store syndicates will devote a window display to the song when requested by exhibitors who are running the photoplay. A number of prominent vaudevillians are taking up this number, and full orchestration of 'Mickey' with slides is being sent to the largest picture houses throughout the country. Even into the home 'Mickey' is coming as a piano and graphophone record.

"The campaign book on 'Mickey' embodies almost the complete service rendered with this production. There are newspaper advertisements, press stories, every aid the exhibitor needs. Every advertisement has been given the utmost thought and attention, so that the exhibitor will not waste time brushing up any of his service so that it will live up to his own knowledge of box-office assets. The Service Department of Western Import Company is bringing out the many selling points in 'Mickey' in such a way that its appeal will reach every type of person—the foreign publicity also being kept in mind—for 'Mickey' is destined to be a universal pleasure."

**Louis Bennison Appearing in Betzwood Film Company's Productions.**

# Trade News Brevities

## Film Trade Brevities from New England

**Aaron A. Corn Opens Exchange for the William L. Sherry Service—Two New Theaters—Notes of Interest to Film Men.**

By Robert N. Howe, 80 Summer street, Boston, Mass.

BOSTON, MASS.—A new exchange has been opened at No. 16 Piedmont street in Boston which will distribute the William L. Sherry service through the New England territory. The exchange is under the management of Aaron A. Corn, a man well-known in the film business in New England. Meyer Grevner is the assistant manager. The new office is in the midst of the film exchanges and is doing a lively business according to the statement of Manager Corn. The company now has three pictures that they are distributing throughout New England, the leading one being, "A Romance of the Underworld," featuring Katherine Calvert, which is receiving very heavy bookings the first week of release.

### New Theater Opens at Nashua.

Nashua, New Hampshire.—The Park theater of Nashua will open July first, taking the Mutual service. The theater will have a seating capacity of twelve hundred and will have only moving pictures. The Park will be managed by E. S. McQuestin, a local motion picture man.

### New House Building in Fall River.

Fall River, Mass.—A new theater is being erected in this city that is rapidly nearing completion and is expected to open the first of July.

The theater is called the Empire and is controlled by A. A. Spitz of Providence, R. I. The theater will be one of the largest in the city and will be devoted to moving pictures exclusively.

### Trade Jottings from New England.

The new Pathe serial, "Hands Up" will be released for distribution in New England on August 18. Manager Stanley Hand of the Boston Pathe states that he receives many letters from exhibitors pertaining to the serial, and from the interest shown he predicts that it will be the biggest one ever handled by the Pathe in New England.

Assistant manager of the Boston Pathe exchange, S. Rubenstein, has just returned from a trip through Massachusetts and New Hampshire where he had been handling the Pathe production "The Yellow Ticket." He reports excellent business in that territory.

A joint meeting of all the branch managers and salesmen of all the Famous Players-Laskey offices, including the Boston office, the New Haven office, and the Portland, Maine, office was held to discuss business for the coming year.

Manager Harry Segal of the First National Exhibitors circuit and the Globe Feature Film Corpoation, of Boston, has gone on a tour of inspection of the diffeent theaters throughout New England taking the First National and Globe Feature film service. On his trip he will talk with the managers of the theaters and discuss plans for improving the service. He is accompanied by his assistant Edward L. McEvoy.

Holyoke, Mass.—Many men in the motion picture business in this city have engaged in other occupations in accordance with the non-useful occupation law that is soon to go into effect.

Manager Phillip DuFault of the Globe theater has given over his business to his wife, who now manages the theater booking all the pictures and tending to the executive end of running the theater. Mr. DuFault has accepted a position in the Winchester rifle factory and likes his present employment. G. A. Berry, manager of the Bijou theater in Holyoke, is about to take a similar position, while many other film men in this city are doing likewise.

Malden, Mass.—The Auditorium in this city that has lately been running a stock company and musical comedy is going to show moving pictures for the summer season. The theater is controlled by William Bradstreet, a well known theater man around Boston. The first week's bill is "My Four Years in Germany" which will be shown twice daily for one week.

## Philadelphia Trade Letter

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

### Versatility Proves Its Value.

PHILADELPHIA, PA.—Henry A. Sullivan, who is manager of the Belmont theater, one of the Philadelphia houses under the control of the Felt Brothers, has had a long and interesting career, his present success having been earned by sheer hard work. Mr. Sullivan belongs to the old school of this city. He started as a water boy in the Walnut street theater in 1895 and since has been engaged in every branch of the show business. He has been usher, billposter, treasurer, assistant manager, pianist, janitor, doorman, advertising man, electrician and lessee. He was also an actor, carpenter, property man, scene shifter, operator, stage director, producer, booking agent and owner and producer of vaudeville acts.

In many cases his remarkable versatility has been the means of avoiding embarrassment through the action of obstinate employes. If he has any trouble with the help he is always equal to the occasion and has a record of surmounting any difficulties in short order. Being resourceful, his bills for repairs amount to next to nothing. If it is necessary he will take a brush in his hand to do his own painting as he has done on several occasions and repair wires and string up electric lights if it takes all night. Before the Belmont theater was placed under his management it was considered some "citron fruit" but after it had gone through the "Sullivan refinery" in less than a year's time it became one of West Philadelphia's best paying enterprises.

During a six weeks' absence the Belmont took a sudden flop while under the management of a novice and only after several weeks of hard work did Mr. Sullivan bring the house back to its former high standard. The Felt Brothers' confidence in him is such that they will back him to the limit whenever the occasion arises. In conjunction with the showing of big productions he has pulled several clever and original stunts which resulted in many instances in blockading the traffic in front of his theater.

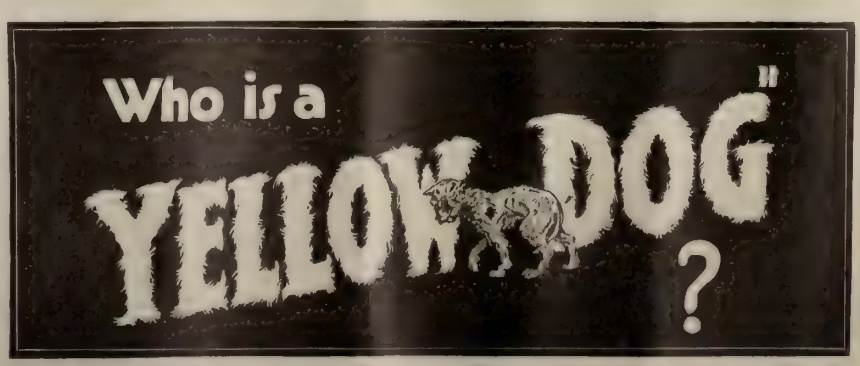
### Pershing's Film Inspires Workers.

Through the interest of William J. Boyd, district sales manager, whose desire was to create and instill further patriotism into the minds of the workers with a view of greatly aiding the output of machine oils for the Government, more than 500 employees of E. F. Houghton & Company, of Phila., were taken to view "Pershing's Crusaders," the United States Government's war film now showing at the Forrest theater. Charles E. Carpenter, the president of the above company, delivered a most impressive and able address which stirred the audience to a high pitch.

### Vacation Time on Film Row.

William E. Smith, president of the Famous Players exchange, distributors of the Paramount and Artcraft will give two weeks' vacation to all of his employees with pay. Vacations now being in order it is very gratifying to note that this essential blessing has been visited upon the holiday workers in film row.

Frank W. Buhler, general manager of the Stanley Company, announces that all employees will be given two weeks' vacation with pay and has already started several managers upon their pleasure tours. Notwithstanding the shortage of help the time was cheerfully allowed in order to allow his faithful workers this recreation which eventually will create a healthful growth in the business.



# Buffalo Exhibitors Face Difficulties

**The Small Theater Feels the Strain of Competition, While the Larger House Is Spending Large Sums on Programs.**

By Joseph A. McGuire, 157 N. Elmwood street, Buffalo, N. Y.

### Exhibitors Feel War Conditions.

BUFFALO, N. Y.—Upward of 1,500 drafted men, nearly all patrons of moving pictures, left Buffalo for the various military camps Tuesday evening, June 25. It is believed that the number of young men who have already departed from this city to fight for Uncle Sam is close to 22,000. The exhibitors feel the loss of this heavy patronage, but like true patriots, they are making no complaints. The exhibitors are hoping that with these obvious handicaps the government will not impose on them extra heavy burdens in the way of additional taxes. They say that they can slide the tax over to the public and make their patrons "pay the fiddler" by increased admissions. They incidentally explain, however, that there is a limit even to what the public will pay, no matter how strong their hobby for moving pictures may be. In the meantime the large theaters here are spending more and more money for high-class picture shows and are doing a capacity business. Some of the little exhibitors with limited means say they are not faring so well because it is difficult to meet this competition.

### From Film Men in Service.

The accompanying picture is that of Philip Gentilly, formerly picture clerk of the Mutual, Buffalo. He is in the Navy and his last address he sent his friends was the Army Y. M. C. A., Norfolk, Va.

**Philip Gentilly.**

Walter Bengough, former assistant manager of the Strand theater, Buffalo, and later with the Pathe here, writes his friends in this city that he has arrived in France.

Herman Lorence has been promoted from corporal to sergeant at Camp Upton. His last civilian position was a salesman for the Mutual, Buffalo. Edward Balzer, shipping clerk for the Mutual, Buffalo, for eleven years, has received notice to be ready for the call to the colors. Four Mutual employes here, including three shippers, are doing their bit "to make the world safe for democracy."

John Childs, former traveling salesman for the World office, Buffalo, is now with the American Expeditionary forces in France. Frank Young, formerly in the World's shipping department, has enlisted in the Navy. Mosby McAden, formerly assistant shipper at the World, Buffalo, was last heard from at Camp Meade, where he was an officer of a negro regiment. He is probably now in France. George Landis and C. C. Percy, former salesmen for the World, have also joined the colors.

### H. L. Taylor Will Assist at Triangle.

H. L. Taylor has been appointed assistant to T. C. Montgomery, Buffalo manager of the Triangle. Mr. Taylor was formerly with the Motion Picture Distributing Sales Co. and the Film Supply Co., New York, etc. Mr. Montgomery has been covering Rochester, Elmira and Binghamton. The Triangle is releasing the Keystone reissues of the Arbuckle, Normand, Sterling and Conklin comedies.

### Buffalo Trade Notes.

The Grande theater building in Main street, North Tonawanda, N. Y., was recently damaged by fire to the extent of $5,000. The building was owned by Peter Diedrich and the Fred Diedrich estate. The loss is covered by insurance.

The Plaza theater, Corning, N. Y., was recently damaged by fire to the extent of $4,000. The blaze was confined to the new Velie block, in which the total loss was $30,000.

Men selected to go to camp from draft division, No. 13, Buffalo, were recently invited to attend the Jubilee moving picture theater, of that city. There were special pictures for the men, and two speakers, one who spoke in English and the other in Polish.

The Buffalo branch of the Mutual reports a heavy volume of business signed up with representative theaters in this territory on the Outing Chester Travel Pictures, which the Mutual is about to release.

Edward Schuster, auditor for the General, called at the company's Buffalo exchange.

"The Yellow Ticket," a Pathe five-reel feature, was recently given a first-run showing for a week at the Strand, Buffalo.

A. Burns, proprietor of the Main street theater, Westfield, N. Y., is receiving the sympathy of his friends on account of the recent death of his wife.

## Rochester Trade Notes

By L. B. Skeffington, 61 Main street, East, Rochester, N. Y.

### A. N. Wolff Is a True American.

ROCHESTER, N. Y.—A. N. Wolff, of the Rialto theater, formerly the Colonial, and president of the Rochester Exhibitors' League, has issued a statement to the public through the medium of the press, in which he vigorously asseverates his Americanism. It seems that last week, on Saturday night, Mr. Wolff, was accused of preventing the sale of War Savings Stamps in front of his theater. In the statement just issued he says that both he and the patrons of the Rialto, on Main street, East, in the heart of downtown Rochester, had been annoyed by demonstrators of an automobile self-starter, who had taken up a position at the curb directly in front of the entrance to the theater. Mr. Wolff says that he did insist that the demonstrators discontinue their work, but in no way interfered with girls who were selling War Savings Stamps. He further calls attention to the fact that the Rialto has assisted every worthy purpose in connection with the war. The screen has time and time again been turned over to the use of the United States Government and both the lobby and the theater proper have been the scene of many campaign for the sale of Liberty Bonds. He says that the management has received thousands of postal cards from soldiers overseas thanking them for the tobacco which has been sent to the men over there. Mr. Wolff concludes by asking anyone who doubts his patriotism to call upon him and give him a chance to explain his ideas in person.

### Brevities from Rochester.

At the Piccadilly last week "The Unbeliever" went over the top in a manner that establishes a new record for Rochester. "The Unbeliever" had originally been booked for the first four days of the week, with Mrs. Vernon Castle in "Stranded in Arcady" to follow for the last three days. Early in the week it was seen that "The Unbeliever" was drawing the people in such large and undiminishing crowds that it would be impossible to outplay it in the four days, so the engagement was extended for the entire week. The Piccadilly is a big house, seating about 2,500 and it has proven in the past that but seldom will a picture hold up for the entire week.

This year there will apparently be no outdoor moving picture shows in Rochester. In the past there has always been one or more airdomes, but this year there are none. The condition probably arises from the war. At Ontario Beach Park on Lake Ontario, however, this is proving one of the most popular attractions.

All the moving picture houses are deep in the War Savings Stamp campaign which is in full swing here this week.

## Pittsburgh Trade Letter

By L. J. McCurty, 455 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The operators in the Pittsburgh District are in a quandary as to where they stand regarding the work or fight order of General Crowder. Just what their status is seems to be the paramount question of the hour with most of them. The Operator's Local Union had a meeting on Sunday, June 23, at which it was decided to send two delegates to Washington to gather more definite information on the subject. This committee of two, consisting of Messrs. Freeman and Sipe, will interview Gompers of the A. F. of L., as well as Chas. Shay, of the Operators' Union, there.

### Quality Under New Management.

The Western Penna. Amusement Co. has secured a lease on a picture house next to the Hotel Henry on Fifth avenue, downtown. This house, which was formerly run under the name of the Quality will be entirely remodeled and furnished in a modern manner. The location is fair, and should do some business. The house is said to have done a fair business while open before, but conditions have improved considerably in the immediate vicinity, many new office buildings and stores having been built of late and this new condition ought to favor it considerably. The house will be ready some time in the fall.

### Work Begun on the Grand.

The Grand theater, which was purchased recently by Goldberg from Goodman, of Beaver Falls, as reported in the World, will be entirely remodeled and redecorated. Work has commenced on this now, and the theater will be ready for the fall patronage, although no interruption will occur while the work is under way.

### A. M. Burt Buys Another House.

Mannington, W. Va., a thriving small town in the oil fields, now has one owner for all three theaters. A. M. Burt has acquired ownership of the Dixie and Idle Hour, and with his own, the Burt theater, this makes him sole theater man of the town.

### S. Gallo Takes Strand Theater.

The new Strand theater at Indiana, Pa., the home of the state normal school, has been taken over by Samuel Gallo, a comparatively new comer in the theater business. The retiring owners are the Caros Brothers, who purchased the theater from Mr. Blitz some time ago.

### Mike Marks Buys Star Theater Stock.

Mike Marks, who for thirteen years had the Star theater at New Castle, but recently sold it to the West Penn Photoplay

Company, after looking around for two months, has bought the interest of George Kyros, of the Star theater in New Kensington, who has decided to retire for a while because of ill health. Kyros will go to Saranac Lake, New York, for the summer, and will return to the theater field in the fall, health permitting. This is a good proposition, and Marks is a live-wire exhibitor.

### Exhibitor Tetrick Called.

Another West Virginia exhibitor has been called in the draft. Mr. Tetrick, one of the owners of the Lyric theater, Worthington, W. Va., a coal mining town, left for camp last week. The Dixie theater in Morgantown has lost, it is said, over a dozen members of the staff, employed in various capacities since the draft commenced.

### Interesting Brevities.

The censors had another haul, taking the money of several exhibitors from McKeesport, Braddock, Upper Fifth avenue, Pittsburgh, and the various exchanges in town, in fines assessed by Alderman Kirby. The F. I. L. M. Club was in charge of the defense and put up the necessary money for all cases appealed.

Pt. Pleasant, W. Va., saw the opening of the Strand theater on June 22, with Mr. Robertson in charge. The theater is entirely modern and will show features exclusively.

Walter D. Kaufmann, formerly operator at the Regent theater in the East End, is now with Company F, 28th Engineers, at Woodbridge, Va. He also has charge of the projection of pictures shown for the soldiers.

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## IN CANADA.

### H. N. Jernberg Honored.

H. N. Jernberg, manager of the Province theater, one of the largest in Winnipeg, was appointed deputy registrar by the Dominion Government for National Registration Day, Saturday, June 22, when every resident of Canada was called upon to register. Mr. Jernberg was appointed in order to facilitate the registration of all film men and theater employes in Winnipeg.

### Canadian Theater Notes.

John T. Fiddes of New York has been filling a month's engagement as a soloist at the Strand theater, Toronto, with considerable success. Mr. Fiddes made his first appearance with the start of the Strand's "summer season" when the theater was decorated with chintzes and flowers and the exterior redecorated. The presence of a soloist is an added attraction at the Strand and the engagement of Mr. Fiddes is an idication that Toronto theater managers are aiming to use every effort to maintain interest in the theaters. Up to June 24 not one Toronto picture theater had closed for the summer months.

The Rialto theater, Montreal, which was closed early in May, was reopened on Saturday, June 22, under new management. The opening feature was "The Whims of Society" with Ethel Clayton. Admission prices for this house were fixed at 5c. for children and 10c. for adults.

The Coliseum theater, 2215 Queen street east, Toronto, had a big programme for the children on Saturday, June 29. At a special matinee the feature attraction was "Blue Bird," a Sennett comedy and ice cream cones for every child patron.

The Reo theater, Queen and McCaul streets, Toronto, has changed hands, having recently been sold by the owner, Mr. A. Tobin.

Announcement is made that the Patricia theater, London, Ontario, will be closed for six weeks during which time extensive alterations will be made in the structure. A brand new front is promised and interior changes are also promised.

# *Film News of the Week in Toronto, Ont.*

**Notes from Canadian Exhibitors and Exchange Men—Personal Items and Business Notes of the Trade.**

By W. M. Gladish, 33 Winera Avenue, Toronto, Ontario.

### Woman Booker Makes Good Record.

TORONTO, ONTARIO.—Toronto claims the distinction of having the oldest woman booker, in point of business service, in exchange circles anywhere. The lady in question is long on experience and short on years. Having safely disposed of the subject of the lady's age, your correspondent will proceed with the formal introduction. The record-holder is Mrs. Imogene Jewell who has been the booker of the Toronto branch of the Specialty Film Import, Limited, Canadian Pathe distributors, for the past two years. During the period she has been in charge of the booking department, she has yet to make her first mistake in arranging booking schedules, according to Manager Culleton.

Attention is brought to the record of this young woman because of possible similar claims on the part of exchanges in other cities with regard to the employment of women in the places of men who have enlisted for active service overseas.

### Grand's Picture Policy a Success.

The Grand opera house, Toronto, has been continuing its "moving picture season" with success. This legitimate house has been a moving picture theater for two months, during which time a wide variety of "special attractions" have been screened. Following "Hearts of the World" and "Ramona," a week's showing was that of "Civilization." This was during the week of June 24.

### H. F. Hill's Personal Publicity.

H. F. Hill, manager of the Bijou theater, Calgary, Alberta, is sending out circular letters to all women patrons of the theater once each week. The weekly letter is also published in full in the Calgary Herald. The communication consists of a simple explanation of the current attraction and the dates of showing, together with a statement or two about the aims of the theater.

After describing Fox's "A Branded Soul" in a recent letter, Manager Hill wrote the following: "Need I tell you any more to indicate the tenseness, the thrills in this photoplay? Come and see it worked out by this 'Girl of a Thousand Expressions.' I believe you will count your time well spent. I am trying to run my theater to give my patrons the best entertainment obtainable. I hope I am achieving that end. Yours truly."

This form of personal advertising has aroused considerable favorable comment locally.

### Censor Backs and Fills in Winnipeg.

Some time ago manager Wilson of the Lyceum theater, Winnipeg, Manitoba, arranged to present "The Auction Block," one of the special releases controlled in Canada by Regal Films, Limited. At the last moment the Manitoba Board of Censors recalled the feature and condemned it. Manager Wilson was forced to substitute another picture after doing considerable advertising for "The Auction Block."

Eventually, the Manitoba reconsidered its decision and reversed its decision, passing the picture without a cut. Manager Wilson again booked the picture for the Lyceum and it was presented during the week of June 24.

### J. M. and C. P. Walker Pay a Visit.

J. M. Walker and C. P. Walker of the Walker theater, Winnipeg, took a trip to Eastern Canada during the last week in June on business and pleasure bent. Among other things they arranged to attend the annual convention of the Canadian Bill Posters' Association at Chatham, Ontario. After the visit East, J. M. Walker will join his family for a holiday at Red Wing, Minn. The Walker theater put on a picture for the week of June 17 when "Over The Top" was presented at 15c. to 75c. prices.

Walter Stanbrook, house manager of the Walker theater, also planned to take a three weeks' vacation in the Canadian West after the close of the regular season of the theater on June 29.

### Miss Joudry Takes Over Theater.

Miss Margaret Joudry of Rosthern, Saskatchewan, has taken over the management of the Rosthern theater of that place in succession to her father who died recently. The house was closed immediately after the death of her parent but the daughter determined to continue its operation. She went to Winnipeg where she became an apprentice in the projection machine room of the Arlington theater. By close attention to details and continual labor day and night, she gained her operator's license within six weeks and received the endorsement of the Manitoba Government Bureau of Labor. Miss Joudry is the only support of a widowed mother and a soldier brother who is serving in France with the Canadian Expeditionary Force. She re-opened the Rosthern theater on Friday night, June 21.

### Manager O. W. Powell Weds.

Manager O. W. Powell of the Regina theater, Regina, Saskatchewan, has taken unto himself a wife, the bride being Miss Hilda Howe, formerly an employe on the staff of the Empire theater at Saskatoon. The Regina theater is connected with the Groves-Walker Syndicate.

### Gerard Film Makes Stir in Toronto.

Manager Roland Roberts of the Regent theater, Toronto, obtained the services of no less than eighty local clergymen to advertise the special attraction "My Four Years in Germany," which was presented at his theater during the week of June 24. Roberts invited all the local clergy to a special showing of the feature and all denominations were represented at the private presentation. The attendance of preachers alone was eighty. On the following Sunday, Toronto pastors issued an appeal for the "Prisoners of War Fund" and made references to scenes they had viewed in the picture in a number of cases.

Gerard's narrative made good from the very start on this first showing in Toronto, great enthusiasm being aroused at every presentation.

Incidentally, Goldwyn's "The Venus Model," starring Mabel Normand, made a distinct hit at the Regent during the week previous. According to Manager Roberts, this release made a "clean-up." The picture really played to big business all week.

### Some Good Publicity Stunts.

Two Montreal picture theaters did something a little out of the ordinary during the week of June 24. At the Imperial theater, manager Conover distributed 5,000 certificate cases for National registration cards to patrons who presented newspaper coupons. The features during the week were "Mile-A-Minute Kendall" for three days and "Prunella" for four days. June 22 was Registration Day in Canada and the distribution of the card holders was very timely.

At the Holman theater, manager Pomeroy exhibited a Harley-Davidson motorcycle which was similar to the one used by Herbert Rawlinson in the current attraction, "Smashing Through." Pomeroy secured the machine through the courtesy of a local distributor, Arthur Ross.

# *Birmingham a Leading Picture Show City*

**South's Great Manufacturing Center Lacks Sunday Amusements, But Has Exhibitors Who Are Awake During the Week.**

By J. L. Ray, care of Nashville Banner, Nashville, Tenn.

BIRMINGHAM, ALA.—Located in the Alabama steel district where thousands of workmen are engaged in the manufacture of government materials, as well as being closely connected with nitrate and munitions plants in the vicinity, Birmingham, Ala., is one of the South's most progressive cities. Moving pictures, always popular with fandom of this section, are proving an invaluable asset in furnishing entertainment to the many government workers and soldiers from nearby cantonments as well as to the civilian populace.

Although denied the privilege of operating shows on Sunday, through a recent election in which the Pastors' Union threw the majority of votes to the negative side of the Sunday opening question, Birmingham is making rapid strides in the moving picture field. Provided with an abundance of picture houses for whites and an equally large proportion for the colored race, the city is well covered in all sections, as well as having a number of combination moving picture and vaudeville houses in the uptown section.

The Lyric runs several reels of pictures each day with the vaudeville performance. Both white and colored are admitted, separate sections being provided. Prices range from 15 cents to 55 cents, exclusive of war taxes.

Loew's Bijou, in charge of Manager L. H. King, runs pictures in connection with the regular Loew program. White and colored are also admitted here, with prices ranging from 10 cents for the colored gallery to 35 cents for box seats.

The Rialto is one of Birmingham's best moving picture houses. It is a feature house operated by Mudd & Colley, on Nineteenth street. Prices run 10 and 20 cents. A balcony and main auditorium floor accommodate over 1,000 people.

Mudd & Colley operate a number of the Birmingham houses. Another handsome show palace is the Trianon on Second avenue, with a 950 capacity. The Trianon is rather new, and is finished handsomely. A full orchestra plays with the pictures. The Princess is a popular picture house operated by the same company.

The Strand on Second avenue is a 1,200-seat house, and very spacious. The decorations are attractive, and fittings of a substantial nature. Prices run 15 cents for adults, with a 2-cent war tax, and 10 for children with 1 cent tax. T. A. Abernathy is manager.

Mr. Abernathy likewise conducts the Odeon No. 1 and Odeon No. 2 as well as the Colonial. The Odeon No. 2 charges 10 cents admission, with a 1 cent war tax, on Twentieth street, between First and Second avenues. The Colonial is a 650-seat house on Second avenue, and has a large balcony. Prices run 10 cents for children and 15 for adults.

The Majestic runs vaudeville and pictures, and caters to white and colored. Colored people are seated in the upper gallery. Prices run 10, 15 and 25 cents.

A number of houses exclusively for colored people draw their full share of patronage. The New Queen, on Eighteenth street, shows pictures and vaudeville. The Pastime, Fourth and Seventeenth, shows pictures alone for 10 cents admission. The Champion, Eighteenth street, charges 10 and 5 cents, and the Savoy, another Eighteenth street house, also operates on a 10 and 5 basis.

In addition to the uptown houses mentioned there are a large number of suburban shows which are operating to good crowds daily.

### Robs Knoxville Box Office.

One of the boldest theater robberies held in Tennessee in some time was perpetrated in Knoxville a few days ago when a lone bandit held up Webster English, an employee of the Bijou theater, at the point of a pistol and compelled him to hand over the theater's money box containing $360. The affair took place about ten o'clock at night in plain view of many people who were passing in and out of the house at the time. At this writing the robber had not been apprehended, but the police have a clue which they claim will lead to his capture eventually.

When the audience learned of the trouble in the box office there was some excitement, but employees managed to keep down a demonstration, and the show proceeded as usual.

### Marine Picture Goes Well.

"The Unbeliever," produced in conjunction with the United States Marine Corps, showed at the Knickerbocker during the week of June 24 to good crowds. Officers of the local marine recruiting station were at the theater to help the picture "go over big," and throngs attended daily. Prices were fixed at 30 cents for all performances, including war tax.

### War Picture at the Princess.

In addition to the regular program of vaudeville and a news reel, Manager Harry Sudekum of the Princess theater, Nashville, has arranged to show a continuous series of official war pictures. Twelve episodes are included in the lot, a new subject running with each semi-weekly change of the bill. The pictures shown thus far have proven a splendid drawing card, and have been enthusiastically received.

### Moxon Goes to New York.

Following the Nashville Orpheum's close at the end of the summer season, Manager and Mrs. H. W. Moxon left Nashville for New York, where they will spend a summer vacation.

While in the big town Mr. Moxon will look over some booking plans for the fall season.

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## *Cleveland Trade Letter.*

By M. A. Malaney, 607 Belmont Bldg., Cleveland, Ohio.

### Kuhn Under Technical Charges.

CLEVELAND, OHIO.—An unusual technicality has arisen in Ohio film circles by the arrest of Jack Kuhn, manager of Loew's Stillman theater, Cleveland. Mr. Kuhn was charged with running the Marguerite Clark picture "Prunella" without an Ohio censorship leader. The picture had been censored, but the complaint stated that the leader was not on it. Kuhn claimed that he ran the leader on the picture at the first performance of the day the production opened at the Stillman.

The case was continued until the week of July 1.

### They Have Cause to Wonder.

The word "hell" in a title seems to be under the Ohio Board of Censors' ban. During the week of June 24, the board turned down the Universal's feature with Harry Carey entitled "Hell Bent." Manager Smith of the Cleveland Universal office was informed the picture would be approved if renamed, so he has called it "Three Bad Men."

About a year ago, the censors turned down the Bluebird feature "Hell Morgan's Girl."

Exhibitors of Ohio are wondering.

### Meeting of Goldwyn Clan.

Cleveland, Ohio.—Managers of the Goldwyn offices in the Central States held a conference with Alfred Weiss, vice-president of the company, in Cleveland, June 22.

Among those in attendance were H. A. Bandy, manager, and W. J. Brandt, W. J. Kimes and Fred Schramm of the Cleveland branch; J. E. Flynn and Richard Wernicke of the Detroit office; A. J. Pincus and Will Baker of Cincinnati and C. C. McKibben, R. T. Meyers and W. G. Liber of Pittsburgh branch.

Following the meeting Mr. Weiss tendered the managers and salesmen a banquet at Hotel Winton.

### Paul Gusdanovic Adds Another.

Paul Gusdanovic, owner of the Orpheum, Norwood and Homestead theaters, Cleveland, has added another house to his string. He and Jimmy Surrell, his business associate, have purchased the Eclair theater, on St. Clair avenue and East 78th street. This is one of the best-paying houses in the city. There will be several alterations made before fall.

### Interesting Trade Jottings.

Manager Johnson of the Cleveland Vitagraph exchange has received word from his former Toledo salesman, J. S. Robb that he has arrived safely in France with the 83rd division.

Manager Cohn of the Union Film company, Cleveland, has returned from a trip to New York where he bought two hundred more reels of short subjects.

### F. H. Clary Takes Gilger Theater.

F. H. Clary has taken over the Gilger theater, Norwalk, Ohio, and is operating it as a straight picture house at present.

The Gilger is the largest house in that city and for many years was operated by the owner, Mr. Gilger, who lives in Cleveland. His son who was assisting him, joined the colors and it was necessary for Mr. Gilger to relinquish the theater as he is in the wholesale jewelry business in Cleveland.

### Milton Korach Called to Service.

Milton Korach, who for over a year has been assistant director of the Cleveland Plain Dealer Screen Magazine, has been called to the national army. Milt left for Camp Sherman during the week of June 23.

Korach is one of the best-liked film men in Cleveland and his friends not only tendered him a big supper at the Martinique hotel before he left but bought him a handsome camp kit. The supper was a unique affair being served by innings instead of courses.

The feature of the "game" was a wonderful catch of a very essential portion of the supper by Milt's boss—Sam Brodsky, general manager of the Plain Dealer Screen Magazine.

## Cincinnati News Letter

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati.

### Thrift Week Drive Uses Theater.

CINCINNATI, O.—The War Saving Stamp campaign in Cincinnati is receiving aid of the most substantial nature through the theaters, as the case has been with every form of war work in Cincinnati. A unit consisting of women made a special drive through the theaters, speakers visiting the leading houses and making appeals to the audiences for pledge cards. The Forest theater, Avondale's leading house, did itself proud by an unusual stunt in this connection. It announced that during "Thrift Week," beginning June 24, thrift stamps would be accepted in payment of admissions, and that these stamps would be held by the theater as a permanent investment instead of being turned in for cash, thus making the entire gross receipts for the week an investment in the stamps. This had the natural effect of stimulating sales among patrons of the theater, who used some of their stamps for the purpose of buying tickets.

### Enforcing Theater Sanitation.

The intention of Cincinnati health authorities to take time by the forelock and prevent the spread of communicable diseases was indicated to moving-picture exhibitors a short time ago by the announcement that physicians and policemen would be detailed to visit the theaters for the purpose of seeing that all requirements for the protection of the public health are fully observed. While practically all of the theaters are scrupulously observing every such requirement, there are a few which have come under the displeasure of the health department for various infractions, and as these few tend to bring criticism upon all, exhibitors in general welcome the prospect of rigid enforcement of health rules.

### Fire Damages Milford Theater.

Milford, O.—Damage to the amount of $450 to films, projecting machines and the building was caused to the Batavia opera house when a film ignited and started a fire. Milton Kain, an operator, was trying out a projecting machine when the blaze started, and the fire spread to the theater before it could be extinguished.

### Will Build Theater in Whitesville.

Whitesville, W. Va.—The Whitesville Amusement Co., recently incorporated with a capital stock of $15,000, will construct and operate a moving-picture theater here. D. N. Mohler, R. R. Wood and others, all of Charleston, W. Va., are interested.

### Offers Photos to Help Red Cross.

Lady Tsen Mei, the noted Chinese actress, who is starring in the new production now being finished at the Betzwood Film Company's studios, has created an additional interest in the War Savings Stamps drive which is soon to take place here by offering to send her photo to her many admirers if they send a thrift stamp along with their request. All stamps received will be donated to the Red Cross.

### Camp to Have Theater for 5,000.

Plans are now under way at the great motor storage depot, Camp Holabird, Colgate Creek, Md., for the erection of a huge auditorium or theater which will have a seating capacity of 5,000 and cost about $30,000. According to the plans now under way the proposed auditorium will be built in such a way and equipped so that motion picture entertainments can be given as well as other shows.

Manager E. R. Pearson of the First National exchange spent two days in Fargo attending the showing of "My Four Years in Germany" at the Orpheum theater.

*Give up your luxuries that the Kaiser may be made to give up his ambitions.*

# Louisville Theaters Expect Many Patrons

**More Soldiers Will Be at Nearby Camps and Workers at New Munition Factories Will Also Add to the Attendance.**

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—The outlook has improved wonderfully within the past week with the Louisville moving picture men, due to the fact that Camp Taylor is filling up again, and the recent Government announcement that a new artillery range cantonment will be erected at the West Point, Ky., range, just twenty-five miles from Louisville. The cantonment at that point will have a capacity of between 30,000 and 50,000 men, which will give Louisville a big military population to draw from when both camps are running full blast. In addition a deal has been practically closed for a large plot of land just south of Louisville for a big smokeless powder plant to be operated by the duPont interests, and which will bring several thousand workers to the city if it goes in.

As a result of the West Point operations some of the local moving picture men have already undertaken to secure options on plots of land close to the camp or in West Point for moving picture enterprises. The government recently took over 20,000 acres of land, and has secured options on 20,000 acres additional, or 62 square miles in all. One moving picture man had already secured an acre plot for the possible purpose of erecting a picture house when the government took options on the additional land, with the result that his proposed site is inside of the camp property limits, and will not be available for the purpose. West Point is twenty-five miles from the city, but only a few miles from an interurban line and connected by bus. It is also connected by the best pike in the state, and by two railroads and the Ohio river steamers. However, it is too far from Louisville for the boys to come to the city often, as in the case with the men stationed at Camp Taylor, and so West Point will shortly enter the amusement ranks for itself. It being a small town or rather village with practically nothing in the way of amusements except good swimmining in the open Salt and Ohio rivers. A temporary camp has been operated at that point for some months, and amusements have developed slightly, but only on a temporary scale. Several sizeable picture theaters may be opened as soon as the work on the camp nears completion.

### Likes Typhoon Cooling System.

Manager Fred Dolle, of the Alamo theater reports that he is more than pleased with the excellent results obtained through the use of his typhoon system of cooling the big house.

### Business Brevities of Interest.

J. G. O'Connar, representing the Mutual Film Corporation, Indianapolis, which is handling Louisville through that office since closing the Louisville office some time ago, was recently in Louisville where he handled a private screening of the Outing Chester Travel Classics. The Indianapolis office has taken newer and larger quarters at 111 Maryland street, having just moved.

Hopkinsville, Ky.—All adjustments have been made with the insurance companies in connection with the loss on the Princess theater building, both with the owners of the building, and the Crescent Amusement Co., of Nashville, the operating company, and work of clearing off the wreckage preparatory to rebuilding has begun.

Louisville, Ky.—D. W. Griffith's war romance, "Hearts of the World," attracted such large crowds at the Keith Mary Anderson theater, that the inside ticket window was only used for handling reservations, and taking orders for reservation, a special ticket booth being placed in the lobby abutting on the street, in order to better facilitate handling ticket sales.

## Cincinnati Trade Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

### "The Re-Making" Gets Fine Reception.

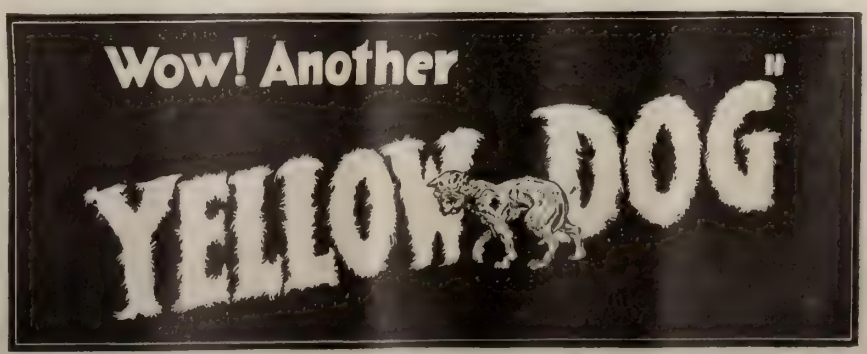
CINCINNATI, O.—Although there have been some splendid productions shown at the Grand Opera House during its several seasons of moving pictures, it is fairly safe to say that none of these has surpassed in drawing power and local interest the Camp Sherman film running a two-weeks engagement there, entitled "The Re-Making of a Nation." As all of the local patriotic organizations backed the show for its merit as evidence of the fine training the drafted men receive, and its educational value led to special performances for school children, the total attendance for the engagement bids fair to run into record-breaking figures.

### C. S. Sullivan Now in Ohio.

C. S. Sullivan, a former Michigan exhibitor, known as "the old-timer," is now working Ohio with his feature, "The House of Bondage." Sullivan is an interesting old Irishman and well liked among the exhibitors. He makes friends everywhere. He not only controls Ohio, but Iowa, Wisconsin and Indiana rights on this film. He is a pioneer in the film business, having operated the following theaters: The Grand and Royal, Escanaba, Mich.; the Royal and Grand, Calumet, Mich.; Royal, at Hancock, Mich.; Royal, at Ishpeming, Mich.; the People's, Laurium, Mich.; Royal, Iron River, Mich.; Cosy, Marinette, Mich.

### Sunday Show Exhibitors Fined.

H. C. Mickey and Buck Brothers, exhibitors of Fostoria, Ohio, were recently arrested for keeping open on Sunday. Each was fined $10 and costs and the theaters ordered to stay closed. The theaters in Tiffin, Ohio, also have been closed.



# *Film Trade Notes of Week from Kansas City*

**Personal and Business Jottings From the Territory—What Exhibitors Are Doing in the Middlewest and Southwest.**

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

### Harry Harden in Signal Corps.

KANSAS CITY, MO.—Harry Harden, booker for Metro, has enlisted in the Signal Corps division of the army and will leave very shortly. Mr. Harden, who was in the draft, has endeavored a number of times to join the Navy and Marines, but was unable to pass the physical examination. He has been in the film business for some time, starting as a shipping clerk for the Fox Film and later joining Metro when his brother, Charley Harden, was made manager of the Kansas City exchange. Ernest Allison is taking Mr. Harden's place. He, Mr. Allison comes as a stranger to the exchange business but has had a great deal of office experience in detail, correspondence and shipping.

### Camp-Bell Announces Its Special.

The Camp-Bell Company will soon announce its special, "Mothers of Liberty," to be officially known as the picture representing the Fourth Liberty Loan. The company has adopted the trade slogan, "Every dog was once a pup. Watch us grow." E. J. Peskay, sales manager, has just returned from a four weeks' trip through the state of Kansas and will leave very shortly on a similar one through Missouri.

### Universal Exchange Notes.

D. B. Ledermann, formerly manager of the Des Moines office of the Universal Film & Supply Company, and now a special representative out of the New York office, is in Kansas City for a week or ten days. Mr. Ledermann is installing a new bookkeeping, billing, and sales system in the Kansas City office.

J. E. Dodson, has taken over the northern Missouri territory for the Universal exchange of Kansas City. Mr. Dodson was formerly with the Universals and returns after a year's absence with the Standard Film Corporation.

### Miss Etta Arthur Retires.

Miss Etta Arthur, traveling representative, in Kansas and Missouri has left the Kansas City Feature Film Company, and gone to her home in Painesville, Ohio. Miss Arthur, who is leaving on account of her health, is one of the oldest employees in point of service with the company.

### Changes in Kansas City Houses.

A. E. Elliott, 105-107 East 12th street, well erect a moving picture theater, two stories, and basement, 38x76 at an estimated cost of $15,000. The structure is to be of concrete, stucco, and brick construction.

J. L. Williams, 1702 East 12th street, is planning to remodel his theater at a cost of $900.

Webster Holmes has opened the Dixie theater at 2411 Vine street.

Joseph Silverman has sold the Prospect theater, at 26th & Prospect avenue, to the Misses Brown and Brining who have taken charge.

Mrs. Lancaster, who recently purchased the Broadmore theater, is making arrangements to put on an air dome annex adjoining the regular theater building. The open air theater will seat about 1200 persons and on account of its proximity to the present location will solve the problem of expense and also the daylight proposition.

Miss Flossie Fowler has sold the Benton theater to H. R. Barker, who already owns houses at Iola and Chanute, Kans. Mr. Barker was in Kansas City recently completing arrangements.

### Ernest Hightower Transferred.

Ernest Hightower, traveler out of the Kansas City office of the Paramount Artcraft has been transferred to the Omaha territory.

### A. D. Friemal Goes to Army.

A. D. Friemal, assistant manager of the Omaha office of the Paramount Artcrafts has gone to his home in Sedalia, Mo. Mr. Friemal will leave with the Sedalia contingent of the drafted men for either Camp Pike or Camp Funston.

### Exhibitor Visitors During Week.

Kansas City has received numerous visits from out of town exhibitors though many of the men in Kansas have temporarily closed their houses to work in the wheatfields. A few of those who were in the city are:

Fred Savage of the De Luxe theater, Hutchinson, Kansas.

W. C. Sears of the De Graw theater, Brookfield, Mo.

W. Reinke, of the Orpheum, St. Joseph, Mo.

J. H. Blawitz of the Fourth street theater, Moberly, Mo.

Charles Barren, manager of the Princess theater at Eureka, Kans., and the Empress theater at Augusta, Kans., was a visitor.

W. C. Robertson who recently bought the Royal and Pearl theaters in Hutchinson, Kans., was in town.

William Smith, manager of the Rialto and Empress of Tulsa, Okla., motored through Kansas City recently en route to Denver, Colo., where he will spend about two weeks.

### Theater Notes From Iowa.

Estherville, Ia.—Martin Peterson has bought the King theater here.

Rockville City, Ia.—Chris. Jasperson has leased the Empress theater from Mrs. Lulu Suter for a period of one year.

Fairfield, Ia.—Hugh Bennett, manager of the Fairfield theater has purchased the Orpheum theater from Frank West and F. W. Jericho.

Clarinda, Ia.—The Bon Ton theater under the management of Ira Clemings, has been closed.

Des Moines, Ia.—Plans are being made for a new moving picture theater at 6th and Grand.

Lovilia, Ia.—A new moving picture theater has been opened here.

Des Moines, Ia.—Jacob Miloslowsky has sold his interest in the Palace theater. A stock company has been formed to take charge of the house which will be under the management of Harry B. Watts.

What Cheer, Ia.—The Eureka theater has been sold to Dan Grudgings.

LeMars, Ia.—Bausman & Boyd have sold their interests in the Royal theater to Sink & James of Cherokee.

Dubuque, Ia.—The big theater at Union Park is to be opened and conducted this summer by the Dubuque Electric Company.

Kimballton, Ia.—John Peterson has traded the Peterson opera house to W. F. Jorter of Montgomery County for a farm.

### In Kansas and Nebraska.

Girard, Kan.—Mrs. Nora M. Vincent and Henry Viets are again in charge of the Bluebird theater, having purchased the interests of H. C. Collins.

Council Grove, Kans.—W. R. Bratton has opened a new theater here.

Hutchinson, Kans.—C. B. Yost has sold his interests in the Royal and Pearl theaters to W. C. Robertson of Pueblo, Colo.

Iola, Kans.—H. R. Barker, proprietor of the Grand theater, has bought the Grand theater at Chanute, Kans.

Lewis, Kans.—J. H. Jackson has sold his interest in the Elite theater to Charles Darby.

Troy, Kans.—Frank Blake will erect a moving picture theater on the lot next to the State Bank.

New Madrid, Mo.—W. L. Meier has moved his picture show to the airdome.

Joplin, Mo.—The motion picture theater at 4th and Joplin streets will be remodeled. Five thousand dollars will be spent in new seats, wiring, etc.

Omaha, Nebr.—The Rialto, Omaha's new picture theater, opened to the public May 30. The building will seat 2500.

Mitchell, Nebr.—H. Jones has taken over the management of the Mitchell opera house.

Hastings, Nebr.—Mrs. I. Walden has leased the Wonderland theater from her brother, L. L. Lyons.

Clay Center, Nebr.—G. Summer has purchased the Dixie picture house.

Lincoln, Nebr.—The Oliver theater will be made into a vaudeville and motion picture theater.

Hyannis, Nebr.—Mr. Mooroff will return here and open a picture show.

Central City, Neb.—W. E. Shelton has leased the Martha Ellen Auditorium to C. E. Marquis, of Kansas City, Mo., for a period of five years.

Gothenburg, Neb.—Baldwin & DeWoody, Denver, Colo., have purchased the Sun theater from C. Burke.

Superior, Neb.—L. W. Heath, of Seward, Neb., has bought the Sterling theater from E. C. Preston. Mr. Preston has been in charge of the Sterling for nine years.

Lansford, N. D.—Henry Woodruff has sold his interest in the moving picture theater to Louis Schaefer.

Wahpeton, N. D.—W. L. Brown, manager of the Wahpeton opera house has purchased the Braun theater.

### From Theaters in the Southwest.

Duncan, Okla.—A new theater is being erected on Main street (no names given).

Clinton, Okla.—The Lyric theater building is now under process of construction and will be completed within a few weeks.

Duncan, Okla.—The Bungalow theater, owned by Burns & McDaniels, will be moved to Comanche. Mr. Pruitt of that city will be associated with it.

Claremore, Okla.—The building occupied by the Claremore theater has been remodeled throughout.

Tulsa, Okla.—Aaron Laskin of Little Rock, Ark., has purchased the Grand theater of Tulsa from Louis F. Powell.

Siloam Springs, Ark.—Henry Brothers has sold his interest in the Midway theater to G. W. Sherman.

Eagle Pass, Tex.—E. J. Barron, manager of the Star theater for the past three years, has resigned to take charge of the Aztec.

Beaumont, Tex.—The Jefferson Amusement Co. has been chartered with a capital stock of $75,000 by J. I. Pittman, Sol. E. Gordon, J. C. Clemmons and J. I. Pittman will erect a Liberty theater.

Goliad, Tex.—Judge John J. Juliff has purchased the Von Dohlen picture show.

Dallas, Tex.—The opera house which has been leased by the Interstate Amusement Company for Majestic shows will be extensively improved.

Caldwell, Tex.—A recent fire destroyed the building occupied by the Isis theater.

Bryan, Tex.—The Episcopalians here will build a picture show for the soldiers.

McKinney, Tex.—Extensive improvements have recently been made at the Queen theater.

Del Rio, Tex.—W. Box of San Antonio has been here looking for a locality for a big theater for theatricals and moving pictures. He and his associates have a string of movies on Houston street and Alamo Plaza, San Antonio.

Midland, Tex.—A recent fire did considerable damage to the Unique theater at this place.

Waco, Tex.—The Waco Arcade & Amusement company will erect an amusement palace 165x805 feet on Franklin and Fifth streets. Milton W. Scott & Co., **Architects.**

Gibson, N. M.—Gibson has a new moving picture house which is said to be one of the finest in the state. It has a seating capacity of over 1,000.

Douglas, Ariz.—Douglas is to have a $25,000 vaudeville and musical comedy theater, the first of the Hippodrome circuit to be built in Arizona. The building will be 82x134 feet and will seat 1,500 people.

Nogales, Ariz.—Citizens of Nogales have formed a company, which will be incorporated in the near future, for the establishment of a moving picture studio in this city. General Ivaro Obregon is one of the incorporators.

## *Dallas Trade Letter*

By Thomas E. Fox, Times Herald, Dallas, Texas.

### Douglas Hawley Gets Important Post.

DALLAS, TEX.—Announcement is made by president E. H. Hulsey of the First National Exhibitors' Circuit of Texas, of the appointment of Douglas Hawley as manager of the Dallas office of that film distributing concern. Mr. Hawley has been connected with the largest daily afternoon newspaper in Dallas—which means Texas—for the last ten years, and during the last five years was its news editor. For the last year, also, he has been correspondent at Dallas for The Moving Picture World, readers of this journal remembering the "by line" over his "stuff" out of Dallas during that time. He is highly popular with the Texas newspaper fraternity, and his friends predict that his record will repeat itself with Texas amusement managers.

### Additions to Dallas Mutual.

Manager R. A. Morrow of the Dallas Mutual, is getting thing rounded out in that office, following his appointment June 1. Mr. Morrow reports the addition of J. G. Tomlin, formerly with Pathe, and W. L. Terry, formerly with Santimos of Waco, to the Mutual sales force. Notice of the first Haworth release of Hayakawa's effort, has been given for early in September, and the Mutual fellows are looking forward to it with more than ordinary interest. Mr. Morrow also expects some good results with the new Outing Chester travel pictures to start June 30 in one reel releases. The Outing pictures, it is felt, will be entirely different from the travel releases that have heretofore been seen.

### Amusement Company Chartered.

Charter of the Jefferson Amusement Company of Beaumont, Tex., has been filed with the secretary of state at Austin. The concern is capitalized at $75,000 and the incorporators are J. L. Pittman, J. C. Clemmons and Sol. E. Gordon.

### Dallas Business Notes.

Manager Jimmie Kelly of the Dallas General Company, seems to be getting into the habit of putting on morning shows for the benefit of exhibitors who may be interested in General releases. There was a big attendance at the latest Barriscale patriotic release, shown June 18, and an equally interested audience showed up at Cameron's Crystal theater, Dallas, on June 23, for the screening of "The Last Raid of the Zeppelin L-21."

Manager Lou Remey of Goldwyn, has returned from a trip into San Antonio territory, and says everything's looking good. Remy is one of the most popular managers in film row and numbers a host of friends among Texas exhibitors.

George Bell of Galveston, who conducts five theaters in that city, was a visitor on Dallas Film Row during the last week in June, and declared the usual summer tourist run to the Texas coast resort city was satisfactorily affecting business. Mr. Bell made some new bookings and declared he and the other fellows down at Galveston were waiting the time with patience when the Texas Amusement Managers' Association meets there early in July.

# *Summer Heat Lessens Theater Attendance*

**Almost Ten Per Cent. of the Theaters in Northwest are Expected to Close For the Summer Season—Jottings of the Trade.**

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Slowly but surely the summer heat is having its effect upon moving picture business in the Northwest states. Every day brings in reports of a half or a dozen of theaters closing down for the summer or at least cutting down their number of showings per week. At the present time the number of theaters that are closed for the summer amounts to about seven or eight per cent., but it is expected that in another week about ten per cent. of the theaters of the territory will either have closed up or cut down their show days.

In the cities a majority of the theaters are enjoying a fair business, everything considered, but it is noticeable that thus far this summer business has been much lighter than in preceding years at this time. Overflow houses even on Sunday nights are very few and far between now-a-days and some of the biggest features to be shown in the city in years have only played to fair business.

One of the best attended showings in recent weeks was recorded at the St. Paul Metropolitan opera house, a legitimate theater, the week beginning June 16. This theater, due to its location and clientele has never proved an exceptional motion picture theater, but the displaying of "Pershing's Crusaders" brought out capacity crowds daily, despite the heat and rainy spells during the week. The theater secured considerable cooperation from various lodges and patriotic bodies as well as from the newspapers and the film received highest praise from local critics.

The "Pershing" production opened to a good business at the Minneapolis Metropolitan on Sunday, June 23. All local newspapers carried a double page advertisement about the showing, local merchants pro-rating the expense of it among them. The Wednesday, June 26, performance was scheduled to be given to the Flour Millers' Association of the city, that body having reserved the entire theater for the occasion and Friday, June 28, was reported to have been given for the Bankers' Association, that body having reserved the entire theater for the evening. The government is in charge of the Minneapolis showing also. The "Pershing" film will next be shown at Fargo, where it will again be presented under governmental auspices.

### A. R. Nelson Opens Parex Exchange.

A. R. Nelson, formerly of the firm of Nelson & Moor, owners of the Independent Film Corp., has secured the managership of the Parex film exchange here and has opened offices on the first floor of the Kasota building, Fourth and Hennepin here. Mr. Nelson is well known to Northwest exhibitors and he hopes to give the Sherry productions a good distribution throughout this territory.

### Westcott Gets a New Film.

Manager J. Earle Kemp, of the Westcott Film, has announced the acquisition of territorial rights for Minnesota, Wisconsin and the Dakotas to Francis Ford's production "Berlin via America." Mr. Kemp hopes to be able to announce a local first run of the Ford feature shortly.

### Huesman Promoted by General.

Arthur Huesman, former booker, has been appointed manager of the local General exchange to succeed R. K. Evans. Mr. Huesman assumed his new duties Monday, June 24. Mr. Huesman is well known to Northwest exhibitors due to his long service at the General, and is known to be one of the hardest working film men in the territory.

### Will Distribute "Song Hits."

Jack O'Toole, manager of the Foursquare exchange, has announced that he would distribute the "Song Hits in Photoplays" throughout the Northwest territory. The "Song Hits" are short subjects developed from the latest popular songs and featuring prominent film stars. Mr. O'Toole contracted for several good runs of the short novel features two days after he had secured his first releases.

### Notes About Exhibitors.

Manager Charles G. Branham, of the Minneapolis Strand, has booked several late Paramount releases to display at his theater, among them "Hit the Trail Holliday" and "Old Wives for New."

So successful was the New Lyric's week showing of "De Luxe Annie," featuring Norma Talmadge that Manager Koch of the New Aster immediately booked it for a second run of four days and enjoyed good business as a result.

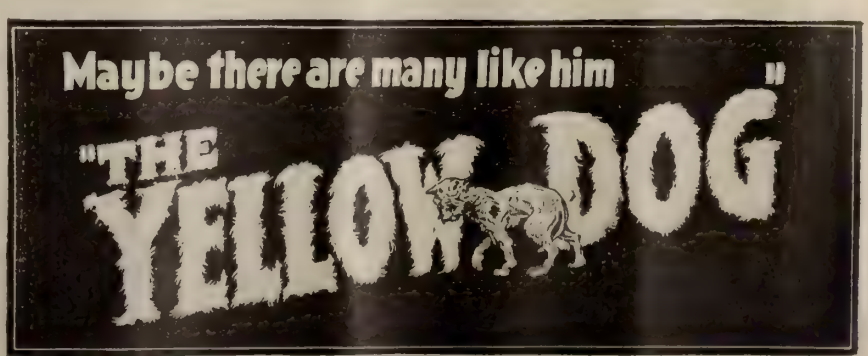
F. L. Koppleberger, owner of the Majestic and La Crosse theaters at La Crosse, recently purchased the Dome, Unique and Casino theaters at La Crosse. It looks as if friend Koppleberger is trying to steal some of Ruben & Finkelstein's thunder.

Manager T. L. Hayes, of the New Garrick, displayed Marguerite Clark's "Prunella" to capacity business last week, presenting his picture with some of the most artistic and unusual stage effects ever used for a local presentation.

Manager McCormick of the Hippodrome, St. Paul, followed his week's showing of "The Unbeliever" with a week's showing of "Old Wives for New." From appearances it looks as if Mr. McCormick will bring the Hippodrome into the front rank among local picture theaters despite the summer season opening.

Manager Harry Green, of the Crystal theater on Hennepin avenue, Minneapolis, reported the robbing of his safe to the police one night recently. The yeggmen made away with about $300 in money and other valuables.

Arthur Gostle, assistant manager of the New Palace, St. Paul, and former manager of the New Unique, Minneapolis, answered Uncle Sam's call for men for the National Army last week. Mr. Gostle left for Camp Lewis, Wash., Monday, June 24, with 1,500 other St. Paulites.



# Trade Brevities from the Pacific Coast

**Eugene H. Roth Takes Over the Strand Theater at Sacramento—Film Men Back Big Recreational Benefit for Navy and Marines.**

From T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Eugene H. Roth, managing director of the company which conducts the California and Portola theaters, two of the leading down-town moving picture houses of this city, has arranged to take over the Strand theater, formerly known as the Dieppenbrock, at J and Twelfth streets, Sacramento, Cal. Affiliated with him are men interested in the San Francisco theaters, but the Sacramento house will be operated as a separate enterprise. Work is to be started in the near future on extensive improvements that will cost several thousands dollars and which will transform the house into a cozy family theater. While the policy has not been announced, many innovations of a pleasing nature will be offered the Sacramento public. Plans for the alterations are being started and the opening will probably be held in September. This theater has a seating capacity of 1920 and is equipped with a full stage. The deal was made through the offices of A. J. Rich & Co. of this city, who also sold the Hamblen theater at Alameda a short time ago. The name of the Sacramento house will probably be changed to The California.

### Film Men Promote Benefit.

Leading moving picture men of this city are taking an active interest in the plans for the great vaudeville show and dance to be tendered at the Exposition Auditorium on the evening of June 29th for the benefit of the band instrument fund of the United States Marine Corps. All proceeds in excess of the band's requirements will be distributed between the Marine Corps recreation fund and the Marine and Navy Scouts. This organization has always taken a prominent part in local work of a charitable nature and the band and quartette has appeared at many local theaters. The film men on the committee which has the affair in charge consists of M. J. Cohen, of the Kleine System; Louis Reichert, of Metro; Newton Levi, of Mutual; William J. Citron, of Fox; Sol L. Lesser, head of the All Star Features; Ben F. Simpson, of Triangle; Louis R. Greenfield, of the Kahn & Greenfield, and A. H. Moore, of the U. C. theater, Berkeley. Colonel Lincoln Karmany, commanding officer at Mare Island, is chairman of the committee, which includes many other officers in the Marine Corps.

### Pershing Film at Columbia.

The only moving picture to be presented at the Columbia theater during the coming year will be "Pershing's Crusaders," which opens for a limited engagement on July 1. Room on the booking schedule was made for this production, which is being handled by the All Star Features Distributors, Inc., on account of its patriotic appeal and timely nature.

### All Star News Notes.

Louis Hyman, manager of the All Star Features Distributors, Inc., is enjoying a two weeks' vacation in the Yosemite Valley, accompanied by Bert Levy and family.

Harry Carney, who has been on the road for this exchange for some time, is now filling an inside position and attends to the wants of visiting exhibitors.

War films continue to be in demand here, the French production, "They Shall Not Pass," attracting considerable attention. A government war review film that formerly appeared in the news weeklies, but is now issued separately, is being booked through the Film Division of the State Council of Defense. This review is handled by Pathe throughout the United States, with the exception of California.

Fred McClellan has arrived at this office to begin work in connection with the presentation of "Hearts of the World."

The All Star Features Distributors, Inc., is now offering Vod-A-Vil Movies, released every other week, and has booked these at the Strand theater of this city, the Liberty theater, San Jose, and the Kinema theaters of Oakland and Fresno.

### Atlas Educational to Move.

The Atlas Educational Film Corporation is preparing to move to larger quarters in the Pacific building at an early date, the change being made imperative owing to the increased business being done. This concern recently began to handle the Devry projector and is doing a large business on this. In the new quarters a large projection room will be fitted up with two machines and outside projection will be handled.

### Fox Manager Home.

William J. Citron, manager of the local branch of the Fox Film has returned from the convention of Fox managers in New York, coming by way of the Pacific Northwest. Mr. Citron expresses himself as being highly enthusiastic with the plans for the coming year and feels that exhibitors will be the same when the good news is sprung. "Our coming program will be a knock-out," he said.

### Machine Business Good.

G. A. Metcalfe finds that there is a good demand for operating room equipment, despite the fact that exhibitors are not doing a heavy business. He has sold Power machines and full equipment to be installed in the new theater being erected at Burlingame by W. P. Archibald, as well as machines and a Westinghouse motor-generator for the Coliseum theater being erected in this city by Samuel H. Levin.

### Famous Gets New Publicity Man.

P. M. Le Berthon, formerly of Los Angeles, has been made manager of the publicity and service department of the Famous Players-Lasky Corp., succeeding W. W. Vaughan, who has filled this position for several months, and who has been promoted to the sales division.

### Film Exchanges to Move.

The Sunset Film Corporation will move shortly to the new concrete building at 94 Golden Gate avenue. Quarters here will be shared with the Western Feature Film Company, now at 180 Golden Gate avenue, and in a measure the business of the two concerns will be consolidated. The films of the latter concern will be handled in the Los Angeles territory by the Sunset Film Corporation, which maintains a branch there.

### New Exchange to Open Soon.

William Alexander, representing William L. Sherry, was a recent visitor and arranged for the opening of a Parex exchange at an early date. Quarters have been secured at 180 Golden Gate avenue and the new exchange will be in charge of Charles I. Luntz, until recently with the Fox Film, and known to all exhibitors in this territory. Mr. Alexander has gone to Seattle to establish an office and will return here in a short time.

### T. & D. Circuit News.

Harry Oviatt, formerly in charge of the local Pathe office, but more recently connected with other local concerns, is in charge of the Berkeley T. & D. theater during the absence of Sam Y. Edwards, who has gone to the mountains to regain his health.

Five shows are now on the road in this territory with "My Four Years in Germany," while six are out with the first Chaplin release. A minimum admission price of 15 cents has been set on the latter.

A. M. Bowles, of the film exchange department, recently concluded a long road trip through the northern part of the state.

### Visitors to San Francisco.

Recent trade visitors have included W. B. Martin, of the Elk's theater, San Luis Obispo.

J. Woods, of the Auditorium, Grass Valley.

A. C. H. Chamberlain, of the Madera Opera House, Madera.

E. A. Watkins, of the Angel's theater, Angel's Camp.

C. T. Crenna, of the Majestic theater, Concord.

### Re-books "The Unbeliever."

San Jose, Cal.—The recent four days engagement of "The Unbeliever" at the Liberty theater broke all former records for attendance and James Beatty has booked this attraction for a return showing during the first week in July. In addition to this he has secured the services of the United States Marine Band, of Mare Island, at a heavy expense and will offer a musical program such as San Jose has never before enjoyed. The Chamber of Commerce of this city has for years attempted to bring this band to San Jose, but it has remained for Mr. Beatty to secure its services. The Marine Quartette will also be on hand and a special Sunday morning concert has been arranged for.

### Brief Trade News.

Oakland, Cal.—Oliver Kehrlein, of the Kinema theater, has purchased a handsome home in Piedmont and has moved his family there from Fresno, Cal. It is the plan to reside here during the summer and in the Raisin City during the winter months.

Oakland, Cal.—Thomas J. Myers has been placed in charge of the local Pantages theater and extensive remodeling and refitting is planned. He was formerly manager of the house at Tacoma, Wash.

Fresno, Cal.—Theodore Keech, who has had charge of the Liberty theater since it was opened, has resigned as manager and his place has been taken by William Sharpe, who has been transferred from the San Jose house.

### Special Lobby Display at the California.

The lobby display of the California theater, San Francisco, is attracting wide attention on the part of the general public and exhibitors, this form of advertising having been developed along artistic lines to match the beauty and dignity of the house. No lithographs are used and the photographs shown are not only carefully selected for artistic value, but are transformed into a work of decided merit by a unique treatment of the house photographer, J. L. Padilla.

The photographs used are enlarged to a one or three sheet size and an entire change is made in the background. The first ones prepared have a background to simulate a fine wood-cut, which harmonizes perfectly with the wonderful carved wood ceiling of the lobby. The accompanying cut is from one of the new photo-posters featuring Norma Talmadge, used during the engagement of "De Luxe Annie," the background being a Doré masterpiece. Other artistic creations along the same line are promised by house manager Harry David.

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# Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh avenue, Spokane, Wash.

### Tyrone Power Has to Take Rest.

SPOKANE, WASH.—As a result of a nervous breakdown, Tyrone Power, leading man with the Washington Motion Picture corporation, will take a vacation of several months and the leading character, in the first photo play production of the company will be Mitchell Lewis, who is expected here daily and among whose best productions are "The Barrier," "The Flower Of No Man's Land," and "The Girl I Left Behind Me."

"Mr. Power has had a severe working season in New York," said manager C. J. Ward, "and is on the verge of a nervous breakdown unless he takes care of his health immediately."

Larry Trimble general director of productions of the company said, "We will not lose much time in going on with the picture as Mr. Power's indisposition prevented our taking many scenes with him and most of the work accomplished was in parts where only other members were needed.

"Although I am disappointed that the picture could not be completed with Mr. Power yet I feel we are lucky in that Mitchell Lewis, whom I consider one of the five best bets among picture men, is available."

### Spokane Film Brevities.

Manager Walter C. Smith of the Hippodrome theater, a moving picture and vaudeville house at Spokane, has arranged a benefit matinee to be given June 28, for the mess fund of the Modern Automobile School where more than 100 enlisted and drafted men are studying automobile mechanics to help win the war.

Clara Kimball Young, who was to have spent June 16 in Spokane, has postponed her visit until in July when she will appear in person at the Liberty theater according to Sam W. B. Cohn manager.

The Auditorium theater has landed another pictorial scoop in obtaining the first official United States government war pictures entitled, "Pershing's Crusaders." These will be shown the first week in August by J. W. Allender, who manages the pictures at the Auditorium.

### Seattle Exchange Personals.

L. Amacher, booker at the office of L. J. Schlaifer Company, is leaving to take the place of Edna Craig, booker at the World office.

Harry Arthur, Jr., manager of the Portland De Luxe office, is spending several days at the Seattle headquarters this week.

George J. Ekre, who has charge of the Portland territory for General, paid a visit to Seattle headquarters this week.

H. B. Dobbs, Northwest Select manager, is covering the big towns in Montana just now. He reports business conditions good in that territory.

W. J. Drummond, Seattle K-E-S-E manager, is in Spokane this week.

R. H. Allan, general manager, left for Spokane the latter part of this week.

W. H. Smythe, formerly manager of the Strand theater, Seattle, is now traveling for Pathe out of the Seattle office.

### Business Jottings.

F. C. Fischer, who represented the Greater Theaters Company of Seattle at the conference of the First National Exhibitors' Circuit in New York, says that he is more than pleased with the way business has been going on First National pictures in the Northwest territory during his absence.

Harry Lustig, Metro special representative who has just returned to Seattle headquarters after a six-weeks' trip to the various offices of his territory, announces the following first-run bookings of Metro's newest Screen Classic Productions in the three leading Coast cities of the Pacific Northwest: Nazimova in "Toys of Fate" for 9 days, starting July 13 at the Clemmer, Seattle; the Dolly Sisters in "The Million Dollar Dollies," at the Clemmer for 9 days, starting August 10; Arnold Daly in "My Own United States," at the Orpheum, Seattle, for 7 days starting July 7.

For a state rights concern with a limited business such as the L. J. Schlaifer Attractions the list of their pictures appearing at downtown theaters in Seattle this week is quite imposing. "War's Women" is at the Strand, "Parentage" at the Little, a W. S. Hart re-issue at the Washington, a Jester comedy and two Bruce scenics at the Colonial, and "Hate" at the High Class.

# *Seattle's Strand Shakes Its Familiar Jinx*

**Jensen and Von Herlberg Policies Make a Success of Theater that Has Been Considered "Too Far Downtown."**

By S. J. Anderson, East Seattle, Wash ington.

SEATTLE, WASH.—The case of the Strand theater, Seattle, disproves the theory of a motion picture theater's getting a habit of failure. This house, which in the six or seven years of its existence previous to this year has never been a success, now that it is under the management of Jensen and Von Herberg, is showing just what it can be. There has really never been any reason why it should not have been a success. It is a big, beautiful house, and it was built and still is in the heart of the shopping district. For the last two years, however, it has become the custom of motion picture men of the territory to speak of it as too far downtown. There is a tendency of the retail trade farther up town, as there is in all cities, but the tendency has not yet become a fact, and the Strand is nearer the leading department store of the city than any other theater, while all the other big stores are within two or three blocks of it; and it will be several years before the center of the retail is shifted as far north and east on Pike and Pine streets as the plans that are now under consideration will bring it. Meantime the Strand was taken over early this spring by Jensen and Von Herberg. Immediately the biggest drawing cards on their booking sheets were put on at this house, and a fine big orchestra led by Frank Adelman, formerly leader of their Coliseum orchestra, was employed to furnish the music. The fact of the change in management was widely advertised both on bill boards and in the half-page ads that announced the Strand's presentation of pictures starring such favorites as Fairbanks, Hart, Clara Kimball Young, Mary Pickford and Elsie Ferguson. At first people raised their brows in surprise at the appearance of these stars at the Strand, when they were always accustomed to be seen at the Liberty or the Coliseum; but they wanted to see the stars, so they went, while the prestige that the Liberty and the Coliseum already had was sufficient to bring them back there also.

The Strand is now admitted to be a Jensen and Von Herberg success, which is saying a good deal. It is drawing a particularly good business this week, in spite of the warm weather, with Elsie Ferguson in "The Doll's House."

### W. A. Mead Is Universal Manager.

W. A. Mead is to be the new manager of the Seattle Universal exchange, instead of George P. Endert, whose appointment was announced in last week's World. At the last moment Mr. Endert decided to remain at the position he already had, that of sales manager of the Seattle Artcraft-Paramount office. Mr. Mead gives up the post of assistant manager of the Northwest territory for Fox to accept this place. He has been with the local Fox office for the past 14 months. Although he has been in the film business only two years and a half, he can present a record enviable in this business even for so short a time, that of never having been fired. He has only served with two companies during that time. Triangle was his first love, but he soon found another in the person of a very charming lady, and after a little over a year spent in breaking the trail for future Triangle road men—he having been the first one and for some time the only one in this territory for that company—he resigned in order to marry the charming lady and enjoy a long honeymoon with her in California. When he returned he immediately went on the road for Fox and did his work so well that he was soon promoted to the post of assistant manager of the territory with special jurisdiction over the regular Fox releases, A. W. Eden, the manager, having charge of the Fox Standard Pictures. As manager of the Seattle Universal office Mr. Mead will have under his direct control northwestern Washington.

### Gets "Hearts of the World."

"Hearts of the World" will be handled in the Northwest territory in a manner worthy of a Griffith production, even though it will not be put on by Griffith himself. The De Luxe Feature Film Company of Seattle has bought the Northwest rights and will handle it as a road show with an orchestra of thirty pieces to accompany it and will have 14 men behind stage in order to gain the effects. Mike Rosenberg, president of De Luxe announces that he has already closed for the showing of the production in Seattle and in Tacoma at the biggest rentals ever paid for a picture. It will appear in Seattle at Levy's Orpheum for indefinite engagement beginning July 6. The admission prices will range from 25 cents to $1.50.

### Personal and Business Notes.

Mel Wilson and Ben Collins of the Butte Artcraft-Paramount exchange spent several days in Seattle en route back to work from their trip to San Francisco, where they went to attend the Artcraft-Paramount convention of managers and salesmen.

Jack Lannon, president of Greater Features, announces that he has obtained for release in the Northwest territory a special production on the subject of the Lusk-Roberts murder case, showing the trial in progress with close-ups of Grace Lusk, as well as the whole dramatic story. W. H. Rankin, salesman for the Greater Features, reports that Keystone and Chaplin reissues are going so strong that they are having a hard time to take up the bookings. A new copy of the Christie Comedies had to be ordered by the Greater Features in order to supply all the exhibitors wanting them in this territory.

Mike Rosenberg, president of DeLuxe Feature Film Company, has bought "The Grain of Dust" for distribution in the Northwest.

Mr. and Mrs. Joe Lucas of Centralia, are spending some time in California, where Mr. Lucas expects to learn a few kinks to introduce into his shows.

### Ben. F. Albertson Enters the Service.

Ben F. Albertson, K-E-S-E booker, has been accepted for the officers' training camp at the University of Washington campus. He gave up his position this week to begin his training.

### R. E. Charles Joins Navy.

R. E. Charles, booker at the Select office, is leaving this week to join the navy.

### Visiting Exhibitors.

Among the exhibitors visiting film row this week were:

F. O. Meeker, Rose theater, Port Townsend.

W. D. Gross, Coliseum, Juneau, Alaska.

Captain Lathrop, owner of a string of theaters in Alaska.

Charles Thall, manager of the Victory theater, Camp Lewis, the National army cantonment.

Peter David, Liberty, Tacoma.
H. T. Moore, Colonial, Tacoma.
W. W. Kreigel, Rex, Anacortes.
Walter Steel, Rose, Cle Ellum.
C. P. Scates, Paramount, Okanogan.
A. C. Anderson, Apollo, Tacoma.
Henry Thomas, Dream, Hoquiam.
Ed. James, Oak, Tacoma.

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# The Past Week in Capital City Filmdom

**Washington Exchange Managers to Meet for Discussion of Transportation—What Local Picture Theaters Are Doing.**

By C. L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Quite an important meeting of the exchange managers is scheduled to be held in the rooms of the Chamber of Commerce at six o'clock on the evening of July 5. The principal discussion to come before the members of the newly formed organization at that time will be railroad transportation and the opening up of new avenues for the movement of films from exchanges to theaters.

With changes in schedules, increased rates, and innumerable delays, the exchange managers are hard put to it to see that the theaters get their shows on time, and they are going to try and formulate some co-operative scheme or plan for expediting transportation of films.

**Admits Foreign Service Veterans.**

Washington, D. C.—Of course it is the most natural thing in the world for everyone, especially in the National Capital, to have the desire to honor the men who are fighting our battles "Over There." From time to time little groups find their way "Back Home" via Washington. These men have all seen service of the severest kind—few of them would be able to go back among their comrades, for they are, for the most part, men who have been discharged from the Army because of disability. They come minus an arm, a leg, showing the effects of having been gassed, or otherwise marked by German steel or German atrocity.

A brief announcement has appeared in the local papers: "The Virginia theater, at 606 Ninth street, Northwest, is admitting all soldiers who have seen foreign service."

**"Cool" Signs Something of a Joke.**

The exhibitor in Washington who has the temerity to fly a banner above his house declaring it to be the "coolest spot in Washington" is playing a joke on himself just now, for Washington is almost frozen to death. However, rather than say that Crandall's Knickerbocker is the personification of coolness, it may be remarked that this theater now looks very inviting, neat and clean, with all of the chairs covered with cretonne and the heavy curtains replaced by "summer weights." A new back drop depicting a winter scene has also been installed.

**Victor Abbey Opens Office.**

Victor Abbey, former manager of the Mutual exchange here, is reported to have opened an office in the McGill building, Washington, D. C., from which he will direct the booking activities of a considerable number of theaters in this territory.

## Illinois Trade Letter.

By Frank H. Madison, 623 S. Wabash avenue, Chicago.

**Among Exhibitors in the State.**

Dixon, Ill.—The Princess theater has been re-opened under the management of W. J. Crowley, of Chicago. The new manager has had the house re-decorated throughout and made a number of other improvements, including widening the space between the rows of seats.

Benton, Ill.—Work of remodeling the Mars theater has been started. The house will be closed during the months of July and August by Manager Colovos for further improvements.

Carlinville, Ill.—Van Wagen Alling, of Chicago, who recently erected a new hotel here is behind a project to construct an opera house on North Broad street.

Johnson City, Ill.—The opera house has gone under the management of C. C. Jones, and will be operated as a moving picture house. Repairs have been made to the theater.

Mazon, Ill.—The moving picture theater here has been sold to Gardie and Russell Misner who have leased the opera house from W. V. Lasham for the coming year.

Kewanee, Ill.—The Grand theater has been re-opened under the management of C. W. Rapp and W. L. Stoneham, of Chicago, who will operate a moving picture show each afternoon and evening. A number of improvements in the house were planned.

Decatur, Ill.—A stock company at the Empress theater has given way to a moving picture policy. Features will be run an entire week, two shows in the afternoon and two in the evening. The first bookings were, "Over The Top," and "Tarzan of the Apes."

Aurora, Ill.—The Fox theater will not be closed this summer, but a new cooling system has been installed to make it a comfortable place.

Springfield, Ill.—"My Four Years in Germany," went so well at the Chatterton that it was given an extra Sunday matinee and night.

Oak ark, Ill.—"Tarzan of the Apes" was an especially good attraction at the Oak Pak theater, as the author, Edgar Rice Burrough is a resident of Oak Park.

Springfield, Ill.—Secretary of State Emmerson has issued certificates of incorporation to the Garfield Theater Company, Chicago; capital $5,000; incorporators, Frank Bagley, A. J. Johnson and E. M. Sinnett.

**In Michigan.**

Holland, Mich.—James Kotros, has remodeled the building at 10 West Eight street where the Royal Gardens formerly was conducted, into a moving picture theater, which will be known as the Lyric. Triangle films will be featured. Ladies were given carnations on the opening night.

Houghton, Mich.—Joseph Skelly has sold his interest in the Orpheum theater company to his partner Richard Callahan, who will become sole owner.

Laurium, Mich.—The Lyric theater which has been conducted by Anstes and DeLoo, was taken over by Richard Callahan and Joseph Skelly, holders of the mortgage. They sold the equipment to the Laurium Amusement company, proprietors of the People's theater which will operate the Lyric. For a time shows will be given only on Saturday and Sunday.

Alma, Mich.—Mr. and Mrs. C. A. Miller, for two years owners of the Idlehour theater have sold it to L. F. Murphy, of Detroit. A. H. Ashley, who is manager of the Liberty theater will have charge of the Idlehour theater. The Idlehour has been under the direct managemtn of Mrs. Miller.

Greenland, Mich.—The Jewel theater has been taken over by J. J. Clark of Mass.

Wakefield, Mich.—The Strand theater in this city has been taken over by the management of the Rex theater at Bessemer.

Calumet, Mich.—The Lyric theater turned over its house for one night to the Camp Fire Girls of the city as a benefit. Films of camp life for girls were shown in addition to the regular program.

Flint, Mich.—The Palace theater gets one of the early bookings of "Hearts of the World," in Michigan. It has been booked for the week of June 30.

ENLIST IN THE
PRODUCTION ARMY
BUY WAR SAVINGS
STAMPS

## Newark Trade Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

**American Standard Opens Office.**

NEWARK, N. J.—The American Standard Motion Picture Corporation, of New York, has opened a Newark office at 188 Market street. The American Standard have purchased several pictures which they are now exploiting. In addition, the concern has finished a number of their own productions, and intend to produce many more. The headquarters of the company are in the Leavitt building, New York City.

As manager of the local office, the American Standard has installed Otto Peck, whose photograph is herewith reproduced. Mr. Peck has had a somewhat varied and extensive motion picture career. Starting as assistant director for Vim Comedies under Jerry Huffner, Mr. Peck later became studio manager under William Stoneman for Equitable pictures. Mr. Peck then entered the producing game, making three children's pictures for the Golden Film, after which he became studio manager of the Mary Pickford studio at the Famous Players. At a later period Mr. Peck was casting director for Mutual Empire All-Star. Mr. Peck will now assume entire charge of the New Jersey territory for the American Standard. He is now busy producing a five-reel military picture for the Fine Arts Motion Picture Studios, and also on some Kid pictures, which will be released on the American program.

Mr. Peck is extremely fortunate in the selection of Sid Hall, as assistant manager of the local exchange. Mr. Hall has been connected with a number of the larger film companies in various positions, and brings a world of experience with him to Newark. Mr. Hall has previously been associated with Mr. Peck, and the combination is apparently excellent.

**"Typhoon Fans" at City.**

Managing Director Leon O. Mumford of the City theater, seventh and Orange streets, Newark, announces that construction is now under way for the installation of the typhoon fans in that theater. When the system shall have been installed, Mr. Mumford claims 30,000,000 cubic feet of fresh air will pass through his showhouse every hour.

**"Pershing's Crusaders" at Newark.**

The United States Official War film "Pershing's Crusaders" is booked for the Newark theater, 195 Market street, for the week of July 7. The week previous, "Old Wives for New" was shown, a picture which had been once advertised to be shown, but was stopped by the censors.

**New Film Supply Concern.**

Leopold Singer, of 29 Tichenor street, Newark, will do business as the Film Supply Company, and has opened offices at 304 Market street. Mr. Singer will handle a full line of motion picture supplies and accessories.

**Fire at Scenario Theater.**

A reel of film caught fire Saturday night, June 22, in the booth of the Scenario theater, 581 Orange street, Newark, and before the blaze was extinguished about $300 damage was done. There was no panic or excitement. Those who desired to go out, did so in an orderly manner, but most of the patrons remained. S. Ansbach is the manager of the Scenario.

**Earle Fox in Newark Stock.**

Earle Fox, the talented young film actor, was the leading man of the short-lived stock organization at the Broad street theater, Broad and Fulton streets. Although the cast was excellent, and the productions good, lack of patronage caused the disbanding of the company after three weeks. Mr. Fox is known to local theater goers through his work in the Griffith, Lasky, Triangle, Metro and Pathe productions.

## North Carolina Trade Letter

By D. M. Bain, Wilmington, N. C.

### Building Theater at Gastonia.

WILMINGTON, N. C.—J. A. Ethridge and J. White Ware, pioneers in the motion picture field in Piedmont, N. C., are building at Gastonia, N. C., one of the most modern picture houses in the state which will, when completed, seat more than eight hundred. Both men are prominent in organization movements in the state and are counted among the most progressing exhibitors in this section.

### Paul V. Phillips Recovering.

Friends in Durham, North Carolina, his home town, have learned with regret that Paul V. Phillips, road man for the Atlanta, Goldwyn office, has been confined to his bed for five weeks, having undergone a rather serious operation. He was suddenly stricken and was unable to reach home. He is, however, improving and expects to be on the road again early in July.

### R. A. Davis Heads Atlanta Mutual.

R. A. Davis, a former manager at Durham, N. C., is receiving congratulations upon his promotion to the managerial chair of the Atlanta Mutual exchange. Mr. Davis traveled this territory for Mutual for the past two years, and is one of the most popular film men making this route. He succeeds Charles E. Kessnich, who resigned to accept the management of the Atlanta Metro Exchange effective June 10.

### J. F. Bryan Gets Manager's Chair.

J. Frank Bryan, a former member of the Charlotte, N. C., film colony. after holding down a road job out of Atlanta for Vitagraph for some time, has taken over the management of the New Orleans Vitagraph office, one of the most important of this company's exchanges.

### G. V. Atkinson Now in Atlanta.

George V. Atkinson, the "Let George Do It" of Charlotte, for three years road man for the local Pathe exchange under manager R. V. Anderson, has followed his former chief to Atlanta, Georgia, and is now covering territory from that exchange for Pathe. Mr. Anderson was appointed manager of the Atlanta office almost a year ago, being succeeded in Charlotte by J. W. Fuller, formerly of the New Orleans office.

### Film Men Join the Service.

The Charlotte film colony has lost several men who have joined the colors recently, among them the following: Thomas H. Lark, cashier Pathe Exchange, Inc.; Cicero Alexander, shipping clerk, Pathe Exchange, Inc.; M. J. Rogers, book-keeper, Universal Film Exchange, Inc.

### Business Jottings.

Wrightsville, Beach, N. C.—Mr. H. T. Drake, of Fayetteville, Strand theater, is spending some time here with his family. Mr. Drake is very optimistic over the prospects for big business at Fayetteville in the near future and forecasts the establishment there within the next few weeks of a machine gun camp to accomodate forty thousand men to train for intensive service overseas.

"Bill" Conn, of the Charlotte Universal exchange has just returned from a trip through the three states of North and South Carolina and Virginia, where he is handling bookings for "Berlin, via America," for Otto Haas, who purchased the rights for these three states and arranged with the Universal exchange to handle the production. Mr. Conn announces record-breaking bookings on this war picture, almost every town of five thousand inhabitants already signed up for it in the three states. Capacity business is reported where the picture has already played in this territory, second only to the success scored by "The Kaiser." Mr. Haas is proprietor of the Ottoway and Princess theaters here and this is his first venture in the field of states rights purchasers.

# Activities in Detroit Film Circles Last Week

**The Regent, Under New Management, Does Heavy Business—Foursquare Exchange to Release One Feature Each Month—"Hearts of the World" Opens to Big Patronage at the Washington.**

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

### Regent Theater's Films a Success.

DETROIT, MICH.—The Regent theater, Detroit, now under the management for the summer months of the Dawn Masterplay Co., has proven a big success with motion pictures the first two weeks. The policy has been twice-a-week change, with big features, big orchestra and popular prices. Even Charles H. Miles, the lessee who rented it for the summer to the Dawn people, was surprised at the big business done under the new management. The Regent will return to a policy of vaudeville and pictures next September.

### Looks Bright for Foursquare.

Joseph Horwitz, resident manager and part owner in the Detroit branch of Foursquare Pictures, is just back from New York, where he had a conference with George Backer, president of the company. He is very much enthused over the future as Mr. Backer has assured him of one big picture every month from now on produced in his own studio. Mr. Horwitz, by the way, has just purchased a half interest in the Foursquare branch in Cleveland and will now spend a few days of each week in the Ohio City. He has already appointed Eddie Fontaine as manager. Mr. Fontaine was formerly manager of the Strand theater in Flint, and for a number of years was connected with Pathe in Detroit, six months of which he was manager.

### "Hearts of World" Makes Record.

"Hearts of the World" opened its Detroit engagement at the Washington theater, Sunday, June 23, to the record business of the theater. Four shows are being given daily, with prices from 25 cents to $1.50. Manager Will M. Elliott has given it special attention with music and stage effects and theater decorations, and the entire presentation is one which brings the highest praise from those who pay their money at the box office. "Hearts of the World" will remain at the Washington theater indefinitely—and no one can predict how many weeks that will be. Speaking conservatively, however, it should stay there at least six to eight weeks.

### Changes in Local Universal.

H. M. Berman, and Joe Snitzer, of the Universal, were in Detroit last week looking over the local branch office. When they left a big shift in the personnel of the office staff was made. W. D. Ward, manager, will hereafter devote his entire time to the selling end and Joseph Friedman, formerly one of the salesmen, will have full charge of the office details, which will be a big relief to Mr. Ward, and will permit him to get around the state more than he has been doing for lack of time. Ray Branch, who formerly handled the office, is transferred into the sales force. Ray is very popular with the exhibitors, so that the change is for the best all around. It will make for greater efficiency and is bound to result in increased business.

### E. H. Rathbun Gets Commission.

Earl H. Rathbun, son-in-law of Col. W. S. Butterfield, of the Butterfield circuit of theaters, and formerly with the State Film Co. of Detroit, has been promoted to second lieutenant in the quartermasters corps at one of the eastern cantonments.

### Alvin Smith Managing the Gratiot.

Alvin Smith, former manager of the Globe and Liberty theaters, Detroit, is now manager of the Gratiot theater, which was recently leased to Art W. Blankmeyer. He is making a number of changes in the house policy and adding new stunts that so far are proving business-getters.

### Parex Open a Detroit Office.

The Parex Film Corporation, handling William L. Sherry Service, has opened a Detroit office at 202 Film building, in charge of E. H. Wells.

### Detroit Trade Brevities.

From bookings being secured by Dave Prince, the Triangle exchange in Detroit is back to its old-time record. Dave has surely put on a lot of new business since taking charge less than two months ago.

The Standard Film Service, Detroit, has secured the Michigan rights to series of 16 two-reel Shorty Hamilton subjects.

Joseph Horwitz, of the Foursquare exchange, Detroit, announces having secured for Michigan the rights to "The Mad Lover" and "Today."

L. J. Gardiner, who makes the Velvet Gold Fibre Screen, has signed a long-term contract with the United Theater Equipment Co., whereby that concern has exclusive selling rights to the Gardiner screen in all territory covered by its branches. The Gardiner screen is made in Detroit and Mr. Gardiner is the U. T. E. manager in Detroit. An exceptional lot of fine orders have been received lately from the various U. T. E. branches.

Fitzpatrick & McElroy, who operate ten theaters in Michigan, have booked "Over The Top" over their entire circuit.

The latest report of the Detroit Police Department shows 148 theaters, of which 135 are devoted to motion pictures.

The Majestic theater, Detroit, which is playing "Missing" for two weeks, will close at the termination of the engagement, July 6, remaining closed for three or four weeks while considerable repairs are made inside.

## Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

### Uncertain About "Birth" Film.

AS far as the Maryland Censor Board is concerned, the educational film, "Birth," may be shown in Maryland, but it must be shown to women only.

The women who witnessed the picture came to the conclusion that some of the scenes were entirely too harrowing and morbid and should be struck out, while the unanimous opinion of the men seemed to be that it was all right as it stood.

### Soldiers at Auditorium Theater.

In conjunction with "Pershing's Crusaders," manager F. C. Schanberger, of the Auditorium theater, had 20 soldiers from Fort Howard attend several of the performances during the week of June 24, and just before the pictures began, they sang camp songs and gave drills upon the stage.

### DeHoff a Tireless Patriot.

Through the courtesy of L. A. DeHoff, photoplay supervisor for Charles E. Whitehurst, president of the New and Garden theater companies, both of these houses were loaned out for patriotic meetings on Sunday night, June 23. At the Garden theater, the members of the Royal Arcanum held their forty-first anniversary and during the entertainment of vaudeville and moving pictures, former Governor Goldsborough made a stirring speech and $7,000 in War Savings Stamps was pledged. At the New theater on the same night an intensive campaign for the War Savings Stamps was started by the retail merchants' bureau of the Merchants' and Manufacturers' Association by having an entertainment at the New. There was an attractive entertainment and $5,000 was pledged in War Savings Stamps.

# Critical Reviews and Comments

## Upon Current Productions

### "THE MORTGAGED WIFE."

**Universal Production Presents Dorothy Phillips in Absorbing Story.**

Reviewed by Robert C. McElravy.

THIS six-reel Universal production carries the interest from beginning to end, despite the fact that it is highly improbable in many respects and might well have been told in five reels. It provides a curious study of human frailty, all of the men being afflicted with some form of moral weakness, except the girl's brother, who makes up for this dissimilarity by his general slowness in understanding his sister's situation. The girl herself, Gloria Carter, is portrayed by Dorothy Phillips, and she is the one character who holds the sympathy at all times.

Gloria is married to Ralph Carter, a skulking individual, who announces at the beginning of the story that he has stolen fifty thousand dollars of the bank's funds. He is placed under arrest by some detective, but Gloria telephones her husband's superior in the bank employ, a man named Jerome Harris, and the latter agrees to release Carter as the result of a strange compact. Gloria is forced by Harris and her own husband to live at the Harris home until Carter succeeds in paying back the money.

The wife carries out her agreement and succeeds in fighting off the advances of Harris, who had long been in love with her. She discovers that Myer, secretary to Harris, is a German spy, and with this information regains the note her husband had given Harris. In the course of the story she plunges in the stock market and wrecks Harris, whom she eventually learns to love after her husband has been shot by Myer. The final reel of the story contains a great deal of dramatic action, and shows the sinking of a big liner by a submarine in a striking way.

William Stowell, Albert Roscoe, Sam DeGrasse and Edwin August play the masculine roles. The story was written by Frank Howard Clark and produced by Allan Holubar.

### "THE CITY OF TEARS."

**Bluebird Production Features Carmel Myers in Sympathetic Story.**

Reviewed by Robert C. McElravy.

THERE in a delicate touch apparent throughout this sympathetic Bluebird subject of five reels. The plot is one of the natural, well-ordered type, slight in incident, but full of human kindness and so affectively presented that it should have wide appeal. Carmel Myers plays the role of Rosa, an Italian opera singer, and Edwin August appears as Tony, an Italian delicatessen dealer.

Both of the leading parts are skillfully played, Miss Myers keeping a close hold on the interest in her experiences as a girl out of a job in a big city. Mr. August does an exceptional character bit as Tony. But the development of the story itself is unusual and for this credit must be given to the author, Olga Printzlau, and the producer, Elsie Jane Wilson. Instead of the usual unavailing efforts to create pity for the girl by a series of stereotyped adventures, they have pictured a series of small incidents that have a much stronger effect.

The plot concerns the wanderings of Rosa after the opera company has disbanded. She is out of money and has no friends. Tony, the delicatessen man, befriends her and she takes a job in his establishment. She escapes for a time from the clutches of Billy, a young artist admirer, and in the course of the story falls in love with Tony. She also discovers Tony's long-lost sister.

The story is a cheerful one, with a good undercurrent of humor running through it.

### IN THIS ISSUE.


**The Mortgaged Wife (Universal).**
**The City of Tears (Bluebird).**
**One Dollar Bid (Paralta Plays).**
**Tangled Lives (Vitagraph).**
**Sandy (Paramount).**
**Tempered Steel (First National).**
**The Kid is Klever (Fox).**
**The Fly God (Triangle).**
**The Painted Lily (Triangle).**
**The Ghost of Rosie Taylor (American).**
**Shark Monroe (Paramount).**
**The House of Gold (Metro).**
**Opportunity (Metro).**
**Sisters of the Golden Circle (General Film).**
**The Brief Debut of Tildy (General Film).**
**The Golden Wall (World).**
**To Hell With the Kaiser (Screen Classics, Inc.)**
**Britain's Bulwarks (Pathe).**

### "ONE DOLLAR BID."

**Paralta Play of the Kentucky Hills with J. Warren Kerrigan in the Lead.**

Reviewed by Edward Weitzel.

AN almost forgotten law in Kentucky gives the title to "One Dollar Bid," a five-part Paralta photoplay told in scenario form by Tom J. Geraghty, the original story by Credo Harris. J. Warren Kerrigan heads the cast, and the picture was directed by Ernest C. Warde. Charles Stumar was the photographer. Moonshine whiskey is at the bottom of most of the trouble in the story. Toby, the part played by the star, is suffering from too great a love for it when he is introduced. A really brilliant young lawyer, he has allowed himself to go down hill until he has become a vagabond, living in a deserted negro hut.

The neighbors make up their minds to get rid of the stranger, and the sheriff recalls an old law that will permit him to sell Toby into servitude for one year. When he is put up at auction, Virginia Dare, the niece of Colonel Dare, who is horrified at seeing a human being sold in this way, bids one dollar, and Toby is turned over to her. Admiration for his owner works Toby's reformation and he becomes superintendent of the Dare stables. Before he tells his true name and wins his real place in the world back again, he defends a moonshiner from a murder charge, and risks his life in aiding the man's daughter, who is suffering from smallpox. The arrival of Toby's father is followed by his engagement to Virginia.

There are numerous "character" scenes in "One Dollar Bid," and it will find admirers by the score. There is not much speed in the story, but it is well acted, and the personality of the star is greatly in his favor. Lois Wilson, Joseph J. Dowling, Beatrice Joy, Arthur Allardt, Jess Herring, Elvira Weil and Clifford Alexander comprise the supporting cast.

### "TANGLED LIVES."

**Vitagraph Feature with Harry Morey Interesting But Loosely Made Melodrama.**

Reviewed by Edward Weitzel.

THE twists and turns of fate in "Tangled Lives," a five-part Vitagraph Blue Ribbon Feature written by James Oliver Curwood and directed by Paul Scardon, betray the hand of an author who is more bent on supplying his story with melodramatic situations than in following a natural course of events. An excellent quality of acting on the part of the entire cast and the saving grace of generally spirited action make the picture interesting, however, for those who are not inclined to become critical. Harry Morey as John Howland is the correct type for the character and is thoroughly in earnest every moment he appears on the screen.

"Tangled Lives" deals with a young architect and the three women who become involved in his happiness. Married to a beautiful woman, Howland learns that she cares only for wealth and position and is carrying on an affair with a millionaire. Paul Westcott, for whom he

is drawing the plans of a fine mansion. Cora West, married to an elderly man of great wealth, has always loved Howland. Her husband discovers this and commits suicide. Hoping to secure Howland for herself, Cora plans so that the architect comes upon the millionaire embracing Mrs. Howland in the garden. There is a quarrel and Howland is convicted, on evidence that wouldn't stand in a police court, of trying to kill Westcott. He is sent to prison, his wife obtains a divorce and marries the millionaire.

The third woman to affect Howland's fate is a young working girl, who is saved from a life of shame by the architect. When he gets out of prison his first thought is to kill Westcott, but Lola Maynard, who is deeply in love with him, makes him feel that her trust and devotion are the only things worth having. A flash of lightning kills Westcott and blinds the unfaithful wife.

Jean Paige is appealing as Lola, and Betty Blythe and Eulalie Jensen are successful as Mrs. Howland and Cora West. George Majeroni, Albert Roccardi and Charles Kent have the remaining roles. Released July 1.

## "SANDY."

### Jack Pickford and Louise Huff Head Cast of Paramount Picture.

Reviewed by Edward Weitzel.

A REPUTATION gained by writing "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary" is bound to create the impression that a story by Alice Hegan Rice will have human characters and a most likable hero and heroine. "Sandy," the five-part Paramount photoplay fashioned by Edith M. Kennedy from the novel of that name, is full of the heart interest that distinguished the other works of Mrs. Rice. Jack Pickford and Louise Huff are happily cast as a young Scotch stowaway and a Kentucky girl who is Sandy's inspiration from the day he first sees her on board the ocean liner. The author is not particularly strong on dramatic situations, and Sandy's path is not beset with sufficient difficulties to keep the spectator uncertain as to his fate. A pleasing atmosphere of kindly feeling and youthful innocence pervades the picture, however, and the last reel is enlivened with an attempt at murder and Sandy is arrested for helping an innocent man to escape. George Melford has directed the picture with satisfactory results.

The first view of Sandy shows him sound asleep on a dock somewhere on the other side of the Atlantic. Owning nothing but a bulldog and the clothes on his back, he gives away the dog and stows himself away in a life boat on a steamship bound for America. He is discovered and is saved from being sent back when the ship lands by Ruth Nelson, the little Kentucky girl, who gets her aunt to pay Sandy's fare.

Ricks Wilson, an ex-jockey, is also on the ship and Sandy strikes up a partnership with him. The two work their way to the town where Ruth lives, and Sandy is adopted by Judge Hollis and his wife. Things come the Scotch boy's way after that. He is given a good education and treated like a son. Carter Nelson, Ruth's brother, gets mixed up in some crooked racetrack work with Ricks Wilson, and Judge Hollis has the jockey arrested for fouling and badly injuring another rider. This act is a bit of dramatic license, but it gives Carter Nelson a chance to shoot the Judge and for Sandy to protect the brother of the girl he loves. A prettily staged wedding closes the picture, with Sandy and Ruth in the leading roles.

Well acted parts are contributed by James Neill, Edythe Chapman, C. H. Geldart, Julia Faye, Louise Hutchinson, George Beranger, Raymond Hatton, Jennie Lee, Parkes Jones and Don Lykes.

## "TEMPERED STEEL."

### Madame Olga Petrova Strikes Fire in Dramatic Story of the Stage.

Reviewed by Edward Weitzel.

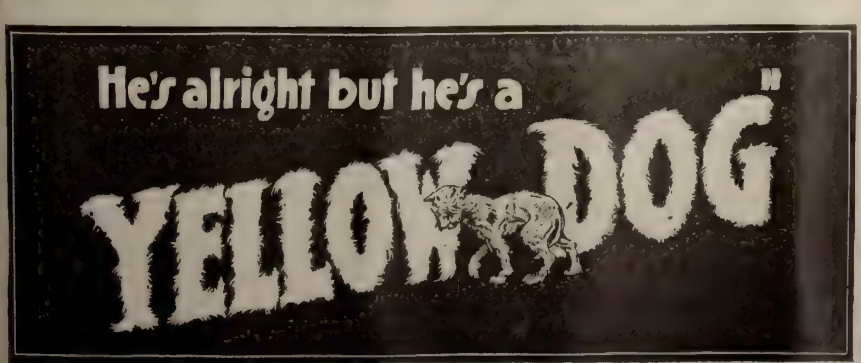
FAMILIARITY with the stage will weaken considerably the force of "Tempered Steel," a five-part picture arranged for the screen by Mrs. L. Case Russell from a story by George Middleton. Produced by the Petrova Picture Company and directed by Ralph Ince, with Madame Olga Petrova as the star, "Tempered Steel" builds up to a strong situation in the last two reels in spite of the fact that a number of incidents could never have taken place. The general public will accept most of the material, however, and never doubt the playwright when the absence of the star is not discovered on the opening night in New York until it is almost time for the curtain to go up. Matters are handled behind the scenes in a much more businesslike way.

There are several minor details of a similar nature, but the foundation of the story is a woman's grit and self-sacrifice at the most trying moment of her life, and the character of Lucille Caruthers, the part played by Madame Petrova, commands the respect and sympathy of the spectator all through the picture.

A young southern girl of a proud old family, Lucille meets strong opposition when she announces her determination to become an actress. Serge Ratakin, an actor whose nature is indicated by the first syllable of his last name, offers her an engagement, and Lucille keeps going ahead until she attracts the attention of a prominent New York manager and is given the star part in a new play. Ratakin is in love with her, but Lucille has become engaged to a young physician.

On the night of the opening, Ratakin comes to Lucille's apartment and threatens to throw vitriol in her face because she has repulsed him. The girl shoots him in self-defense, leaves his dead body and hurries to the theater. Although weak and trembling from the shock she goes through the performance and carries the play to success. Later on she learns that Ratakin was really killed by a flash of lightening.

Madame Petrova has never done anything for the screen as well as she plays Lucille. She strikes fire when the action calls for such a display of animation, and puts something of the impetuosity that is popularly supposed to belong to the true daughter of the South into her work. J. Herbert Frank, Thomas Holding, William Carlton, E. J. Radcliffe, Mrs. Walton and Matilda Brundage form an excellent supporting company. Ralph Ince has directed the picture with his accustomed skill.




## "THE KID IS KLEVER."

### Fox Film Corporation Features George Walsh in Amusing Five-Reel Subject.

Reviewed by Robert C. McElravy.

THIS five-reel number, entitled "The Kid is Klever," is a light-running, humorous concoction, built about the figure of George Walsh, in whose personality most of the interest centers. The production tells a story within a story, but the two narratives are easily kept separate in the mind of the observer.

George Walsh first appears, in proper person, at the moving picture studio, where it develops that his regular director is ill and he finds it necessary to get both a new director and a story to work on. In comes a gentleman announced as Monsieur Hoe Beaux, the biggest director in the business—"around the waist." They set to work making a fearful and wonderful story, which is completed and then shown on the screen.

In the second story Mr. Walsh appears as Kirk White, just out of college. He is an all-around athlete and an expert boxer. His father, desiring him to have some experience, arranges a trip to South America. Kirk has a further interest in reaching Rio de Janeiro, for if he arrives there by August 1 he will get a large inheritance from his uncle. A desperado named Jabbzando, who also desires the money, tries to keep the youth from reaching his destination. Many of the scenes occur on shipboard, and the piece winds up with a lively revolution on land.

This vehicle, which was written by Randolph Lewis and directed by Paul Powell, gives George Walsh an opportunity to perform numerous acrobatic feats, which will meet with favor from observers.

## "THE FLY GOD."

### Characteristic "Red" Saunders Story with Triangle's Roy Stewart the Hero.

Reviewed by Edward Weitzel.

HENRY WALLACE PHILLIPS, the creator of that big hearted and brilliant headed hero, "Red" Saunders, tells a rambling but interesting story in "The Fly God," which has been transferred to the screen by Triangle, with Roy Stewart as the gent with the ruddy hair. In the title the word fly alludes to the busy little bug that we are implored to swat at every opportunity. During a trial for murder, eleven of the jurors have decided to bring in a verdict of guilty. The twelfth juror leaves his decision to a fly that is crawling up a window-pane. If the fly reaches the top of the glass the prisoner is to go free. The fly is the means of the man's acquittal.

In this one of the "Red" Saunders series "Red" befriends a sick man and his wife who are traveling to Arizona by wagon and are robbed by the brother of the sheriff in Saunders' township. Robert Allers, the man in search of health, is too proud to accept charity, and "Red" and his cowboys have difficulty in thinking up ways to get around the matter.

When Allers meets the sheriff's brother and kills him in self-defense, the influence of the officer is so strong that it is almost impossible to save the prisoner's life. While he is in jail his wife becomes a mother, being taken care of by "Jimmy-Hit-the-Bottle," an Indian cook at the Saunders ranch. The little family is reunited and sent on its way rejoicing and the Saunders crowd are mighty well satisfied with their good work.

"The Fly God" is not a remarkably finished piece of screen drama; but it is full of kindly feeling and is acted in the proper spirit by Roy Stewart and the rest

of the cast. Edward Pell is Robert Allers; Claire Anderson, Mrs. Allers; Aaron Edwards, Jimmy-Hit-the-Bottle; Percy Challenger, "Shorty" Stokes, and Walter Perry, "Wild River." Cliff Smith directed the picture with his usual good judgment.

## "THE PAINTED LILY."

### Alma Rubens as an Unwilling Vampire in Triangle Photoplay of the Underworld.

Reviewed by Edward Weitzel.

THE law of contrast is used cleverly in "The Painted Lily," a five-part Triangle picture, story by Catharine Carr, directed by Thomas N. Heffron. Alma Rubens, the star, appears as the innocent daughter of a simple old florist and in the earlier scenes makes a lovely picture, surrounded by roses and blossoms of different hues. Mary Fanjoy by name, she fascinates a gambler, who sees in her beauty the lure by which he can attract and hold patrons to his gaming tables. Believing Cecil Grey to be an honorable man, Mary accepts his proposal of marriage and after a brief honeymoon is told what is expected of her. She refuses until Grey informs her that the marriage ceremony was not legal and he will tell her father the truth unless she consents.

Hating the life but willing to endure anything for the sake of the gentle old florist, Mary continues to assist her husband until the police raid the gambling house. A former pal of Grey's, a thief who helped him commit a robbery and murder, turns up, and the two men force Mary to pass herself off as the daughter of a blind woman in order to secure her money.

The woman lives in the country. At her home Mary meets a young chap who lost his last penny in Grey's gambling house and is now working as a farmhand. Grey is killed while trying to rob a bank, but before he dies admits that he lied about the marriage—Mary is really his wife. Tom Burton, the farmhand, is deeply in love with the florist's daughter, and there is every indication that she has a happy future awaiting her.

Unless the spectator is inclined to analyze closely several of the situations, "The Painted Lily" will prove good entertainment. Alma Rubens is equal to every one of her scenes, and is effectively supported by William V. Mong, Jack Richardson, Dorothy Hagar, Francis McDonald, Albert Lee and Gene Burr.

The production is of the best Triangle standard. C. H. Wales was the photographer.

## "THE GHOST OF ROSIE TAYLOR."

### Mary Miles Minter Makes Best Record on Adaptation of Bacon Story.

Reviewed by Margaret I. MacDonald.

BY FAR the best vehicle in which Mary Miles Minter has appeared, to the writer's knowledge, is "The Ghost of Rosie Taylor," a Saturday Evening Post story by Josephine Daskam Bacon. The production, which is in five reels, was made for the American Film Company by Edward Sloman and will be released on the Mutual program July 8. The production is full of interesting detail and carries an atmosphere of mystery with a slight touch of melodrama.

Miss Minter takes care of her opportunities, not with the finish of a great actress but with her usual charm and youthful spirit. Playing opposite her is Alan Forrest, with George Periolat playing the double role of father and uncle. Kate Price also appears in the cast doing a good bit of character work as the Irish landlady whose heart rules her head.

As the story runs, a young girl who has been educated in France with only her father and the neighbors for companions, is suddenly left an orphan, a catastrophe which is quickly followed by the loss of the fortune left her by her father. Her next misfortune, which is father to a number of complications, leaves her at the New York docks stranded after being brought to America as nursemaid by a family who find no further use for her after landing. An envelope picked up in the park and addressed to Rosie Taylor, who turns out to be dead, contains a note and the key to the door of a certain wealthy home where Rosie has been employed at intervals.

The orphan girl, driven by her hunger, takes the key, enters the house whose mistress has gone to the country for the week-end and proceeds to take Rosie Taylor's place. The son of the house, left at home, finds her and reports her as a burglar. Installation in a reformatory and a thrilling escape bring us to the final reel, where she is recaptured and brought face to face with her father's brother, with whom he had broken family ties. The anticipated wedding of the son of wealth and the orphan forms the close of an entertaining picture.

## "SHARK MONROE."

### Paramount Presents William S. Hart in Picturesque and Admirably Directed Story.

Reviewed by Louis Reeves Harrison.

IT LOOKS as though Mr. Hart has in him the material for a fine director. He is making himself as thoroughly informed as his time and opportunities will allow about details of production other than those expressed by the actor. Probably no influence is more responsible for whatever apathy and distrust the public has shown than a certain shallowness of the average director who expects to cover with adornment such weaknesses in story construction as lack of originality, faulty logic and absence of suspense. Mr. Hart gets his stories from a man who knows how to write for screen presentation and is a creative artist, though not without his faults. Sullivan makes a serious error in designating "Shark Monroe" as a man of childish simplicity, when he develops as a deep and subtle thinker in the course of events. He might better announce no characterization in advance—let it speak for itself, as well as soft pedal on "the bashful morning sun kissed the rosy cheek of dawn" in a story of character evolution midst a rude environment.

The author of "Shark Monroe" is strong in his conversions of human nature, sure and almost unerring in evolving the type Mr. Hart likes to play. He places the man of coarse manners and primitive impulses under dominating contact with a refined woman and permits a natural outgrowth of scenes and situations to let in light on the darker mind of the two, the humanizing delicacy, cleanliness and refinement of true womanhood, as in the present case. He does it without repetition by means of new adjustments, new complications in the eternal chess problem of the comedie humaine, and this stamps Sullivan as a writer of unfailing resource, who, with more time at his disposal, would turn out some masterly screen stories. It would be to his personal advantage, as to that of his stories, if he was given a few months on each for some editing and perfecting afterthoughts.

Hart's acting in this story of man's regeneration through love of a fine woman was a fault he is gradually getting rid of, that of centering revelation of thought and feeling on his impersonation alone. The play is benefited by the opportunity he gives his support, especially Katherine MacDonald, who uses effectively every inch of film space alloted her to impress the difficulties and embarrassments of her situation as the sister of a drunken brother and the forced wife of a brutalized man, whose finer nature she rouses. The story is made effective through fine types and by wonderfully picturesque work in illustrating the subtitles by suggestion. With feeling the real soul of this beautiful new art, these aids to it help to enrich the whole product, as do the well-balanced pictures of life aboard ship and in the wild open. One of the latter is a perfect composition, and the whole effect is made delightful through attention to the picturesque.

## "THE HOUSE OF GOLD."

### Emmy Wehlen Appears in Society Melodrama with Surprise Near Finish.

Reviewed by C. S. Sewell.

THE Metro release for June 17, "The House of Gold," is a society melodrama in five reels, featuring Emmy Wehlen, with Joseph Kilgour as the "heavy," the leading male role. Director Carewe, in keeping with the title, has provided an artistic production with especially fine interior scenes. The first part of the subject, following conventional society lines, is inclined to be lacking in action, although there are some effective scenes, particularly where Kilgour crushes with his foot the cardboard model of the home which the star's fiance is to build for her.

The concluding reels are more melodramatic and there is considerable action, including a good fight in which Kilgour, who plays a dual role, is supposed to be struggling with the other character that he is portraying, and there is a genuine surprise when the wife discovers that it is not her husband but his twin brother who has been murdered. The finish is handled in a not altogether convincing manner, where the young couple are united after disposing of the villain husband by having him fall from a balcony to the ground in a fight with the hero.

The story deals with a young woman who through the lies and machinations of her mother and of a wealthy suitor marries the wealthy man, believing it will save her lover from prison. She becomes disgusted with her husband's debauches and disregard of conventions. The lover returns, and later the husband disappears after a struggle with his twin brother who escapes from an insane asylum, in which the brother is murdered. The wife is tried for the supposed murder of her husband, but acquitted, and is just about to be married to the hero when the husband reappears in the guise of the twin brother and meets his death in a struggle with the hero, enabling the couple finally to find happiness.

Emmy Wehlen is attractive in the role of

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the unhappy wife, and Joseph Kilgour does find work in two widely divergent roles, that of the wealthy but dissolute husband and as the insane brother. The remainder of the cast includes Hugh Thompson as Frank Steele, the lover, Helen Lindroth as the wife's mother, and Maud Hill as Mrs. Temple, a leader of the extra fast set.

## "OPPORTUNITY."

### Viola Dana Has Attractive Role in a Clever Comedy—Supporting Cast Excellent.

Reviewed by C. S. Sewell.

A BRIGHT, clever comedy of a farcical nature is "Opportunity," the five-reel Metro release for July 1. The picture is an adaptation of a magazine story by Edgar Franklyn, and Viola Dana is starred in a role that provides her with excellent opportunities which she uses to good advantage.

Mary Willard, athletically inclined, goes to a prize fight dressed in her brother's clothes. The seat next to hers is occupied by Anthony Fry, a successful business competitor of her wealthy father. Fry has just been reading a poem based on the idea that opportunity knocks once at every man's door. He determines to offer an opportunity to the "boy" who falls in with the scheme. Fry takes Mary to his home and things begin to happen. In one scene he reproves her and starts to lead her out of the room by the hair, when her wig comes off and her sex is discovered. Through the suspicions of a "defective detective," coupled with the fact that Fry's friend is a newlywed, and his wife returns unexpectedly, various complications ensue, which, of course, are finally straightened out, Fry and Mary seizing the "opportunity" which has so unconventionally brought them together.

As Mary Willard, the talented player, has one of the most pleasing roles of her career, and her work is excellent. The production is well handled, and there are a number of good laughs. The supporting cast is especially good, and much of the humor is contributed by Hale Hamilton as Fry and Edward Abeles as his friend Bowler. Other prominent members of the cast include Frank Currier as Mary's father, Frank Lyons as Fry's valet, Joseph Burke as the detective, Sally Crute as Mrs. Bowler, and Elsie MacLeod as Mary's maid.

John H. Collins is the director, and he deserves credit for the manner in which he has handled the production. Taken altogether, this picture should provide agreeable entertainment for the majority of motion picture theaters.

## TWO O. HENRY STORIES.

### "Sisters of the Golden Circle" and "The Brief Debut of Tildy."

Reviewed by C. S. Sewell.

#### "Sisters of the Golden Circle."

AN excellent combination of human interest, humor, pathos and action makes "Sisters of the Golden Circle" one of the most entertaining of the O. Henry series produced by Broadway Star Features. It is in two reels and was directed by Kenneth Webb, who has produced a picture in which the different ingredients are skillfully balanced and which closely follows the story from which it is adapted.

Two newly married couples are seated on opposite seats on top of a Fifth avenue "bus." One couple is from a small Missouri town, while the male member of the other couple is a crook who has decided to reform. The two brides exchange confidences, and when detectives attempt to arrest the crook, he makes a getaway, while the other bride passes her husband off as the crook. A merry chase through the park follows, landing in the police station where everything is satisfactorily adjusted. The bride explains that she did it as it only meant an hour's discomfort for her husband, while the whole happiness of the other bride depended on the escape of her guilty better half.

The picture is enacted by an excellent cast including Edward Earle and Agnes Ayres as the small town couple, with Frank Kingsley and Alice Terry as the city couple. Almost the entire action takes place on a bus going up Fifth avenue, New York, and in Central Park. The scenes are well handled and convincingly done.

#### "The Brief Debut of Tildy."

This is a pathetic picture in two reels adapted from a story by O. Henry and produced by Broadway Star Features. The theme deals with a girl employed in a cheap restaurant. None of the male customers ever look her way, while the other waitress is the recipient of many attentions.

One day one of the customers who has lost his job and imbibed too freely hugs and kisses her. She is so elated she cannot keep her secret; takes various steps to beautify herself, and sees visions of future happiness. After a lapse of a few days, the customer reappears and apologizes for his disgraceful conduct, and departs leaving the poor waitress almost broken-hearted.

Alice Terry does an excellent bit of work as the forlorn waitress, while Betty Blythe is good as the attractive one. William Shea is well cast as the gruff restaurant keeper.

## "THE GOLDEN WALL."

### World-Picture Features Carlyle Blackwell in Pleasant Old-Fashioned Story.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture is an adaptation by Clara Beranger of an old French novel and was directed by Dell Henderson. The story is an enjoyable one, reverting back to the days when heroes and heroines were wont to suspect one another of fortune hunting. This of course still occurs, but is not made so much of in modern novels. The theme is elaborate here for the most part in the midst of a beautiful country estate, abounding in pleasing settings which have been made the most of.

Carlyle Blackwell appears as Charles, Marquis d'Aubeterre, a young French nobleman. He comes to America, with nothing but a title, to make his fortune. But he has no idea of marrying money, as the thought is repugnant to him. He becomes manager of a millionaire's estate and a love affair follows with Marian, the daughter. He rescues her dog from drowning and attracts her, but she has been informed by the governess of her younger sister that Charles is a fortune hunter.

The chief dramatic scene occurs in the tower, where the two have been locked in by a drunken man. The girl denounces the hero, claiming he has tricked her, but he climbs down a rope part way and then jumps to a nearby tree. The girl is later released. In the final scenes the hero learns that he is not really poor and the girl insists she has been cut out of her father's will. So they wed after all.

Evelyn Greeley appears as Marian, Madge Evans as the younger sister, and Jack Drumier, John Hines, Kate Lester and George MacQuarrie have other roles.

## "TO HELL WITH THE KAISER."

### Metro Presents Screen Classic's Production Which Personally Conducts Kaiser to Hades.

Reviewed by Robert C. McElravy.

THERE is an abundance of entertainment in this seven-act Screen Classics production, "To Hell With the Kaiser." It was built for entertainment purposes, running the entire gamut of the war, and cleverly presenting both the grave and gay. The somber part comes first, and it is an expose of Hohenzollern ruthlessness not soon to be forgotten. It is another picture that will make soldiers for Uncle Sam and add to the note of sincerity that has been recently apparent in the Kaiser's prayers. The comedy comes with the second part of the number and is fairly riotous at times. This grows naturally out of the American end of the story and it would be hard to put together a better blend of humor and patriotism dealing with such grim subject matter.

In this connection, it may be said that in this production the serious scenes have not been interfered with by the humor, which is commendable, as it is a mistake to get too close to travesty in treating of the war itself. Much of the later humor occurs as part of an American soldier's dream.

The title speaks for itself. It echoes the public sentiment of the moment, but may mislead some people with the idea that it applies to a strictly burlesque production, which is not the case. The opening reels go very seriously into both the history of the German court, dating back to June 15, 1888, and the first years of the present war. The Kaiser's desire for world power is brought out, together with his personal arrogance, his cruelty to his mother and his contempt of anything that interferes with what he esteems his divine right.

Historical facts are used as a background for the fore part of the story, but there has been no attempt to stick to actual incidents. At the same time the observer feels that the intrigues of the German court and the early Belgium atrocities have in no sense been overdrawn; he feels that the murder of the clergy, the rape of women, the shattering of homes and cathedrals if anything but dimly approximates the truth. Some of the scenes are horrifying, but have been presented with commendable restriction as to painful details.

The plot itself concerns an American scientist and his two daughters in Europe at the time war breaks out. Mr. Monroe and Alice are in Berlin and Ruth Monroe is in one of the first Belgium towns raided. The latter is sacrificed to the lust of the Crown Prince himself, a rather absurd feature it seemed, and the father is afterward murdered in cold blood. Alice Monroe remains in Berlin to plan vengeance. The close of the story is fantastic in the extreme, almost too much so, in fact. Alice shoots the Crown Prince, adding still another to his alleged deaths since the war began, and she then sends information by secret wireless which leads to the capture of the Kaiser by American

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troops. The final scenes picture the Kaiser in his descent to hades.

Laurence Grant carries off the acting honors of the piece. He appears both as the Kaiser, whom he resembles greatly in his own natural self, and as Robert Graubel, an actor employed by the Kaiser to impersonate himself upon occasion. This gives opportunity for some interesting double-exposure scenes. Olive Tell has the part of Alice Monroe, which she plays with distinction, and Betty Howe is no less pleasing as the ill-fated sister. Earl Schenck gives a proper touch to the simpering but cold-blooded Crown Prince. John Sunderland plays the American hero. The impersonation of Von Hollweg by Carl Dane is particularly good and there are others of Von Hindenburg, Von Tirpitz, Count Zeppelin and General Pershing, of varying excellence.

The production as a whole affords ample opportunity for patriotic outbursts from the audience. There are no actual battle scenes, but thrills are furnished in other ways. The appearance of a whole field of aeroplanes in action is a notable instance.

June Mathis wrote the scenario and George Irving directed.

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### "BRITAIN'S BULWARKS."

**Pathe's Series of Official British War Reels Maintains High Standard of Interest.**

Reviewed by Robert C. McElravy.

THIS tenth number of "Britain's Bulwarks" pictures a visit of King George to the Grand Fleet. It gives a splendid idea of the great fighting force as it lies in certain waters of the North Sea. King George is shown on an inspection trip, particular scenes being taken on board H. M. S. Queen Elizabeth, affectionately termed "Big Lizzie" by the men.

On this visit the king is seen meeting Admiral Beatty and staff. He also shakes hands with innumerable sailors, meets some of his old schoolmates and is pictured knighting Vice-Admiral Falenham. Glimpses are shown of the full fleet lying in readiness for the call to action. The farewell of the sailors to the king makes an impressive sight.

This entire series is crowded with interesting information regarding Britain's conduct of the war. It reveals much that was for a long while maintained in secret. The former numbers have shown the work of mine layers, mine sweepers and all sorts of smaller craft. But the series has not been restricted to the Navy. It has pictured many scenes along the French front, where the British troops were pictured on the march, in battle or at other work or play. It is a compilation of views that is not only vitally interesting at the present time, but will have strong historical value.

## *Comments*

### Bluebird Photoplays, Inc.

THE CITY OF TEARS (Bluebird).—A five-reel story of a delicate, sympathetic sort containing a great deal of cheerfulness and good humor. Carmel Myers and Edwin August play the leading roles. Reviewed at length elsewhere.

### Famous Players-Lasky.

SANDY (Paramount Feature), July 1.—Taken from a story by Alice Hegan Rice this five-part picture has Jack Pickford for the hero and Louise Huff as his sweetheart. Sandy is a Scotch boy who comes to Kentucky and wins his way to success. It is a pleasing picture. A longer review is printed on another page of this issue.

### Fox Film Corporation.

THE KID IS KLEVER (Fox), June 30.—A lively five-reel number written by Randolph Lewis and directed by Paul Powell. It features George Walsh at first in his own person at a moving picture studio, and later as Kirk White, a young college man, who goes to South America and gets mixed up in a revolution. The subject makes good light entertainment. Reviewed at length elsewhere.

### Greater Vitagraph, Inc.

TANGLED LIVES (Vitagraph), July 1.—James Oliver Curwood is the author of this five-part photoplay which has a melodramatic plot and is well acted by Harry Morey, Jean Paige, and the supporting company. A longer review is printed on another page of this issue.

### W. W. Hodkinson Corp.

ONE DOLLAR BID (Paralta), June 24.—J. Warren Kerrigan is the star of this five-part picture, which has an original theme and is capably acted. Ernest C. Warde was the director. A longer review is printed on another page of this issue.

### Metro Pictures Corporation.

THE HOUSE OF GOLD, June 17.—Emmy Wehlen is featured in this society melodrama of a girl who is forced by her designing mother by means of lies into an unhappy marriage. Joseph Kilgour appears in a dual role, and there is a genuine surprise near the finish. The early part of the story is slow moving, but it livens up in the last two reels.

OPPORTUNITY, July 1.—This five-reel Metro production in which Viola Dana is featured is a bright and entertaining comedy with good situations and a number of laughs. The star appears disguised as a boy throughout the greater portion of the picture, and amusing complications of a farce comedy nature ensue when a young man endeavors to make the supposed boy seize the opportunity to make a man of himself.

### Mutual Film Corporation.

SCREEN TELEGRAM NO. 32 (Mutual), June 19.—Interesting items of this issue include athletic games enjoyed by our troops; labor chiefs attending convention at St. Paul; soldiers and kin attending mass; a commander arriving at Salonika in an aeroplane; closeup of Marechal de Logis and the tank which he drove into battle, and in which he was surrounded by the Germans for 48 hours; members of Congress staging a baseball game, and scenes with the Americans in France.

SCREEN TELEGRAM NO. 33 (Mutual), June 23.—Among the pictured events of this issue are shown Schuman Heink singing to the troops in California, including some excellent closeups of the famous singer; a golf competition at Washington; bridge building by army engineers; photographing the recent eclipse of the sun at Denver, Col., with a huge camera 22 feet long, and Flag Day parades in different parts of the county.

HER SPOONEY AFFAIR (Strand), June 25.—An amusing little comedy featuring Billie Rhodes. This clever little actress is especially charming in this number, which pictures the love affair of a young couple who met by accident in an art gallery. The aunt of the girl helps her to work a scheme whereby she tests the young man's love for her, the young woman impersonating her aunt's maid. He promptly focuses his attentions on the pretty maid, and finally is taken into the secret.

THE GHOST OF ROSIE TAYLOR (American), July 8.—An entertaining five-reel production featuring Mary Miles Minter. The story by Josephine Daskam Bacon forms one of the best vehicles that Miss Minter has had for the display of her talent. A full review of the picture will be found elsewhere.

HER ENGAGEMENT RING (Strand).—A Billie Rhodes comedy what will please the ordinary audience. The plot is not deep set or unusual, but gets by with considerable spirit. Two young men in love with the same girl buy diamond engagement rings exactly alike. The first one to propose becomes the victim of a frame-up by his rival, who mails to number one a note written to him by the girl telling him that all is over between them, and enclosing the ring. The close of the picture finds the villain in sore straits when his marriage to the girl is interrupted by her first sweetheart.

SCREEN TELEGRAM NO. 34 (Mutual).—Interesting items of this number are orphans enjoying an outing at Cincinnati, Ohio; scenes somewhere in France showing big guns in action; annual bicycle races at Chicago; latest surf costumes at Alamedo; honoring the "Blue Devils" for heroic action in France, and nurses ready to sail for the front.

SCREEN TELEGRAM NO. 35 (Mutual).—Interesting items of this number show the result of the crash of a troop train with a circus train; an open air swimming pool at the cantonment at Fort Bliss, Texas; baseball autographed by President Wilson sold for $5,650 to Robert F. Fitzsimons at Chicago; Boy Scouts at Baltimore learn the art of warfare; closeup of Lieut. Fonck, whose total in enemy machine destruction is 42; French cathedral wrecked by Hun shells, and a 100-mile auto derby at Chicago in which Chevrolet won.

AN EX-CANNIBAL CARNIVAL (Outing-Chester).—Amusing and interesting scenes from the Fiji Islands showing how modern has become this spot where once the white man feared to roam. The dances of the Fiji Islanders and of their sisters, the Samoans, are entertaining. The reel also includes the copra industry, and gives splendid views of the gathering and preparation of the cocoanut for its destiny. Having seen this picture no one will doubt that civilization has reached the Fijians.

KAIETEUR (Outing-Chester). — This number of the Outing-Chester pictures, which has been reviewed in a former issue of this magazine, is an unusually well-photographed scenic which illustrates in thrilling and interesting style the ascent of the river leading to the great falls of Kaieteur in British Guiana. The picture is well subtitled and interesting throughout.

MISS INFORMED (Strand), July 2.—In this number an attempt is made by the friend of a young married couple who get in wrong with the young man's papa to bring about a reconciliation. The pretty young woman in question gets hold of the wrong man and rather messes things up in the first place, also putting her lover to considerable disadvantage. The story, of course, ends happily. The comedy in this number is fair.

### Pathe Exchange, Inc.

THE DEATH SWITCH (Pathe, June 30.—Episode No. 17 of "The House of Hate." This is one of the most interesting instalments of this well-sustained serial. The chief incidents concern the likeness of Pearl to a girl about to be electrocuted. She calls at the prison to see the girl, and their identities become mixed in a mystifying way. Pearl, it seems at the last, has been electrocuted, but that supposition is naturally wrong, and gives a chance for a new twist at the close.

ANNEXING BILL (Astra-Pathe), July 7.—A five-reel subject of the light, humorous type by Edgar Franklin. This features Gladys Hulette and Creighton Hale. The plot concerns a young man who refuses to propose to a girl he loves because she has just inherited a million. She makes an effort to get rid of the unwelcome money, and the result brings out an amusing story with several twists in it. Reviewed in last week's issue.

AN OZARK ROMANCE (Rolin-Pathe), July 7.—This burlesque comedy number is very good. Harold Lloyd visits the Ozarks, where he has some funny experiences with a mountain girl and her eccentric family. The episodes in the cabin are laughable, and have enough of real life about them to make them doubly entertaining.

BRITAIN'S BULWARKS NO. 9 (Pathe), July 7.—This instalment pictures a visit of King George and Queen Mary to the French front, during which they inspect the "black arts" of war such as flame throwing, the curtain of fire, tanks in action, and other modern methods of fighting. Sir Douglas Haig and King Albert, of Belgium, also appear in this interesting number.

BRITISH EAST INDIES (Post Film—Pathe).—A travel number picturing the native life in Trinidad. This gives a very intimate and entertaining idea of life in the East Indies. It shows the natives building houses, cutting hair, shaving, cooking, washing, and in other activities. Interesting views of juvenile life are also included.

KICKING THE GERM OUT OF GERMANY (Rolin - Pathe). — A laughable comic featuring Harold Lloyd, assisted by Harry Pollard and Bebe Daniels. Harold has a dream in the trenches during which he goes to Berlin to rescue a Red Cross maiden from the Kaiser and his gang. The dream is uproariously funny as pictured, and the subject on the whole a strong one.

## Petrova Picture Company.

TEMPERED STEEL (Petrova Picture Co.).—Written by George Middleton and directed by Ralph C. Ince this five-part story of the stage is interesting, and Madame Olga Petrova is excellent in the leading role. It is reviewed at length on another page of this issue.

## Universal Film Company.

ANIMATED WEEKLY NO. 29 (Universal), June 19.—A golf contest at Washington, D. C.; beach scenes at Venice, Cal.; Flag Day exercises at national capital; scenes from the French front, and cartoons by Hy Mayer are among the subjects pictured in this diversified number.

CURRENT EVENTS NO. 59 (Universal), June 22.—A large number of interesting and instructive topics are treated in this number, which includes the launching of a 9,000-ton ship; establishment of new recruiting bureaus; Canadian soldiers in outdoor games; flying for the Red Cross, and scenes taken with the U. S. Marines.

IN DISGUISE (Universal), June 24.—Episode No. 13 of "The Lion's Claws." This serial keeps up its notable interest, and ranks with the best yet produced. In this number the mysterious natives again attempt to kidnap Beth. Rej Hari travels to Kadar garbed as a begger, and comes near losing his life, but makes a sensational escape. Lady Mary succeeds in clearing Captain Johnson's name.

THE MORTGAGED WIFE (Universal).—A six-reel number written by Frank Howard Clark and adapted and produced by Allan Holubar. Dorothy Phillips plays the part of Gloria Carter, whose husband turns her over to another man as security for a fifty thousand-dollar note. The story is highly improbable, but at the same time interesting, and has a dramatic conclusion. Reviewed at length elsewhere.

THE BUTLER'S BLUNDER (Nestor), July 1.—A comedy number, by W. Warren Schoene, featuring Eileen Sedgwick, Milton Sims and Ralph McComas. The butler sees the frequest visits of a man collecting clothing for relief purposes. He informs the jealous husband, who goes on a rampage, shooting wildly and without effect. The action in this is farcical and not particularly funny, the story not having a great deal of point to it. An average offering.

THE BORROWED BABY (Nestor), June 24.—A comedy by Tom Gibson featuring Gale Henry, Wm. Franey, and Lillian Peacock. The first two represent a childless couple, and Franey visit a baby show, where he gets into trouble over a widow's child. The baby show is amusing in itself, and the number, as a whole, has sufficient novelty to make it an appealing bit of nonsense.

QUICK TRIGGERS (Western).—A two-reel Western subject by Douglas Bronston featuring Neal Hart, Gypsy Hart, Eileen Sedgwick, and others. The events occur in a small Western town, where bad blood exists between the cowboys and a gang of rustlers. The plot is a trifle conventional, but holds the interest well. The scenes are picturesque and attractive, and the action entertaining throughout. The number, as a whole, is quite strong.

PHONEY PHOTOS (L-KO), July 8.—A two-reel comedy number, by Edwin Frazee, featuring Rena Rogers, Stanley Laurel, Neal Burns and others. The action takes place at a girls' school and concerns the efforts of two young men to marry the same girl. One of them succeeds by palming off a colored girl on his rival in a double elopement. The action if of the nonsensical, farcical sort, and while not extremely laughable, has numerous funny spots. The number is one of about average strength.

NAKED FISTS (Western and Railroad Drama), July 6.—A two-reel ranch story, featuring Neal Hart, Joe Rickson and Eileen Sedgwick. This concerns a half-breed ranch foreman who commits a crime. The hero is suspected, but clears his name after a number of exciting occurrences. An elemental plot with the usual love story.

BAD NEWS (Lyons and Moran Comedy), July 6.—Eddie Lyons appears as a reporter in this number, with Lee Moran as a cop. Eddie's photographs the cop flirting with a girl and publishes the picture, but the girl happens to be a daughter of the newspaper publisher. This is a good light plot, capably handled, though the close is not strong.

HELL BENT (Universal Special), July 6.—This six-reel Western number features Harry Carey as "Cheyenne" Harry. It was written and produced by Jack Ford and contains a pleasing combination of humor and thrills. Neva Gerber, Vester Pegg and Joseph Harris are also in the cast. Reviewed in last week's issue.

HER BODY IN BOND (Universal).—A five-reel subject, featuring Mae Murray, Kenneth Harlan and Al Roscoe. This begins with a pleasing prologue in which the principals appear as Pierrot, Pierrette and Harlequin. Later comes the modern story, in which the villain tries to win the love of Peggy Blondin from her husband, who is ill in the West. The story is a strongly built one of the emotional type. Reviewed in last week's issue.

## Triangle Film Corporation.

THE PAINTED LILY (Triangle), June 30.—Alma Rubens has a congenial role in this five-part picture which has been cleverly directed by Thomas N. Heffron. The story was written by Catherine Carr, and deals with the underworld. It is given a longer review on another page of this issue.

THE FLY GOD (Triangle), June 30.—A "Red" Saunders story, this five-part picture is full of kindly feeling and humor. Roy Stewart plays "Red." The play was directed by Cliff Smith. A longer review is printed on another page of this issue.

## World Pictures Corporation.

TINSEL (World Pictures), July 8.—A five-reel subject of the smart society type featuring Kitty Gordon, Muriel Ostriche, Frank Mayo, and others. The story, based on a narrative by Fred Jackson, is very entertaining and splendidly presented. It is a good example of the society story with an inoffensive sex interest. Reviewed at length in last week's issue.

THE AGONIES OF AGNES (Marie Dressler Comedy), July 8.—A two-reel comedy of the burlesque type featuring Marie Dressler. This starts off well, but later the humor contains too much coarseness to be good. The subject is one that suffers from broad horse-play which never becomes really laughable.

SOME JOB (World-Fay Tincher Comedy).—This second two-reel comedy of the Fay Tincher series is a great improvement over the first release. Fay appears as an actress whom force of circumstances compels to act as waitress in a small-town hotel. Her adventures here and at the army cantonment are amusing. The marching of the men into the ocean gets a laugh. Fay winds up things by catching some German spies.

### Stock Actors in Vicious Brawl.

Although actors were in times gone by listed as "strollers and other vagabonds" and forced to have their ears pierced, today they are highly valued members of any community in which they may elect to live. Therefore, consternation and amazement were registered throughout the entire Metro Sixty-first Street studio, when two actors, each in the support of a prominent star, so far forgot themselves as to allow a feud of long standing, occasioned no doubt by some petty professional jealousy, to get the better of them and come to blows.

One of the big moments in "L'Occident," Mme. Nazimova's current Screen Classics, Inc. production, was being photographed when a piercing shriek, followed by frantic cries for help brought every one running to the disgraceful scene. Thomas Agonistes and George Spelvin were in what, to the appalled onlookers, appeared to be a death grapple.

Fearless members of the several companies rushed in and finally separated them and now George Spelvin, the Metro parrot, is kept securely locked in his cage, while Thomas Agonistes, a leader of the Maltese gang, has been relegated to the engine room.

### The Commodore's Curiosity.

J. Stuart Blackton's production plans include a little experimenting to prove to his own satisfaction whether the box office value is in the star's name or the play.

He has long been convinced that "The Play's the Thing" and first to be considered, but he also agrees with those who claim that a big name has its effect on the box office line.

He does not believe, however, that a star can hold up a poor play.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
325 West 45th St., New York City

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

# TO PROVE OUR ASSERTION

That the Convention Numbers of the MOVING PICTURE WORLD enjoy a lasting reference value, we offer the following testimony of Mr. Chas. Bass, President, Bass Camera Co., Chicago, Ill.

Gentlemen:

I have received your letters announcing your special issue and have decided to take half page space the same as I did last year. You will be surprised to know that about a week ago we received an inquiry in letter form from a party out of town, who inquired for our price on a new moving picture camera of a certain make. Attached to his letter was our half page ad. which appeared in your convention number of July 21st, last year, and which had been clipped from that issue by the writer This fact makes me feel all the more certain that advertising in special issues has an added pulling power.

Now! Wouldn't you like to know that the medium in which you have bought advertising space is not going to be scanned casually and discarded?

The MOVING PICTURE WORLD *WON'T* be discarded—it will be kept as a reference guide.

Forms close Monday, July 8th.

No change in rates for the Special Issue.

# Advertising Aids for Busy Managers

## "ANNEXING BILL."

**Pathe Presents Gladys Hulette and Creighton Hale in a Spirited Astra Production by Edgar Franklin.**

**Cast.**

Enid Barwell.....Gladys Hulette
Billy .....Creighton Hale
Geo. Frayne.....Mark Smith
Mrs. Frayne.....Margaret Greene

Directed by Albert Parker.

**The Story:** Billy, a young lawyer, is in love with Enid Barwell, an impecunious art student. It is reported that Enid's maiden aunt was drowned and that Enid being her sole heir, has inherited a million dollars. When Billy hears of this he says that he will not marry Enid. So Enid, who is very much in love with Billy, decides to hand over the money to a friend's husband who has been most unsuccessful in investments. As the transfer of the money is about to be completed, the aunt appears. Then it develops that the woman who says she is the aunt is an imposter. How the tangle is straightened out and true love comes into its own is ingeniously depicted in the climax.

**Feature** Gladys Hulette as Enid Barwell and Creighton Hale as Billy.

**Program and Advertising Phrases:** Tricky Photoplot Speeds Interest in a Million Dollar Legacy to Surprise Finish.
When Millions Interfere With True Love Amazing Results Ensue.
Faint Heart Nearly Misses a Million Dollars and True Happiness.
How An Unexpected Million Nearly Upset Dan Cupid's Campaign.
Photoplay of Original Plot Teems With Entertainment Interest.
Novelty in Plot Construction Sustains Interest to Happy Ending.

**Stunt Suggestions:** Try "She Wanted to Lose a Million Dollars" as a catchphrase for your newspaper work. For window work ask in bold lettering: "Do You Want to Get Rid of a Million Dollars? See 'Annexing Bill' at (house and date) and Gladys Hulette and Creighton Hale will tell you how."

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released July 7.

## "A FOOL THERE WAS"

**William Fox Presents Theda Bara in One of Her Earlier and Still One of Her Greatest Successes, from the Play by Porter Emerson Browne.**

**Cast.**

The Vampire.....Theda Bara
John Schuyler.....Edward Jose
Mrs. John Schuyler.....Mabel Fremyear
Her Sister.....May Allison
The Child.....Runa Hodges
Ned.....Clifford Bruce
Parmalee.....Victor Benoit

**The Story:** The vampire goes on her way smiling, ruining man after man. Finally she gets in her clutches John Schuyler, wealthy and of high social position. He is appointed to represent the United States in England. He starts alone. His wife and child are to follow. When the vampire, who is on board the same boat, is implored by one of her old admirers to remain with him she kills him.

### IN THIS ISSUE.


**Annexing Bill (Pathe).**
**The Claws of the Hun (Paramount).**
**Everywoman's Husband (Triangle).**
**The Empty Cab (Bluebird).**
**The Finger of Justice (Arrow).**
**A Fool There Was (Fox).**
**The Ghost of Rosy Taylor (American).**
**A Good Loser (Triangle).**
**No Man's Land (Metro).**
**Opportunity (Metro).**
**One Thousand Dollars (Vitagraph).**
**Other Men's Daughters (Fox).**
**Shark Monroe (Artcraft).**
**The Street of Seven Stars (De Luxe).**
**Sandy (Paramount).**
**A Successful Adventure (Metro).**
**Tangled Lives (Vitagraph).**
**Tinsel (World).**
**The Unchastened Woman (Rialto-De Luxe).**


By the time the boat has reached England, Schuyler is so firm in the vampire's web that he forgets all about his wife and child, and goes with the temptress to Italy. They return, and despite all obstacles the vampire clings to her victim until he is no more. His death only makes her smile.

**Feature** Theda Bara as the vampire and Edward Jose as John Schuyler.

**Program and Advertising Phrases:** Revised Version of the Great Drama That Made Theda Bara First Among Vampires.
Intense Melodrama Based on Kipling's Famous Vampire Poem.
Big Moments in Great Melodrama Will Thrill and Excite Emotion.
Theda Bara First of the Vampires Presents Revival of Her First Triumph.
A Rag, a Bone, a Hank of Hair—and Theda Bara, Empress of Vampires.
Theda Bara, Empress of Vampires, Acclaimed the World's Greatest Screen Queen.

**Stunt Suggestions:** In all advertising recall the original success of this production, and add that it has been retitled and edited. Use the "Kiss me you fool" for a catchline in your newspaper work, and print it up on cards in bold type, with the advertisement in small six point at the bottom well away from the line. Get these out a week or ten days in advance and make a liberal distribution. If you can arrange it use red lights and crimson hangings or drapes for the lobby. At least make a plentiful pictorial display.

**Advertising Aids:** Two styles each one, three and six-sheets. Lobby display, 8x10, 11x14, 22x28. Press sheet and mats. (Mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City. Cuts are made on special order at the rate of 20 cents per column.)

Reissue.

## "TINSEL."

**World-Pictures Presents Kitty Gordon, Supported by Frank Mayo and Muriel Ostriche in a Story of a Woman Who Knew All the Types of Men.**

**Cast.**

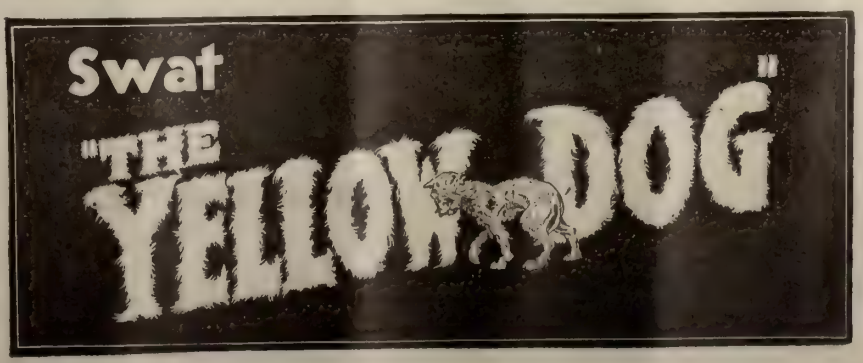
Princess Sylvia Carzoni.....Kitty Gordon
Ruth Carmichael.....Muriel Ostriche
Jefferson Kane.....Frank Mayo
Richard Carmichael.....Bradley Barker
Bobby Woodward.....Ralph Graves
Stephen Roche.....Geo. De Carlton
Dickey Flemming.....Tony Merlo
Denise.....Marie Nau

Directed by Oscar Apfel.

**The Story:** Divorced from her first husband and widowed by the death of her second, the Princess Sylvia Carzoni demands the custody of her daughter by her first marriage. Ruth has been brought up in the belief that her mother is dead, but learns the truth and persuades her father to permit her to go, leaving behind her youthful admirer, Bobby Woodward. Sylvia shows Ruth the fashionable world and the young girl very nearly falls into the trap laid for her by Jefferson Kane, a multi-millionaire, but is rescued by her mother, who explains that she has sought her daughter's education that the child may be spared the errors of her own youth, due to inexperience, and come to appreciate tinsel at its real value.

**Feature** Kitty Gordon as Princess Sylvia Carzoni and Frank Mayo as Jefferson Kane.

**Program and Advertising Phrases:** Kitty Gordon's Back Again With Stirring Society Photoplay.
Proving That Money Cannot Make Up for Lack of Love.
Photoplay With Everything You Want in Screen Entertainment.
Story of a Woman Who Knows All Types of Men.
Would You Want Your Daughter to Know All About the Wicked World?
All Mothers and Daughters Should See This Photoplay.



**Stunt Suggestions:** The synopsis in the press sheet gives some splendid leaders which may be reproduced on cards, in the program and newspaper advertisements, such as "A young sinner makes an old saint,"etc. Play up these lines to pique curiosity but not in such a manner as to suggest that the play is too sensational. There are four or five good lines. Make these the basis of your advertising campaign, playing up the star and her support.

**Advertising Aids:** Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released July 8.

## "ONE THOUSAND DOLLARS."

**Greater Vitagraph Presents Edward Earle and Agnes Ayres in a Charming Story by O. Henry.**

**Cast.**

Eddie Gillian.....Edward Earle
Margaret Hayden.....Agnes Ayres
Lotta Lauriere.....Florence Deshon
Old Bryson.....Templar Saxe
Mrs. Murphy.....Anne Brody

Directed by Kenneth Webb.

**The Story:** Eddie's wealthy uncle dies and leaves him only $1,000 because of his behavior. It is stipulated in the will that he must give an accounting to the executor as to how the money is spent. Eddie goes to Margaret Hayden, who was his uncle's ward and who has received a bequest of only $10, for advice. Although she loves him she declines to give him help because of his fascination for Lotta Lauriere, an actress. Lotta refuses to accept a present from him to cost his inheritance on the ground that her admirers do not place a limit of $1,000 on gifts for her, so he gives his bequest to Margaret, telling her that his uncle had left each an equal amount. At the lawyer's office where Eddie has gone to make his accounting, he is told that according to a codicil to the will if the expenditure be prudent and unselfish he is to receive $50,000 and a deed to the uncle's will, otherwise Margaret is to be the beneficiary. Realizing the comforts the money would bring to Margaret, Eddie tells the lawyer that he lost his inheritance gambling. But the lawyer sees into Eddie's scheme when Margaret, who is summoned to the office, tells him about the $1,000, and the story ends with Margaret and Eddie sharing equally the uncle's fortune.

**Feature** Edward Earle as Eddie Gillian and Agnes Ayres as Margaret Hayden.

**Program and Advertising Phrases:** Vitagraph Pictures Another O. Henry Story of Human Nature and Real Life.
Love and Dollars Fail to Mix in the Emulsion of Happiness.
Money Means Nothing in a Genuine attack of True Love.
O. Henry's Great Story of the Simple Life Truly Reflected.
Popular Story by O. Henry Translated Skillfully to the Screen.
How a Speeder and Spendthrift Halted When Romance Signaled.

**Stunt Suggestions:** The O. Henry series is now so well known that you have only to hitch up to the previous productions to get your sale. Make reference to the series in all advertising. Use a good display of paper, and decorate the lobby with stills.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released July 8.

## "OTHER MEN'S DAUGHTERS."

**William Fox Presents Peggy Hyland in a Play With One Moral and Many Thrills.**

**Cast.**

Shirley Reynolds.....Peggy Hyland
Shirley's father.....Eric Mayne
Shirley's mother.....Elizabeth Garrison
Lola Wayne.....Regina Quinn
Lola's father.....Riley Hatch
Trask.....Frank Goldsmith
Richard Ormsby.....Robert Middlemas

Directed by Carl Harbaugh.

**The Story:** Shirley Reynolds is in a convent. Her mother calls and tells her she has secured a divorce because of her husband's acts. Shirley goes to her father's studio and finds a gay party. A girl called Lola Wayne is dancing to the applause of the men and women around Shirley's father. Lola's father enters. Seeing the degradation to which his daughter has fallen he plans to strike Reynolds by dragging Shirley down. A stirring series of events follow. Shirley gets out of many traps, brings her father to his senses, reunites him to her mother and begins a romance of her own.

**Feature** Peggy Hyland as Shirley Reynolds.

**Program and Advertising Phrases:** Convent Bred Girl Battles to Win Her Father from His Dissipated Associates.
Great Moral Battle With Father and Daughter Contesting Forces.
Stirring Drama of Human Interest Pictured in Convincing Scenes.
Thrilling Representation of Gay Life in Most Great Cities.
Striking Contrasts Between Convent Life and Social Gaieties.
Powerful Human Play Acted and Screened With Extreme Artistry.

**Stunt Suggestions:** Plan your newspaper work with catchlines along the lines of "From a Convent to the Swamp of Souls," and play up the situation of the man who seeks to lure an innocent young girl to revenge his own daughter's degradation. Don't play the situation up too strongly, but present it clearly. You will have to sell this through your newspaper and throwaway work, so concentrate on that.

**Advertising Aids:** Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

Released July 7.

## "TANGLED LIVES."

**Greater Vitagraph Presents James Oliver Curwood's Newest Story With Harry Morey and Other Blue Ribbon Favorites.**

**Cast.**

John Howland.....Harry Morey
Peter Hyde.....Albert Roccardi
Paul Westcott.....George Majeroni
Lola Maynard.....Jean Paige
Hilda Howland.....Betty Blythe
Cora West.....Eulalie Jensen
Colonel West.....Charles Kent

Directed by Paul Scardon.

**The Story:** Cora West, wife of Colonel West, sees in Mrs. Howland's infatuation for Paul Westcott, a young bachelor, a chance to ingratiate herself with Mr. Howland, an architect, with whom she is in love. Cora embraces him, but Howland repulses her. Colonel West, seeing his wife in Howland's arms, thinks that she has deserted him and commits suicide. When Lola Maynard, a destitute young girl, is attacked by thugs, Howland goes to her rescue and offers her the shelter of his home, but Mrs. Howland refuses to agree, so the girl is taken in by Peter Hyde, an aged scientist and friend of Howland. Cora invites Howland to a lawn party and shows him his wife and Westcott in embrace. A fight ensues and Howland is repudiated by his wife and arrested. While he is in prison Mrs. Howland secures a divorce, and upon his release Howland hears that she is to marry Westcott. He goes to Hyde's laboratory to secure a weapon with which to kill Westcott, but a tragedy is averted by Lola and Hyde, who drug him, for the latter has planned to avenge his friend. But when Hyde reaches Westcott's home he hears that a bolt of lightning has exacted the toll of retribution, having killed Westcott and blinded for life the woman he was to marry. Howland and Lola find happiness in each other's love.

**Feature** Harry Morey as John Howland and Jean Paige as Lola Maynard.

**Program and Advertising Phrases:** Silly Flirtation by Two Married Women Leads to Disastrous Results.
Truly the Devil Finds Plenty of Work for Idle Minds and Hands.
Fate Meets Heavy Handicap in Untangling Disastrous Situation.
Photoplay of Excellent Purpose Develops Excellent Entertainment.
Sociological Problem Play Teaches Beneficial and Moral Lesson.
Gripping Photoplay Maintains Interest Through Exciting Sequences.

**Stunt Suggestions:** The author is favorably known to photoplaygoers, so use his name in equal prominence with the stars. The story is best advertised through newspaper publicity and the paper supplied by the company. It does not offer much material for stunts.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released July 1.

## "THE GHOST OF ROSY TAYLOR."

**American Presents the Charming Young Star, Mary Miles Minter, in a Story From the Saturday Evening Post By Josephine Daskam Bacon.**

**Cast.**

Rhoda Eldridge Sayles.Mary Miles Minter
Jacques Le Clerc.....Alan Forrest
Charles Eldridge (Sayles) } George Periolat
Joseph Sayles }
Mrs. Du Vivier.....Helen Howard
Mrs. Heriman-Smith.....Emma Kluge

Directed by Edward Sloman.

**The Story:** Rhoda Eldridge Sayles and her father are living in Paris. The ruination by submarines of the business of the Atlantic transportation line in which Mr. Sayles is interested causes his death, and Rhoda leaves for the United States. She arrives penniless. In a park she finds a letter addressed to Rosy Taylor asking Miss Taylor to go weekly to the home of Mrs. Du Vivier and clean it during the owner's absence. Rhoda learning that Rosy Taylor is dead, does the cleaning for several successive weeks. Mrs. Du Vivier, who has never seen the worker, but who believes that the work is being done by Miss Taylor, goes to her friend

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
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TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

to thank her for recommending such efficient help. She is surprised to hear that Rosy Taylor has been dead for a long time, and, puzzled as to the identity of the housekeeper, Mrs. Du Vivier has her brother, Jacques Le Clerc, look into the matter. As a result of his investigations Rhoda is taken for a thief by Jacques and arrested. But she escapes and returns to Mrs. Du Vivier's house and dons one of the pretty gowns left by the owner for her mysterious servant. In this attire she is mistaken by Jacques for his sister and he kisses her. This launches a romance which reaches its culmination in the discovery that Rhoda is heiress of her millionaire uncle, Joseph Sayles. Of course Le Clerc wins her after some pains.

**Feature** Mary Miles Minter as Rhoda Eldridge Sayles and Alan Forrest as Jacques Le Clerc.

**Program and Advertising Phrases:** America, the Land of Opportunity, Revealed as the Home of Romance.
How a Defenseless Little Orphan Found Refuge and Happiness.
The Long Arm of Coincidence Rescues Struggling Victim of Fate.
Photoplay and Photoplot Combine to Make Gripping Entertainment.
Camera Craft and Skillful Story Writing Revealed in Gripping Photoplay.
Mysterious Principals in Mystery Plot Contribute to Puzzling Photoplay.

**Stunt Suggestions:** Here is a really novel story that has been well advertised by its prior publication. Remind your patrons how much they enjoyed it when it originally appeared in the Saturday Evening Post and ask them if they do not think that Mary Miles Minter will be clever in the role of the ghost. Get some housefurnishing store to make a window display of house cleaning tools and materials and run a card with some stills, "See how 'The Ghost of Rosy Taylor' cleaned flats so well with these aids that she won a husband as well as a fortune."

**Advertising Aids:** One each one, three and six-sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.
Released July 8.

## "NO MAN'S LAND."

**Metro Presents Bert Lytell and Anna Q. Nilsson in a Spirited Version of Louis Joseph Vance's Novel of the Same Title.**

**Cast.**

Garret Cope.....Bert Lytell
Katherine Gresham.....Anna Q. Nilsson
Henry Miller (otherwise Heinrich Mueller).....Charles Arling
Mrs. Emily Brayton.....Mollie McConnell
Sidney Dundas.....Eugene Pallette
Pembroke Van Tuyl....Edward Alexander

Directed by William S. Davis.

**The Story:** Garret Cope is in love with Katherine Gresham, but her aunt, Mrs. Brayton, wants her to marry Henry Miller, a scientific investigator, whose real name is Heinrich Mueller. In a card game Mueller kills Pembroke Van Tuyl and by contriving with Sidney Dundas succeeds in having Garret accused of the crime. While Garret is in prison Katherine yields to her aunt's demands and marries Mueller. Dundas becomes conscience-stricken and his confession results in the release of Garret who, with Appleby, a secret service operative, cruises to an island in the Pacific known as No Man's Land. There Garret meets Katherine and learns that Mueller is supplying ammunition to the enemy. Mueller, notified of Garret's presence, instructs his Celestial servants to stab the intruder as he sleeps. Garret, who has overheard the plot, captures the Chinaman as he approaches, gags him and places him in bed. A second Chinaman appears and taking the one wrapped in the blankets for Garret, kills him. Garret is saved from death at the hands of Mueller by the arrival of American sailors who had been summoned. Mueller and his clique are made prisoners, and Garret and Katherine sail for home abroad an American man-of-war.

**Feature** Bert Lytell as Garret Cope and Anna Q. Nilsson as Katherine Gresham.

**Program and Advertising Phrases:** Exciting Melodrama Pictured in Stirring Incidents and Sensational Episodes.
Lovers of Excitement in Photoplaying Will Find Here Their Fill.
Hun Intrigue Exposed and Punished in Vividly Realistic Photoplay.
The Psychology of the Hun again Works to Its Own Destruction.
Romance and Adventure Combined in Revelations of Hun Intrigue.
The Way of the Hun Exposed and His Vileness Is Punished.

**Stunt Suggestions:** Here is a war story without the usual battle scenes. It should prove a novelty. Play up the fact and also feature prominently the name of the author. To emphasize the fact that this story is not located in the theater of battle, draw a map of the Pacific with the American shore line and indicate the location of the supposed island. Work with the booksellers on window displays. In all of your work labor to make the prospective patron realize that this is something better than another of those stories with a war background.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten minute novel. Slide. Heralds. Lobby displays 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released July 8.

## "SANDY."

**Jesse L. Lasky Presents Jack Pickford and Louise Huff in a Story by Alice Hegan Rice, Author of Lovey Mary, Mrs. Wiggs of the Cabbage Patch and Other Fiction and Screen Successes.**

**Cast.**

Sandy Kilday.....Jack Pickford
Ruth Nelson.....Louise Huff
Judge Hollis.....James Neill
Mrs. Hollis.....Edythe Chapman
Dr. Fenton.....C. H. Geldart
Annette Fenton.....Julia Faye
Aunt Nelson.....Louise Hutchinson
Carter Nelson.....George Beranger
Ricks Wilson.....Raymond Hatton
Aunt Melvy.....Jennie Lee
Jimmy Reed.....Parkes Jones
Sid Gray.....Don Lykes

Directed by George Melford.

**The Story:** Sandy Kilday, a Scotch lad, comes to this country as a stowaway in search of his fortune. Upon his arrival in New York he meets Ricks Wilson, a man of doubtful character, and they go into the peddling business. Later Wilson suggests that they go to Kentucky to play the races and Sandy gleefully accepts for he knows in that state lives Ruth Nelson, whom he met on board the ship when he was taken from his hiding place and disgraced before the passengers. In Kentucky Sandy becomes the adopted son of Judge Hollis and three years later he meets Ruth at a country fair. Ruth has a dissipated brother who causes her much anxiety and his escapades are the means of introducing numerous dramatic thrills in the story, in which Sandy and Ruth are the central figures. Sandy is arrested for resisting the officers of the law when an attempt is made to burn alive a man accused of murder, and whom Sandy knows is innocent, but finally order comes out of chaos and all ends happily.

**Feature** Jack Pickford as Sandy Kilday and Louise Huff as Ruth Nelson.

**Program and Advertising Phrases:** Exciting Scenes Incident to Thrilling Phases of Life in Old Kentucky.
Fate's Castaway Finds Happiness in Great Land of Opportunity.
Alice Hegan Rice's Famous Novel Screened With Jack Pickford Hero.
Popular Jack Pickford Pictured in His Latest and Best Role.
Louise Huff Shares Stellar Honors With Jack Pickford in Splendid Photoplay.
Absorbing Story of a Gritty Boy Who Won Out Against Adversity.

**Stunt Suggestions:** Make the usual arrangements with the book stores. Play up the fact that this was the last picture made before Jack Pickford enlisted in the Naval Reserves. Dye straw blue and use it to frame stills of the story with "Sandy," a story of the blue grass country, and the house and date line. The blue straw can also be used to decorate the lobby with the same allusion to the locale of the scenes. If you can borrow a local trotting or running horse use it for street work with a blanket carrying the announcement of the story.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released July 1.

## "OPPORTUNITY."

**Metro Presents Viola Dana in a Story by Edgar Franklyn Originally Appearing in the All Story Weekly in Fiction Form.**

**Cast.**

Mary Willard.....Viola Dana
Anthony Fry.....Hale Hamilton
Henry Clay Willard.....Frank Currier
Johnson Bowler.....Edward Abeles
Beatrice Bowler.....Sally Crute
Robert Hitchins.....Joseph Burke
Wilkins.....Frank Lyon
Felice.....Elsie MacLeod

Directed by John H. Collins.

**The Story:** Anthony Fry is a strong believer in the theory that opportunity comes once to every man. He and his friend, Johnson Bowler, attend a prize fight, and Fry's theory is given such a severe jolt when one of the fighters in the preliminary bout fails to live up to his advantage that Fry remarks to Bowler he will give the opportunity of a lifetime to the man who takes the vacant seat in the box nearby. Mary Willard, a lover of the "manly art of self-defense," dons her brother's clothes and thus attired goes to the fight and takes the seat referred to by Fry. Fry approaches Mary, who, dressed in men's clothes, resembles a kid, and the others, believing that he is annoying the boy, proffer their help. This precipitates a free-for-all fight, but in the melee Fry, Bowler and "the kid" escape to the hotel where Fry has bachelor apartments and where Mary becomes involved in many humorous and exciting entanglements. But in the end the situation is cleared up and Fry learns to his surprise that Mary is the daughter of

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Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

Henry Clay Willard, his competitor in the liniment manufacturing business. Fry and Mary, who had meanwhile fallen in love with each other, see the opportunity of a lifetime and plan an early marriage.

**Feature** Viola Dana as Mary Willard and Hale Hamilton as Anthony Fry.

**Program and Advertising Phrases:** Unique Adventure of Reckless Society Girl Leads to Surprising Conclusion.
Popular Serial Story Furnishes Gripping Photoplay.
The Screen Put to Engaging Use in Revealing Charming Novelty in Photoplot.
Oddity in Photoplot Provides Ideal Screen Entertainment.
Surprising Finish to a Society Girl's Reckless Adventure.
Seeing This Photoplay Is Getting the Most Out of Rare Opportunity.

**Stunt Suggestions:** There are many angles to this story that can be played up for advertising, the girl's interest in prize fights, the amateur detective and his "trunk mystery" and the kidnapping of the supposed boy. Play up all of these in your newspaper stories and advertisements, making a special story of each. Perhaps the local librarian can help you to a copy of Ingalls poem. Have a verse or two copied for a lobby display and announce that the story is suggested by the poem. Above all, lay stress upon the fact that it is a fast-moving comedy. Divide your window work, playing up the boxing with the dealer in sporting goods, detective stories for the book seller and the trunk mystery with concerns handling trunks.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released July 1.

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## "THE FINGER OF JUSTICE."

**The Arrow Film Corporation Presents the Story of a Pastor's Powerful Protest Against Politically Protected Privateers.**

**Cast.**

Noel Delaney.....Crane Wilbur
William Randall.....Henry Barrows
Yvonne .....Jane O'Rorke
Mary.....Mae Gaston
Edith.....Leota Lorraine
Betty.....Beulah Booker
Louise Bradley.....Belma Whitman
Mrs. Bradley.....Jean Hathoway
Flip, Randall's protege.....John Oaker
Jack Randall.....Jack Lott

Directed by William Chaudet.

**The Story:** William Randall, the political boss of a big city, permits vice to flourish as he profits greatly thereby. Noel Delaney, a minister who is known as the fighting parson, wages war against the "system." His sermon, which is published in all the dailies, fills Randall and his coterie with terror. Mary, the sweetheart of the minister during his college days, who disappeared and had fallen under the evil grip, decides to aid the pastor, and is taken into the home of one of the church workers. Flip, one of the underworld gang, lures Betty, Randall's daughter, to one of the dives. Her identity is unknown to him. Mary sees her and informs Delaney, who rushes into the dive, and rescues Betty. Randall enters, recognizes his daughter, and in a fight with Flip he is killed. Mary is redeemed, and Delaney's vigorous fight against vice has so aroused the city's wrath that the "system" meets its death.

**Feature** Crane Wilbur as the Rev. Noel Delaney and Mae Gaston as Mary.

**Program and Advertising Phrases:** Great Sociological Question Developed in Convincing Sequence by Entertaining Photoplay.
The Way of the Underworld Revealed Under Pitiless Light of Exposure.
How a Clergyman Fought the Powers of Evil With Weapons of Righteousness.
Evil in Conflict With Righteousness Meets Unfailing Defeat.
How the Other Half Live Revealed in Convincing Photoplay.
Sociological Problem Discussed in Photoplay Revelations.

**Stunt Suggestions:** Use the alliteration in the subhead for a lobby announcement with a single deep initial "P" for the six words. Use startling catchphrases such as "It might have been your own daughter" to head your newspaper and street publicity. Make a web of thread or tape for lobby or window display with pictures of pretty girls caught in its meshes. If you can add a large spider, so much the better. Advertise that all stage struck girls should see this picture. You may be able to interest some local minister in the film and get him to use the theme for a text for a sermon, or you can make an elaborate campaign with the anti-vice society if your town boasts one. The story can be worked either as propaganda or sensation. The former treatment is to be preferred.

**Advertising Aids:** Two one-sheet, two three-sheet, one six-sheet, one twenty-four sheet. Cuts. Press book. Slides. Heralds. Lobby display 8x10, 11x14, 22x28.

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## "THE CLAWS OF THE HUN."

**Thomas H. Ince Presents Charles Ray in the Story of an Unintentional Slacker Who Found Danger Even at Home.**

**Cast.**

John Stanton.....Charles Ray
Virginia Lee.....Jane Novak
Alfred Werner.....Robert McKim
Muriel Charters.....Dorcas Matthews
Godfrey Stanton....Melbourne MacDowell
Mrs. Godfrey Stanton....Mollie McConnell

Directed by Victor L. Schertzinger.

**The Story:** John Stanton has long desired to enlist, but his mother, who is ill and fearful, exacts a promise from him not to enlist because she could not resist his departure. He is called a slacker by his friends and when his sweetheart, Jane Novak, treats him coldly he is in despair. In his father's safe reposes the formula of a high explosive entrusted to him by the United States Government, and Stanton learns and frustrates the plot of several German spies to obtain possession of it. When Stanton's mother comes to a full realization of Hun espionage in this country and of the necessity of combatting enemies abroad as well as at home, Stanton is permitted to refute the charge of being a slacker by enlisting.

**Feature** Charles Ray as John Stanton and Jane Novak as Virginia Lee.

**Program and Advertising Phrases:** Dramatic Episodes in Patriotic Photoplay Furnish Invigorating Inspirations of Loyalty.
German Spy Plot Mingled With Romantic Adventure in Thrilling Photoplay.
How a Pacifist Father Was Turned Into a Fighting Loyalist.
Lessons in Loyalty to Pacifist Fathers and Mothers.
Excluded from France Loyal Chap Starts His Own War at Home.
Claws of the Hun Clipped by Loyal American in Realistic Photoplay.

**Stunt Suggestions:** This picture, while striking, does not offer much opportunity for stunting and can best be sold through newspaper work and appeal to the general interest aroused by the situation in which the hero finds himself. Adopt a controversial tone and ask if it is right for a man to stay home because enlistment might mean his mother's life, but work hard along those lines with newspaper work, circulars and even form letters asking an opinion.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released July 8.


# FOR SALE!

## *SERIALS*

AND

## *FEATURES*

**THE MYSTERIES OF MYRA**
Complete in 15 Episodes
Featuring Howard Esterbrook and Jean Southern

**BEATRICE FAIRFAX**
Complete in 15 Episodes
Featuring Harry Fox and Grace Darling

**THE JOCKEY OF DEATH**
5 Reels

**JAFFREY**
6 Reels
Featuring C. Aubrey Smith and Elinore Woodruf

**THE FLOWER OF FAITH**
5 Reels
Featuring Jane Grey

**THE OCEAN WAIF**
5 Reels
Featuring Carlyle Blackwell

**THE CRIMSON STAIN MYSTERY**
Complete in 16 Episodes
Featuring Maurice Costello and Ethel Grandin

**DANTE'S INFERNO**
Milano's master production
In Five Parts—New Prints

**RIP VAN WINKLE**
6 Reels
Featuring Thomas Jefferson

NOTE.—Every print of the above is in perfect condition. Posters, Photographs and Slides with each production.

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Also have on hand 1,000 Reels assorted Selig Educational, Scenics, Animal and Selig Library. Wonderful opportunity for Exporters. All prints in A-1 condition.

For Information, Communicate With

**Federal Features Exchange, Inc.**

145 West 45th St., New York City

PHONE: BRYANT 1874

## "A GOOD LOSER."

**Triangle Presents the Gripping Story of Two Men Who Love the Same Woman and a Third Who Thought He Did.**

**Cast.**

Harry Littlejohn.....Lee Hill
Doctor Jim.....Arthur Millett
Evelyn Haselton.....Peggy Pearce
Jack Monroe.....Dick Rosson
McCoy.....Graham Peter
"Long William".....Pete Morrison

Directed by Dick Donaldson.

**The Story:** Harry Littlejohn, seeking his fortune in the west, contracts pneumonia and is nursed back to health through the efforts of "Doctor Jim." He and the physician spend much of their leisure together and with Jack Monroe form an inseparable trio. The Doctor goes east to visit a dying friend, who chances to be the father of the girl Harry loves and who has half promised herself to him. But Harry is making slow progress, and she falls in love with the physician. It is a shock to Harry to find that the bride of his best friend is the woman he himself loves, but he keeps silent. Jack shoots him and is about to shoot the girl when Harry kills him. Doctor Jim, through misunderstanding, thinks that the positions are reversed and beside Jack's dead body vows to punish his slayer, only to find that it was Harry who had given his life in defense of Evelyn's honor, a good loser to the last.

**Feature** Peggy Pearce as Evelyn Haselton and Arthur Millett as Doctor Jim.

**Program and Advertising Phrases:** Love Works in a Mysterious Way to Bring Happiness Out of Discontent.
Faithful Heart Waits Long for the Blessing of Requited Love.
Engaging Story of Man's Devotion Finally Rewarded.
Weak Woman Saved from Folly by Strange Meanderings of Fate.
Stirring Drama of Love and Devotion Brought to Happy Ending.
Gripping Drama of Thrills and Excitement Skillfully Acted.

**Stunt Suggestions:** Get the music store to make a display of violins with a card reading "If your girl won't say 'yes,' learn to play the violin and win her. See how Jack Monroe won Dr. Jim's life in 'A Good Loser' at (house and date) and you'll see how it works." Use sensational catchlines for the newspaper advertising such as "Physician vows to 'get' man who saved his wife from shame."

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released July 7.

## "SHARK MONROE."

**Thomas H. Ince Presents William S. Hart as a Seafaring Man in a Story of Alaska and the Seal Fisheries by C. Gardner Sullivan.**

**Cast.**

"Shark" Monroe.....William S. Hart
Marjorie Hilton.....Katherine MacDonald
"Big" Baxter.....Joe Singleton
"Onion" McNab.....Bertholde Sprotte
Webster Hilton.....George McDaniel

Directed by William S. Hart.

**The Story:** In a waterfront saloon "Shark" Monroe, a man of brutal passions and master of the schooner, "The Gull," meets Marjorie Hilton and her intoxicated brother, Webster. Webster has spent all their money in drink, and Monroe gives them passage to the north, where Marjorie meets "Big" Baxter, a trafficker in women, who aids her brother. Believing him to be sincere, Marjorie welcomes his attention, but later when Monroe, who knows Baxter's real designs, hears that she is to marry Baxter he interposes himself as a bridegroom to save her and takes her to the next camp. There he tells Marjorie that the ceremony was not legal, and she is about to leave when her brother, who had been informed of the trick, and Baxter appear. A fight ensues and Monroe allows himself to be beaten by Webster. Monroe kills Baxter for his repeated insults and is leaving when Marjorie avows her love. Taking her in his arms, he says that when they call a minister he will be a genuine one.

**Feature** William S. Hart as "Shark" Monroe and Katherine MacDonald as Marjorie Hilton.

**Program and Advertising Phrases:** "Bill" Hart Abandons the Plains to Become Hero of Thrilling Sea Story.
How a Human Icicle Was Melted by a Winsome Woman's Smiles.
Hardy Mariner Reduced to Submission by Winsome Womanhood.
Battle Royal Between Sturdy Manhood and Woman's Wiles.
Ever Popular William S. Hart in Entirely New Characterization.
Hero of a Hundred Prairie Adventures Turns to the Sea for Photoplotting.

**Stunt Suggestions:** Play up the name of the star and the fact that this story presents him as the captain of a Hell ship, a new character for this star. For a window display get a few feet of heavy cable, an inch or more in diameter and place on a card with the line "She lashed him with this and he fell in love with her. See how it all happened to Big Bill Hart in 'Shark' Monroe at (house and date)." Another effective window stunt would be to use Hart's face framed in toy boats or cut-out pictures of ships with the statement that Hart has gone to sea. Make a special deal with the fur store to display stills showing sea scenes and a card explaining that the Hart picture shows how the seal skins are obtained.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released July 8.

## "EVERYWOMAN'S HUSBAND."

**Triangle Presents Gloria Swanson in the Story of a Woman Who Made Her Husband a Means to An End.**

**Cast.**

Edith Emerson.....Gloria Swanson
Frank Emerson.....Joe King
Mrs. Rhodes.....Lillian Langdon
Jonathan Rhodes.....George Pearce
Della Marshall.....Lillian West
Reginald Dunstan.....Jack Livingston

Directed by Gilbert P. Hamilton.

**The Story:** The domineering attitude of Mrs. Jonathan Rhodes toward her husband makes his home life so unpleasant that he seeks, unknown to his wife and daughter, Edith, the comforts of real home atmosphere in the apartment of a mistress. Shortly after Edith's marriage to Frank Emerson, an aggressive business man in the silk trade, the dominance of her mother is reflected in her actions, with the result that Frank establishes a relationship with Della Marshall. Edith begins to see the fallacy of her method of "managing" a husband upon the death of her father, when it is discovered that he sought happiness in the home of another woman because of her mother's overbearing manners. Frank's partner, Reginald Dunstan, falls in love with Edith, and through his scheming she learns of the relations between her husband and Della Marshall. The situation reaches a climax in the country home of the Emerson's, where the screams of Edith, who is struggling in the arms of Dunstan, attract Frank, who has been seeking pleasure in the company of Della Marshall and who has just become cognizant of his weakness. After ordering Dunstan and Della Marshall from his home, Frank and Edith begin life anew.

**Feature** Gloria Swanson as Edith Emerson and Joe King as Frank, her husband.

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STANDARD MOTION PICTURE CO.
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$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
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HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

**$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?**

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

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| Cardinal Gibbons | And the Entire Nation |

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

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SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

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Non-Breakable and Sanitary STEEL
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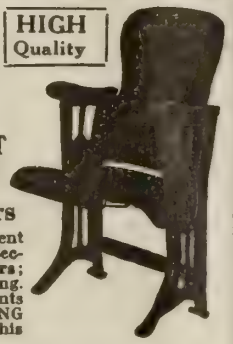
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Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

**SPECIAL ROLL TICKETS**
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

**Program and Advertising Phrases:** Domestic Problem Drama Exposes the Perils of a Dominating Woman's Influence.
"Only a Husband" Seeks Consolation Where He Can Find It.
Wife Runs Things to Suit Herself and Ruins With Her Rule.
Convincing Representation of a Vital Domestic Problem.
When the Wife Has Her Way Hubby Seeks Outside Consolation.
Interesting Domestic Problem Presented in Convincing Photoplay.

**Stunt Suggestions:** Advertise that on a stated date you will have a story of particular interest to henpecked husbands and domineering wives. Do not offer any further information for a few days and then add that the story is this release and give some of the details, withholding the climax and explaining that how it worked may be seen in the play. Get out some small cards with "If your wife is the boss——" in large type and following with "bring her to see 'Everywoman's Husband' at the (house and date). It will help you." Add in another line of large type, "If you're the boss" and in smaller letters, "make her come and see it." The same idea can be used for a throwaway. Decorate a lobby frame or special panel with a few flatirons, a rolling pin and similar household weapons. Letter in "'Everywoman's Husband' knows what these mean, but come in and see the play. It's worth while."

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released July 7.

## "THE EMPTY CAB."

**Bluebird Presents Franklyn Farnum in a Mystery Story That Has An Ending You Cannot Guess.**

**Cast.**

Henry Egbert Xerxes..Franklyn Farnum
The Girl.....Eileen Percy
Ramsey, the city editor..Harry DeMoore
"Big Ed".....Frank Brownlee
The Bartender.....Harry Lindsey
The Detective.....Fred Kelsey

Directed by Douglas Gerrard.

**The Story:** Henry Egbert Xerxes is the son of the proprietor of the Times, and his first assignment as a cub reporter was the rounding up a gang of counterfeiters. The only clue to the clique that the city editor gave him was that the Red Dog Inn was their rendezvous. Coming out of the office building he sees a girl, whom he recognizes as the young lady who tried to pass a counterfeit coin earlier in the day, being dragged into a taxicab. He follows in another car, but is surprised to find in overhauling the taxi that it is empty. Undaunted he trails a tough looking character to a lonely country house where he locates the girl who was pulled into the taxi. He aids her to escape after subduing a number of toughs. Hurrying back to the office he writes a vivid account of the affair, but is astonished to find the next day that not a line of it appears in print. At his father's office he is told that the hold-up and its attendant results were nothing but a trick to break him into the newspaper business.

**Feature** Franklyn Farnum as Henry Egbert Xerxes and Eileen Percy as the Girl.
**Program and Advertising Phrases:** How a Cub Reporter Scored a "Scoop" That Was Never Printed in His Paper.
Hair-Raising Adventures Manufactured by Conniving Humorists.
Plot and Counterplot Created Solely for Entertainment and Excitement.
Real Thrills of Adventure Packed Into Five Acts of Excitement.
Dashing Hero of Adventure Story Victim of His Father's Plotting.
Cub Reporter Gets Thrilling Initiation Into Newspaper Work.

**Stunt Suggestions:** Possibly the bank can lend you some counterfeit coin. If it cannot, take any doubtful looking money and make a window display with a card: "These are some of the coins passed by a gang of counterfeiters Henry Egbert Xerxes undertook to run down as his first assignment on his father's paper in "The Empty Cab." If you want to be mystified clear to the climax, see this story; (It's a Bluebird, with Franklyn Farnum) at (house and date)." In your newspaper work announce that this is one story where the audience does not know how it will end. Do not reveal the surprise in your announcements and do not admit patrons during the showing of the last reel.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released July 6.

## "THE STREET OF SEVEN STARS."

**Theodore C. Dietrich Presents Doris Kenyon at the Head of Her Own Company of Players in a Screen Production of the Novel by Mary Roberts Rinehart.**

**Cast.**

Harmony Wells.....Doris Kenyon
Dr. Peter Byrne.....Hugh Thompson
Dr. Anna Gates.....Carey Hastings
Jimmy.....Stephen Carr
Le Grande.....Iva Shepard
Walter McLean.....Frank Crayne
Sadie, the big soprano..Harriet McConnell
Scatchett.....Marie McConnell
The Master.....George Moss
Pecardo, a bandit.....John Hopkins

Directed by John B. O'Brien.

**The Story:** Harmony Wells, an American girl, goes to Paris to study the violin. With her money gone she is compelled to seek quarters in the pension house. There she becomes acquainted with Dr. Peter Byrne, an American surgeon studying abroad. The doctor falls in love with Harmony, but she places her career above love, and refuses his offer of marriage. Jimmy, the doctor's little crippled patient, is dangerously ill, and the boy asks Harmony to play for him. Realizing that his end is near, Harmony notifies his mother, a famous dancer, who deserted her husband and child for a career, appealing to her to come. But she arrives too late. Some time after the funeral and just about the time that Harmony is to make her professional debut she meets Jimmy's mother in the graveyard. The mother gives Harmony advice regarding the comparative values of careers and love. Sensing that genuine happiness does not at all times lie in popularity, Harmony rushes back to Dr. Byrne, who is about to return to New York, and tells him that she has decided to become his wife.

**Feature** Doris Kenyon as Harmony Wells and Hugh Thompson as Dr. Peter Byrne.
**Program and Advertising Phrases:** Photoplay Version of Mary Roberts Rinehart's Engaging Narrative.
Another "Best Seller" Becomes Best of Photoplay Entertainment.

THE WORLD'S STANDARD THEATRE ORGANS
SIMPLICITY • RELIABILITY • ENDURANCE
SEEBURG
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

The Adventures of An American Girl in the Parisian Latin Quarter.
Doris Kenyon Introduced as Screen Heroine of Famous "Best Seller."
Romantic Adventure Pictured in Thrilling Scenes and Episodes.
Screen Reflection of a Famous Author's Best Narrative.

**Stunt Suggestions:** Make the usual drive on the library and book stores and try for the literary societies if you have any. Advertise well in advance with special paper and newspaper specials, teasing the latter with "How Long is the Street of Seven Stars?" varying with "Where Is ——?" "Who Lives on——" and similar phrases. Decorate the lobby with groups of seven gold stars, or use a dummy lamp post with "Seven Stars" painted where the street name should come, with a fist pointing into the house. The plot will give plenty of material for press stories, and Mrs. Rinehart's name should be played up.

**Advertising Aids:** Two styles each one and three sheets. One style each six and twenty-four sheets. Slides. Two styles each one and two column cuts. One three-column cut. Lobby displays 8x10, 11x14, 22x28. Mats. Press book. Music cues.

## "A SUCCESSFUL ADVENTURE"

**Metro Presents May Allison in the Story of a Little Southern Girl Who Had Pluck and Initiative.**

**Cast.**

Virginia.....May Allison
Perry Arnold.....Harry Hilliard
Lionel Houston.....Frank Currier
Col. Daniel Houston...Edward J. Connelly
Rose Mason.....Christine Mayo
Aunt Louise.....Kate Blancke
Henry Dubois.....Fred Jones
Judy.....Pauline Dempsey
Joshua.....Anthony Byrd

Directed by Harry L. Franklin.

**The Story:** Both Lionel and Daniel Houston, brothers, love Virginia. She marries Daniel, and Lionel, angered, leaves for the North, where he acquires a great fortune. Daniel's money dwindles, and his wife dies when their daughter, Virginia, is born. Years later Virginia tries to effect a reconciliation between her father and his brother in order that her father might get the handsome bequest left in the will of an aunt on condition that he resume friendly relations with Lionel by answering the latter's advertisement for a cook. At his home she meets and falls in love with Perry Arnold, whom her uncle has adopted. Rose Mason feigns an affection for Perry to obtain for Henry Dubois, whom she expects to marry, the code book used by Lionel in communicating with his brokers regarding deals on the stock market. Virginia not only frustrates the attempt to secure the book, but also succeeds in her efforts to re-establish friendly relations between her father and uncle. The picture closes with Perry and Virginia planning an early marriage.

**Feature** May Allison as Virginia and Harry Hilliard as Perry Arnold.

**Program and Advertising Phrases:**
Brothers Separated in Anger of Love's Disappointment Reunited When Love Takes a New Course.
The Old South Sends Its Best Cook to Soften the Heart of Gouty Renegade.
Cupid Finds a Way Through Man's Stomach to Soften His Heart.
Pretty Romance Contains Snappy Sensation to Heighten Interest.
Love and Adventure Mingle in Victorious Attack of General Cupid.
Delightful Love Story Tinged With Sensational Adventure.

**Stunt Suggestions:** For a side angle offer a price for the receipt for the "Jumbellya" Judy prepares for Houston, or offer a prize for the best Southern recipes. In newspaper work advertise this as a departure from the usual type of languishing Southern girl. Use lithographs for window work.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released July 15.

## "THE UNCHASTENED WOMAN."

**Perfection Pictures Presents Grace Valentine in Louis K. Anspacher's Highly Successful Stage Success, with a Notably Good Cast.**

**Cast.**

Caroline Knolleys.....Grace Valentine
Miss Emily Madden.....Mildred Manning
Hildegarde Sanbury.....Catherine Tower
Susan Ambie.....Edna Hunter
Mrs. Murtha.....Adelaide Barker
Agnes Murtha.....Mildred Rankin
Hubert Knolleys.....Frank Mills
Lawrence Sanbury.....Victor Sutherland
Michael Krellin.....Paul Panzer
O'Brien.....Mike Donlin

Directed by William Humphrey.

**The Story:** Mrs. Caroline Knolleys while traveling in Switzerland starts a flirtation with Lawrence Sanbury, a young artist, and later when back in New York Caroline tries to continue it. Sanbury begins to develop an infatuation for Caroline and although Mrs. Sanbury, whose work consists of ameliorating the conditions of the poor, observes it she refrains from registering an objection for fear that her husband will lose the patronage of the wealthy woman. A dinner is given at the Sanbury home and two of the guests are Emily Madden and her fiancee, Michael Krellin. Caroline refuses to sit at the table with Emily on the ground that Emily is her husband's mistress. But her husband, who holds his former mistress in high esteem, exacts a retraction of the statement and Caroline leaves the house.

**Feature** Grace Valentine as Caroline Knolleys and Victor Sutherland as Lawrence Sanbury.

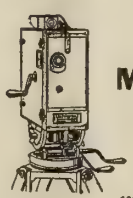
**Program and Advertising Phrases:** Interesting and Vividly Gripping Story of a Woman Who Refused to Be Subdued.
Suspense Sustained Through Exciting Scenes to Fascinating Climax.
Thrills and Sensations Lend Increased Interest of Gripping Plot.
Plot-writing Revealed as a Science in Gripping Photoplay.
Human Characters in Logical Situations Provide Gripping Photoplay.
Great Stage Success Brought to the Screen in Vivid Representations.

**Stunt Suggestions:** Make the greater portion of your appeal through the newspapers, giving emphasis to the fact that this is one of the real successes of the stage. Point out that it is a play that made even the New York veteran first-nighters sit up and take notice. Make a plentiful use of paper and try and post at least one twenty-four. Use the dictionary definitions, neatly lettered on cards, for your lobby display along with the stills.

**Advertising Aids:** Two styles each, one and three sheets. One style each, six and twenty-four sheets. Heralds. Press book. Two styles each single and double column advertisements. Slides. Lobby displays 8x10, 11x14 and 22x28.

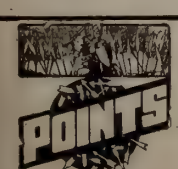

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City


JUST OUT
Our Midsummer BARGAIN LIST of
M. P. CAMERAS
This list will save you 30% to 60% of your camera money.
Write for it at once.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

WOODSTOCK
BALL-BEARING · STANDARD · SINGLE-SHIFT

6 in One
The Leading Features of the Leading Machines all harmoniously combined in one handsome New Trouble-Free Writing Machine of the First Quality — In which you will find your own favorite feature of your own favorite typewriter, and the others besides.
Improved—Simplified—Modernized
Simple—Artistic—Durable—Efficient—Standard — 42 Key — Single Shift—Ball Bearing—Quiet—Visible—Soft Touch—Light Action.
In the Woodstock You Will Find
Every time-tested worth-while feature which you like in the machine you are used to, and you will also find the favorite features of the other standard makes which you wish your machine had.
Yet in the Woodstock you will find this aggregation of high point features much improved and simplified, to fit the touch, the person, the mood, in a way that no other typewriter does—(The best operators say this).
Only a close-up view, an actual touch and trial of this excellent typewriter can convince.
Investigate by all means—We are at your service. Let us show you how easy it is to try one; to own one. Phone Central 5563; call up—call in—or write—
Woodstock Typewriter Company, 23 W. Washington St., Chicago



The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.
EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Faro Nell, Lookout (Wolfville Tale—Two Parts—Drama).
Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Winning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**

Romeo and Juliet (Two Parts—Comedy).
What She Did to Her Husband and Almost Lucky (Split Reel—Comedy).
What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).

**ESSANAY COMEDIES.**

Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Boarders and Bombs (Two Parts-Comedy).

**COSMOFOTOFILM.**

Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**JUDGE BROWN STORIES.**
*(All Two-Part Comedy-Dramas.)*

Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF JUNE 23.**

The Voice of Destiny (Five Parts—Drama—Diando).
The House of Hate (Episode No. 16, "The Vial of Death"—Two Parts—Drama—Astra).
Cleopatsy (Two Parts—Comedy—Rolin).
Are Crooks Dishonest (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 7, "Fighting the Hun at St. Quentin" (One Reel—Government Official Pictures).
St. Croix (One Part—Educational—Post Film Company).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).

**RELEASES FOR WEEK OF JUNE 30.**

A Little Sister of Everybody (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 17, "The Death Switch"—Two Parts—Drama—Astra).
The Furniture Movers (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 8 ("Destruction Wrought by the Hun at St. Quentin"—One Part—Government Official Pictures).
Guadeloupe (One Reel—Educational—Post Film Co.)
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Allies' Official War Review No. 1 (One Reel—Topical).

**RELEASES FOR WEEK OF JULY 7.**

Annexing Bill (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 18, "At the Pistol's Point"—Two Parts—Drama—Astra).
An Ozark Romance (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 9—"King George and Queen Mary Witness the Black Arts of War" (One Reel—Government Official Pictures).
Dominica (One Reel—Education—Post Film Co.).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).
Allies' Official War Review No. 2 (One Reel—Topical).

**RELEASES FOR WEEK OF JULY 14.**

More Trouble (Frank Keenan—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 19, "The Hooded Terror Unmasked"—Two Parts—Drama—Astra).
Fire the Cook (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks No. 10 ("With the Policemen of the Allies on the Sea"—One Reel—Government Official Pictures).
Our Volcanic Neighbors (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 3 (One Reel—Topical).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

May 20—Battle Royal.
June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 9—Viviette (Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).
June 16—The Bravest Way (Five Parts—Dr.).
June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).

*Artcraft Pictures.*

June 2—A Doll's House (Five Parts—Drama).
June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

June 24—Subjects on Reel: Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention, War Garden Hints No. 2, Animated Technical Cartoon by Dean Parmlee.
July 1—Subjects on Reel: Schematography, the Art of Correcting Injurious Postural Habits; With the Deep Sea Anglers; Animated Technical Drawing by E. Dean Parmlee.
July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.

**PARAMOUNT-BURTON HOLMES.**

June 17—Yesterdays in Samoa (Scenic).
June 24—The Tonga Isles (Scenic).
July 1—Auckland; the Metropolis of New Zealand (Scenic).
July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

# Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

MANAGER at liberty, American, 42 years—Christian, has 12 years experience; knows picture and vaudeville business; can handle large house or circuit. Will go anywhere. Best references. Address Reliable, care M. P. World, N. Y. City.

AMBITIOUS young man, twenty years old, desires position as assistant cameraman. Has had three years experience with Bell Howell camera and laboratory work. K. R., care M. P. World, N. Y. City.

WANTED—Position as cameraman assistant. Amateur player, photographer and electrician by trade. Low wages. F. Allina, 98 Orange St., Brooklyn, N. Y.

EXPERIENCED MANAGER, Motion Picture and Vaudeville Theater, wants position manager first-class house. A-1 reference honesty and ability. Address Experienced Manager, care M. P. World, N. Y. City.

## BUSINESS OPPORTUNITIES.

COMPLETE FILM exchange, full line advertising, one to five-reel subjects, cheap to quick buyer. C. Seid, 145 West 45th St., N. Y. City.

## THEATERS FOR SALE OR RENT.

EXCEPTIONAL opportunity, latest equipped moving picture theater—377 seats, center square, Pennsylvania town 5,000, good business, long lease, low rent, no opposition; other interest for sale, act quick. Pennsylvania Owner, care M. P. World, N. Y. City.

## EQUIPMENT FOR SALE.

FOR SALE—Bargain, slightly used Power's 6-B and Fort Wayne Compensarc. Address W. Hendra, 169 David St., New Bedford, Mass.

VICTOR portable moving picture machine, complete, with stereopticon and carrying cases. Sacrifice for $75.00. 609 S. 7th Ave., Maywood, Ill.

## CAMERAS, ETC., FOR SALE.

GUARANTEED CAMERAS, low priced. Kinograph, F:3.5 lense, $60.00; Pittman, F:3.5 lense, $95.00; Tripod, $12.00. Ray, 326 Fifth Ave., N. Y. City.

PATHE professional camera. Four magazines, Goerz, iris tripod, carrying cases, $475.00. W. M. Zollinger, 43 Harrison Ave., New Rochelle, N. Y.

FOR SALE—A Moy camera fitted with spiral focussing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

VISTA camera in fine condition, complete, with magazines, lens, and tripod, $50.00. R. C. Baker, 110 Main St., Cambridge, Mass.

THE LATEST AND GREATEST BASS BARGAIN LIST NO. 7 IS NOW READY FOR FREE DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses. A thoroughly comprehensive and valuable list. Be sure and send for your copy to the Home of Camera Values. The Harvey meter for motion photography at $2.50 is worth its weight in gold. BASS CAMERA COMPANY, Charles Bass, President, 109 No. Dearborn St., Chicago, Ill.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5 with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885—1027-1029 Madison Street, Chicago, Illinois.

## FILM FOR SALE OR RENT.

FOR SALE, the following serials: Crimson Stain Mystery, 32 reels; Mysteries of Myra, 31 reels; Beatrice Fairfax, 30 reels; also the following features: Ocean Waif, 5 reels; Jockey of Death, 5 reels; Jaffery, 6 reels, Flower of Faith, 5 reels; Dante's Inferno, 5 reels; *new* prints. National Film Exchange, 145 West 45th Street, New York City.

**In answering advertisements please mention The Moving Picture World**


# DICKS DAVID DEVELOPER

lasts longer than any other medium now used and gives a perfectly clean bath.

Now in use by leading film laboratories, with uniformly satisfactory results.

**DICKS DAVID CO., Inc.** 299 Broadway New York, N. Y.

LABORATORIES and STUDIO

# ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

June 19—No. 29 (Topical)—03061.
June 26—Issue No. 30 (Topical)—03071.
July 3—No. 31 (Topical)—03080.
July 10—No. 32 (Topical)—03090.

### CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.
June 26—In Dutch (Two Parts)—03070.

### L-KO.

June 12—A Blind Pig (Two Parts—Comedy)—03051.
June 19—Romance and Dynamite (Two Parts—Comedy)—03060.
July 3—Phoney Photos (Two Parts—Comedy)—03079.
July 10—The Belles of Liberty (Two Parts—Comedy)—03089.

### NESTOR.

June 3—"Home, James" (Comedy)—03040.
June 10—Butter Again (Comedy)—03050.
June 17—Passing the Bomb (Comedy)—03059.
June 24—The Borrowed Baby (Comedy)—03069.
July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.
July 8—Oh, Man! (Eillen Sedgwick—Comedy)—03088.

### UNIVERSAL SPECIAL PRODUCTION.

June 15—No Release This Week.
June 22—Smashing Through (Five Parts—Drama)—03067.
June 29—No Release This Week.
July 6—Hell Bent (Harry Carey—Six Parts—Drama)—03086.
July 13—No Release This Week.

### UNIVERSAL SCREEN MAGAZINE.

June 15—Issue No. 75 (Educational)—03053.
June 22—Issue No. 76 (Educational)—03062.
June 29—Issue No. 77 (Educational)—03072.
July 6—Issue No. 78 (Education)—03081.
July 13—Issue No. 79 (Educational)—03091.

### UNIVERSAL SPECIAL FEATURE.

June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.
June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.
June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.
June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.
July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.
July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, "The Bridge of the Beast"—Two Parts—Drama)—03094.

### UNIVERSAL CURRENT EVENTS.

June 15—Issue No. 57 (Topical)—03054.
June 22—Issue No. 58 (Topical)—03063.
June 29—Issue No. 59 (Topical)—03073.
July 6—Issue No. 60 (Topical)—03082.
July 13—Issue No. 61 (Topical)—03092.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

June 15—Stepping Some—03057.
June 22—The Knockout—03068.
June 29—Berth Control—03077.
July 6—Bad News—03087.
July 13—Shot in the Dumbwaiter—03096.

### WESTERN AND RAILROAD DRAMAS.

June 22—Quick Triggers (Two Parts)—03064.
June 29—The Midnight Flyer (Two Parts)—03074.
July 6—Naked Fists (Neal Hart—Two Parts—Drama)—03083.
July 13—The Branded Man (Helen Gibson—Two Parts—Drama)—03093.

## Mutual Film Corp.

### STRAND.

Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20cST-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.
July 9—Her Disengagement Ring (Billie Rhodes—28-CST-1.

### MUTUAL STAR PRODUCTION.

May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-F M-5.

### MUTUAL.

May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.
June 12—Screen Telegram (Topical)—30-T-1.
June 16—Screen Telegram (Topical)—31-T-1.
June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.
June 26—Screen Telegram (Topical)—34-T-1.
June 30—Screen Telegram (Topical)—35-T-1.
July 3—Screen Telegram (Topical)—36-T-1.
July 7—Screen Telegram (Topical)—37-T-1.
July 10—Screen Telegram (Topical)—38-T-1.
July 14—Screen Telegram (Topical)—39-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaieteur—2-O-1.
July 14—Mountaineering Memories—3-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).
July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).

### METRO RE-ISSUES.

Destiny (Five Parts—Drama).
The Shooting of Dan McGrew (Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

### METRO COMEDIES.

Feb. 18—After Hearty (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).
June 16—His Enemy, the Law (Five Parts—Drama).
June 16—Station Content (Five Parts—Dr.).
June 23—You Can't Believe Everything (Five Parts—Drama).
June 23—Closin' In (Five Parts—Drama).
June 30—The Painted Lily (Five Parts—Dr.).
June 30—The Fly God (Five Parts—Drama).
July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).
July 14—Marked Cards (Margery Wilson—Five Parts—Drama).
July 14—Hell's End (William Desmond—Five Parts—Drama).

### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

### KEYSTONE COMEDY REISSUES.

June 9—The Snow Cure (Ford Sterling).
June 16—Cinders of Love (Chester Conklin).
June 23—Ambrose's Cup of Woe (Mack Swain).
June 30—Bucking Society (Chester Conklin).
July 7—Bright Lights (Arbuckle and Normand).
July 14—Village Scandal (Arbuckle and Normand).
July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

**VITAGRAPH FEATURES.**

June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Drama).
June 24—The Girl in His House (Five Parts—Drama).
July 1—Tangled Lives (Harry Morey—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Corinne Griffith—Five Parts—Drama).

**BIG V COMEDIES.**

June 10—Skids and Scalawags.
June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.
July 1—Bonds and Banners.
July 8—Hindoos and Hazards.
July 15—Skippers and Schemers.

**DREW COMEDIES.**

May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid's Column.
July 8—Boobley's Baby.
July 15—The Honeymoon Baby.

**VITAGRAPH SERIAL.**
**"The Woman in the Web."**

June 10—Episode No. 10—"Out of the Dungeon"—Two Parts—Drama).
June 17—Episode 11—"In the Desert's Grip"—(Two Parts—Drama).
June 24—Episode No. 12, "Hurled to Destruction" (Two Parts—Drama).
July 1—Episode No. 13, "The Hidden Menace"—Hedda Nova—Two Parts—Drama).
July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15 ("Out of the Web"—Hedda Nova—Two Parts—Drama).

## Fox Film Corporation

**FOX SPECIAL FEATURES.**

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).
July 7—Other Men's Daughters (Peggy Hyland—Five Parts—Drama).
July 14—Her Price (Virginia Pearson—Five Parts—Drama).

**FOX STANDARD PICTURES.**

Mar. 17—Woman and the Law (Five Parts—Drama).
Mar. 24—Rough and Ready (William Farnum—Five Parts—Drama).
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

**FOX RE-ISSUES.**

The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

**FOX SUNSHINE COMEDIES.**

Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who's Your Father?

**MUTT AND JEFF ANIMATED CARTOON.**

June 2—The Tale of a Pig.
June 9—Hospital Orderlies.
June 16—Life-Savers
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.

## Feature Releases

**AMERICAN STANDARD MOTION PICTURE CORP.**

130 West Forty-sixth Street, New York City.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.

**BETZWOOD FILM COMPANY.**

Betzwood, Pa.

Sandy Burke (Louis Bennison).

**BLUEBIRD PHOTOPLAYS.**

$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.
Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
The Deciding Kiss (Grace Cunard—Five Parts—Drama)—03095.
July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.

**CHRISTIE FILM CORPORATION.**

Los Angeles, Cal.

June 17—Some Romeo.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

**EDUCATIONAL FILMS CORP.**

**The Following Are One Reel Scenics.**

May 27—What the Ice Age Left (Bruce).
June 3—Silent Wonderlands of the West No. 1 (Bruce).
June 10—Following the Course of the Cayuse (Bruce).
June 17—Silent Wonderlands of the West No. 2 (Bruce).
June 24—The Heart of Mexico (Wright).
July 1—Through the Nation's Parks (Newman).
July 8—Cruise of the Quickern'ell, Niagara Falls (Bruce).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

**Ditmars' "Living Book of Nature."**

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

**International Cartoon Comedies — Each Half Reel in Length.**

May 27—Fishermen's Luck (Katzenjammer).
June 3—Up in the Air (Katzenjammer).
June 10—Swat the Fly (Katzenjammer).
June 17—Throwing the Bull (Hooligan).
June 24—The Best Man Loses (Katzenjammer).
July 1—Crabs Is Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

**FIRST NATIONAL EXHIBITORS' CIRCUIT.**

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

**W. W. HODKINSON CORP.**

**Releasing Paralta Plays.**

May 13—Rose o' Paradise (Bessie Barriscale—Five Parts—Drama).
May 27—Shackled (Louise Glaum—Five Parts—Drama).
June 10—Patriotism (Bessie Barriscale — Five Parts—Drama).
June 24—One Dollar Bid (Warren Kerrigan—Five Parts—Drama).

**JEWEL PRODUCTIONS, INC.**

The Price of a Good Time (Seven Parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Philips—Five Parts—Drama)—03097.

**GEORGE KLEINE SYSTEM.**

**(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)**

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

**Essanay (Broncho Billy Series).**

May 10—Broncho Billy's Squareness.
May 17—Broncho Billy's Secret.
May 24—Broncho Billy and the Greaser.
May 31—Broncho Billy's Fatal Joke.
June 7—Broncho Billy's Grit.
June 14—Broncho Billy's True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

**Rialto DeLuxe Productions.**

June —The Unchastened Woman (Seven Reels).

**Edison.**

The Unbeliever (Seven Reels).

**SELECT PICTURES.**

May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).
The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Six Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).
(*Special Releases.*)
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

**WILLIAM L. SHERRY SERVICE.**

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

**WORLD PICTURES.**

June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).
July 1—Heart of a Girl (Baraba Castleton—Five Parts—Drama).
July 8—Tinsel (Kitty Gordon—Five Parts—Drama).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).

**WORLD COMEDY RELEASES.**

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).

## State Right Releases

**ARROW FILM CORPORATION.**

**Times Building, New York.**

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

**ATLANTIC DISTRIBUTING CO.**

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

**BEAR STATE FILM COMPANY.**

220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

**COMMONWEALTH PICTURES CORP.**

Chicago, Ill.

The Frozen Warning (Drama).

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**CHESTER BEECROFT.**
501 Fifth Ave., N. Y. City.
Reclaimed.

**COSMOFOTOFILM COMPANY, INC.**
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

**CREST PICTURES CORP.**
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**FROHMAN AMUSEMENT CORPORATION.**
Times Building, New York.
God's Man.

**GAUMONT CO.**
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
The Hand of Vengeance (A serial in ten two-reel episodes).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**JESSE J. GOLDBURG.**
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.
My Husband's Friend.

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK.**
Raffles, the Amateur Cracksman.
*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.
*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
*(The Following Are Douglas Fairbanks Productions.)*
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

**IVAN FILM PRODUCTION.**
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

**JESTER COMEDY CO.**
220 West 42d Street, New York.
*(Featuring Twede-Dan.)*
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).

**KING BEE FILMS CORP.**
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

**ORO PICTURES CORP.**
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
Flatiron Building, New York.
Zongar (Drama).

**PIEDMONT PICTURES CORPORATION.**
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).

**PYRAMID COMEDIES.**
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

**HARRY RAVER.**
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

**RENOWNED PICTURES CORP.**
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The Public Defender.
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July—Fred's Fictitious Foundling (Two Reels).
Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

**W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.**
May—Denny from Ireland (Five Reels).
June—The Snail (Five Reels).
July—The Ranger (Five Reels).

---

The Curse of Eve (Six Part Drama).

**Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).**
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

---

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

**S. & S. PHOTOPLAYS, INC.**
1476 Broadway, New York.
Redemption (Six Parts—Drama).

**STATE RIGHTS DISTRIBUTORS, INC.**
Carmen of the Klondike (Seven Parts—Drama).

**STERLING PICTURES CORPORATION.**
729 Seventh Avenue, New York.
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
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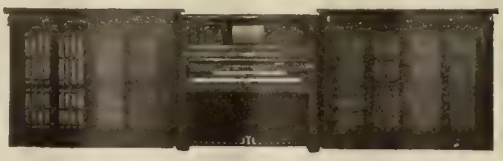

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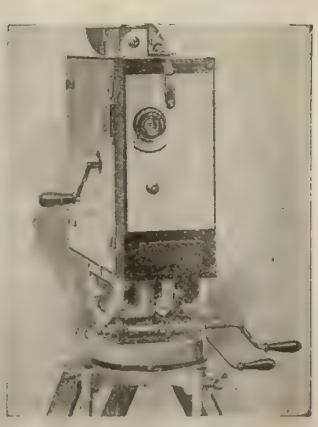

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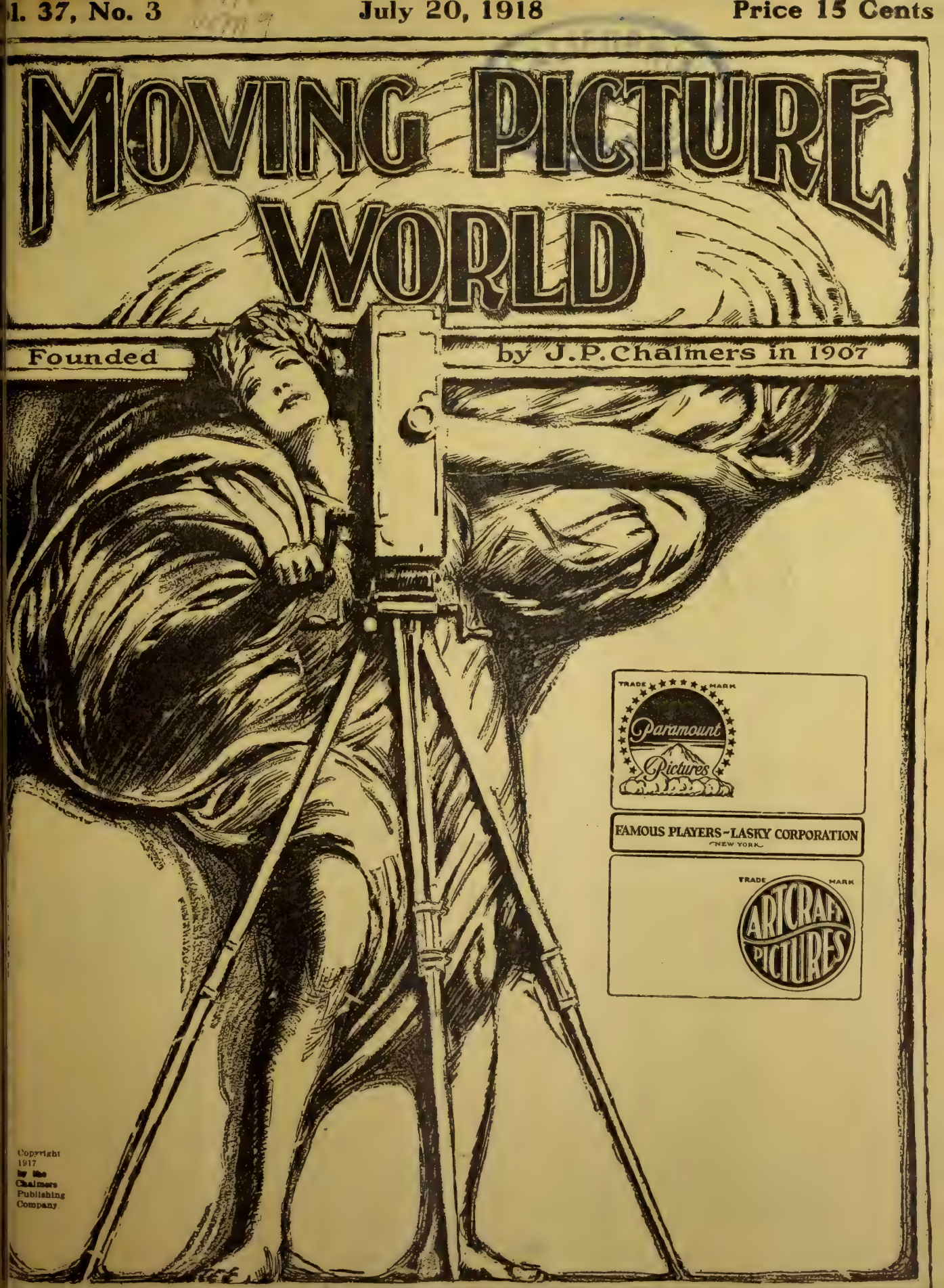


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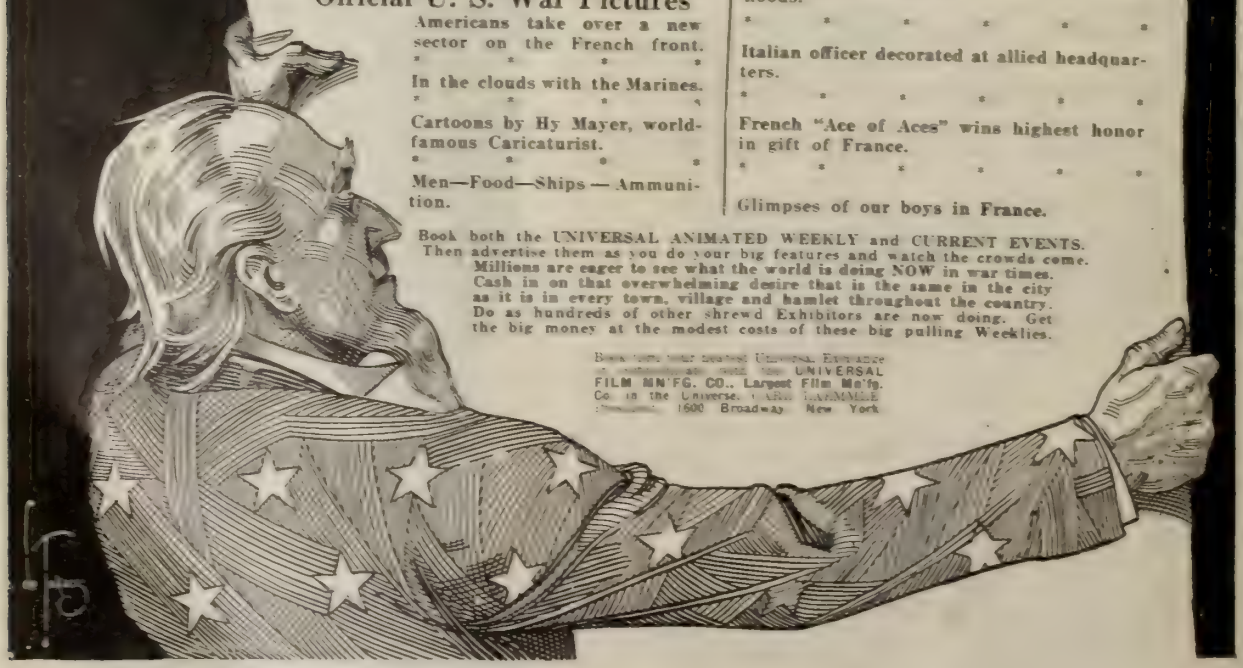

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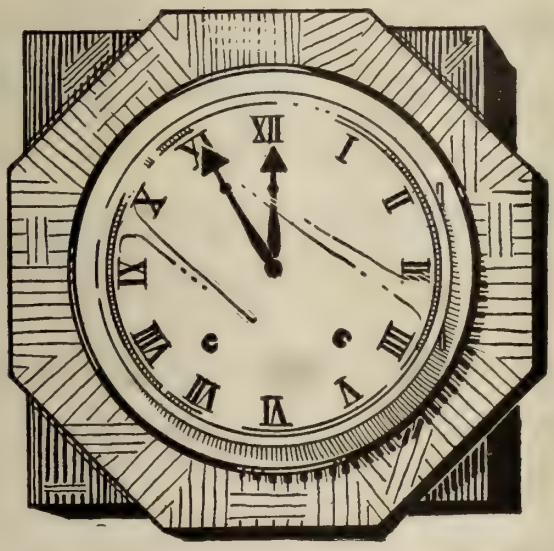

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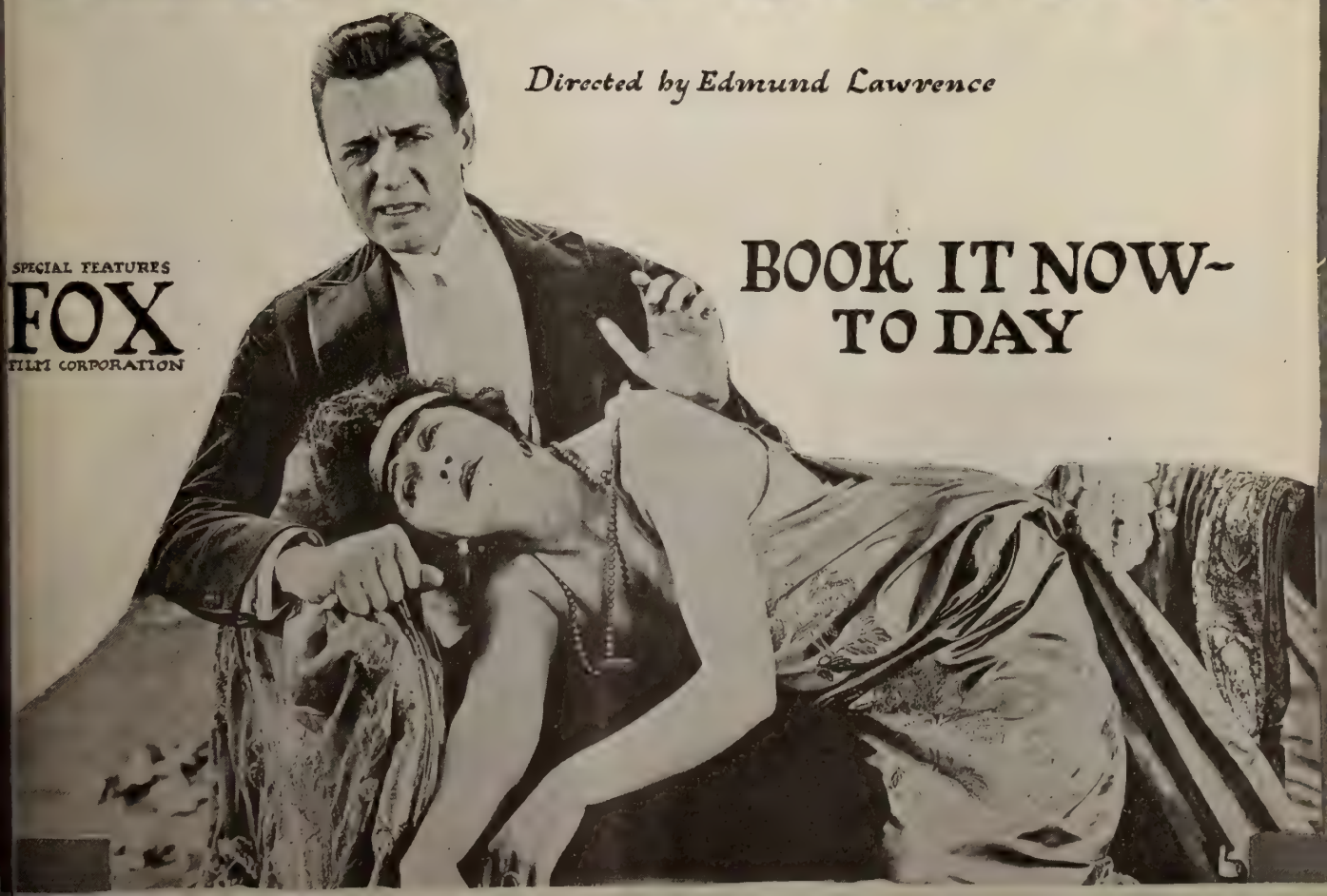

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## "To Hell With the Kaiser" Strikingly Presented at the Broadway

Having returned from our vacation at 6:30 we were requested at 6:40 to go to the Broadway Theatre at 8:30. We liked "To Hell With the Kaiser" even better than Atlantic City. The title needs no explanation. It means just that literally, and they are doing it very satisfactorily on the screen. Would that the story were written in the past tense instead of in the future.

The picture was shown Sunday night for the first time, and it is doubtful if the old Broadway has held such a crowd since the days of the "Midnight Sons." Every one was there and every seat was filled. The stage boxes were fitted up like two little private hells. During the performance they were concealed by red velvet draperies, but in the final scene, where Mr. Hohenzollern returns to that particular bourne, these curtains are drawn back and flames leap and dance in front of a background that is truly infernal. We thought that a realistic touch would have been to have Lawrence Grant, in his Kaiser's make-up, pushed down into this yawning furnace. It wouldn't have hurt him, because it wasn't real fire, but it looked hot enough to be an excellent substitute when heatless Mondays come again.

Lawrence Grant gave an interpretation of the Kaiser that was remarkable for its subtlety as well as for its uncanny physical resemblance to the world's best hated ruler. He is the best Kaiser we have seen. In fact, he is so good that we wouldn't be surprised if no one ever spoke to him again. He plays a dual rôle, but the other man is a villain, too, an actor person who impersonated His Satanic Majesty when William himself wished to take a vacation. In that way Mr. Hohenzollern could direct one set of atrocities while his double directed another.

Olive Tell never looked so pretty as she did as "the girl," an American who is residing in Berlin with her father. When the story opens she is just leaving the convent in Belgium, where she has taken her younger sister. Betty Howe is the sister who remains in Belgium and is later attacked by the Crown Prince when the village is sacked.

The story does not pretend to be a history of the war, and the only things that are true are the atrocities which are committed by the Germans. These are always bound to be true. But it is intensely interesting and extremely well done. It is war melodrama at its best.

The man who portrayed the Crown Prince gave an excellent performance. He was so obnoxious that every one was delighted when he, too, got his deserts. Olive Tell shot him through the heart because he insisted on making love to her. The picture is released by Metro.

*N.Y. Tribune*


# TO HELL WITH

A SCREEN CLASSICS INC.

*Featuring Lawrence Grant as the Kaiser*

*New York*

"Most vital of all pictures" *Eve. Journal*

"Most absorbing, tremendously interesting and essentially dramatic picture that has been shown" *Evening Telegram*

"Big success" *The Globe*

YOU have the verdict of the public and the press. This is the *greatest* cashing-in production ever offered and we make no exceptions whatever.

METRO

# for this attraction!!

# THE KAISER
PRODUCTION-
*with Olive Tell and a tremendous cast-*

*taken by storm!*

*** Splendid *** *Times*
"Stirred a loyal audience" *Herald*
"Hit the nail on the Head - Standing room only" *Morning Telegraph*
"Gives Victory Key" *The Sun*

IF you haven't an open date- make one and book it for two weeks or one week-
It will absolutely *pay you* to do it!

PICTURES CORPORATION-
*Exclusive Distributors*


## REMARKABLE FILM.

### Scenes from "To Hell with the Kaiser" promise Unusual Film Achievement.

SOME of the scenes of "To Hell with the Kaiser," the seven-act film drama to be presenetd at the Broadway Theatre to-morrow night, were revealed at a private showing yesterday to an audience made up of press representatives and persons directly concerned with the picture's premier.

The emphatic Americanism that speaks through the title of the picture has found expression in all of these scenes. The author, June Mathis, did not write her scenario on lavender-tinted paper, nor did the director, George Irving, forget that he was visualising the greed and lust of the Potsdam gang that set out to get possession not only of Europe but of the United States. "To Hell with the Kaiser" is not a pacifist tonic. It is a patriotic epic.

With the introduction of a love story the picture mingles the author's fancy with the facts of history. The war lords of Germany, presided over by Wilhelm of Hohenzollern, are shown planning the conquest of the world. To each is allotted a nation as a reward—the United States, reserved for the last, intended for the crown prince. The now historic incidents are shown in which Wilhelm tore up the treaty of Belgium, declaring it to be only "a scrap of paper," and acknowledging to the world that he disregarded all honor and decency. The sacking of Belgium, the burning of convents and the violation of nuns and young girls are indicated in a way that makes the blood boil with rightcous indignation.

The adventures of an American family from the plot around which the romance centers. Prof. Monroe has perfected a wireless invention which the kaiser is trying to obtain, but which he refuses to yield except to his own government. The professor secures his passports, and goes to Belgium to get his youngest daughter, Ruth, only to find her dying as the result of an assault o nthe convent by the crown prince and his men. He is shot down when he protests, and Alice, the older daughter, devotes her life to avenging her sister. Making use of her acquaintance with an actor, who is hired to impersonate the kaiser, to keep his person safe from the crowds, she is introduced to the crown prince, and through him brings about the capture of the kaiser.

A fleet of aeroplanes of the allied armies is shown in full battle with the enemy air firce, making one of the most thrilling scenes ever shown on the screen. The kaiser is abducted by Alice and the American aviator, Dodge, and taken into the presence of Gen. Pershing. Later, his appearance in the depths of hell is shown, and with the passing of his base soul, peace once more smiles upon the earth.

Scenes in the trenches are shown which will be of intense interest to every American community which has given sons to the great cause of humanity. The acting of Lawrence Grant as the kaiser, Olive Tell as Alice, Betty Howe as Ruth, Frank Currier as Prof. Monroe and John Sunderland as Dodge deserves special mention, though all the cast is good.

*Eve. Mail*

METRO
PICTURES CORPORATION
*presents*

*The rising star of motion pictures*

# BERT LYTELL

*in the Louis Joseph Vance romance*

# NO MAN'S LAND

*Adapted by Mr. Lytell and A. S. Le Vino*
*Directed by William S. Davis in 5 acts.*

RELEASED BY

# METRO

JULY EIGHTH.

Goldwyn Pictures

# Quality Pictures or Closed Theatres

THE 14,000 and more motion picture exhibitors of America owe a great deal to those producers who have put *character* and *quality* into their product.

If you, as an exhibitor, sought to build a permanent place for yourself in your community or section by depending upon sensational, poorly made and unhealthy pictures, *you soon would be a bankrupt.*

After all, there are only two kinds of motion pictures: The kind that build solidly, continuously and permanently. And, the kind that sap the reputation of your house; that undermine public confidence and liking.

There is either a big place in this industry for a quality company like Goldwyn, or no place at all. And the presence on the Goldwyn books of more than 5,000 active accounts reveals clearly the nation-wide exhibitor approval of Goldwyn.

Our productions and stars made their first great appeal to the women and children of America. They instantly increased the matinee patronage throughout the nation. They rapidly extended their vogue to the male patrons of the screen and to-day they have created in *Goldwyn* the strongest name and reputation value in the motion picture industry.

For the coming season, Goldwyn's stars and their screen-plays represent a concentration of Power. The power of Production. The power of Star Personality. The power of the coherent, well-told Story. The power of great Technical Achievement. And the power of the fair and equitable Sales Policy of the Goldwyn organization.

SAMUEL GOLDFISH
President

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

# Geraldine Farrar

STAR SERIES

SIX PRODUCTIONS

***AMERICA'S most famous and popular native artiste. The power of her name and personality established still-unbroken records for thousands of theatres throughout the world. One of the few great stars of the screen; a remarkable dramatic actress. Returning again to the field of modern emotional drama as a Goldwyn star.***

Miss Farrar's productions will reveal this glorious woman in present-day roles. They will make the most of her splendid abilities and will not sacrifice her beauty or identity in costume or pageant dramas. This series embraces more Geraldine Farrar pictures than have ever before been released in a single year.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

# REX BEACH PICTURES

## Rex Beach

STAR SERIES

### SIX PRODUCTIONS

***THE author-favorite of the world's strong-blooded races. Backed by five successive screen productions of unparalleled box-office power. Where annually he gave you one great profit-making picture from a famous Rex Beach story, he will now give you six of them in a year.***

These vital Rex Beach productions provide, beyond question, the greatest series of pictures available to the American exhibitor during the coming year. They bear the most popular author-name the screen has ever known. Offered at prices that make these productions a remarkable "buy" for all exhibitors seeking packed houses.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

# Pauline Frederick

STAR SERIES

SIX PRODUCTIONS

*THE popular and beautiful star whose power and magnetism have been the basis of prosperity for thousands of exhibitors. Goldwyn will again present her in the type of emotional dramas that made her famous and established her as one of the great drawing cards of the screen.*

Pauline Frederick's Goldwyn productions will reveal her as a woman of to-day, in gowns and fashions of to-day. The assets of her personality that have been sacrificed and overlooked are the very elements that Goldwyn is going to make the most of. She appeals to America's masses and classes.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

# Mabel Normand

STAR SERIES

EIGHT PRODUCTIONS

***BEYOND question the greatest of screen comediennes. Without one rival in the entire field of comedy-drama. The element of comedy will be emphasized in all of her coming productions, thereby giving her millions of admirers the rollicking type of stories they expect from this star.***

Mabel Normand has been described as "the star who never has to be introduced." This means that she has won public affection. You love her the moment you see her. Exhibitors have found that under the Goldwyn name she has held all of her old friends and at the same time won a tremendous new following

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

# Mae Marsh

STAR SERIES

EIGHT PRODUCTIONS

***RANKING, without question, as the leading young emotional star of the screen. Raised to new heights of popularity and box-office drawing power under the Goldwyn name by being presented in such splendid successes as "The Cinderella Man," "Polly Of The Circus," "All Woman," "Money Mad," and "The Beloved Traitor."***

Mae Marsh's Goldwyn productions for the coming season will give her bigger opportunities in emotional and romantic drama and assure exhibitors still more profitable engagements than in her first great Goldwyn year. Goldwyn unhesitatingly says that last year Mae Marsh had more successful productions as a whole than any other star in motion pictures.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

# Madge Kennedy

STAR SERIES

EIGHT PRODUCTIONS

***THE fresh, wonderful personality that provided exhibitors and the public with the one new star sensation in motion pictures last year. Her eyes and smile, her comedy and melodramatic farce won her a nation-wide audience instantly. She has brought new patrons into picture theatres everywhere.***

For her new season's Goldwyn productions Madge Kennedy is being given more dramatic stories, without forfeiting her wonderful comedy talents. Miss Kennedy began her screen career by winning the nation's "matinee patronage." Having captivated the women and children, she extended her vogue to the men. Several thousand exhibitors already rank her in the first six stars of the screen.

**GOLDWYN PICTURES CORPORATION**

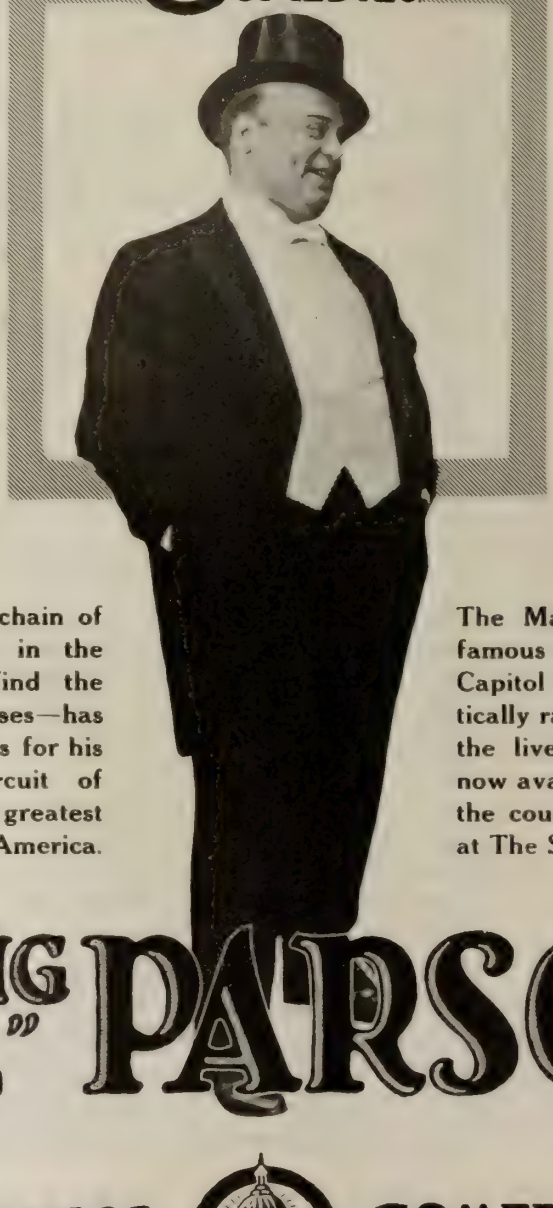
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

Approved by

MARCUS LOEW



Praised by

HAROLD EDEL

The head of the largest chain of motion picture theatres in the world—ever alert to find the screen's newest successes—has booked Capitol Comedies for his entire metropolitan circuit of houses catering to the greatest volume of patronage in America.

The Managing Director of the famous New York Strand plays Capitol Comedies and enthusiastically rates them as "by all odds the liveliest and best comedies now available to the exhibitors of the country - - - very successful at The Strand."

"SMILING BILL" PARSONS

*in*

CAPITOL COMEDIES

*26 a year* *Every Second Monday*

has, with five speedy, exciting and laughable releases, established himself as a nation-wide favorite with the patrons of the large and small theatres of the country. The largest volume of business ever booked on new comedies is sufficent proof of the immediate popularity of this newest of screen entertainers. *Capitol Comedies are released exclusively through the offices of*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Again

# NORMA TALMADGE

(Presented by JOSEPH M. SCHENCK)

Comes before the Exhibitors of the country in a one-hundred percent perfect photoplay! What she did in "Ghosts of Yesterday," "By Right of Purchase," and "De Luxe Annie," she has done *again* in

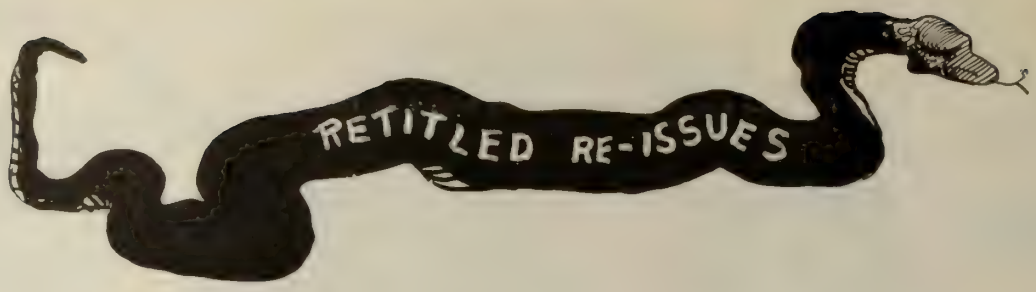
## "THE SAFETY CURTAIN"

By Ethel M. Dell

Directed by Sidney A. Franklin

*Her perfection and her popularity produce your profit!*

SELECT SP PICTURES

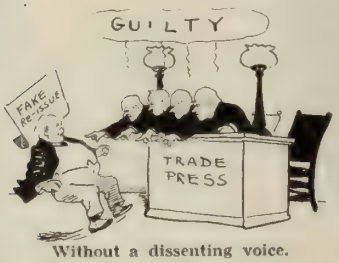



# The Trade Press has its say on a dangerous practice

## Moving Picture World

JUNE 15, 1918

Attention was called by J. D. Williams in an article published in these columns last week to the injustice of releasing old pictures (re-issues) under new titles. The practice deserves all the opprobrium heaped upon it by Mr. Williams and it is our inclination to emphasize all that he said. At the very least it is misrepresentation; a form of unfair trading upon the popularity of a name made popular by a competitor and one not followed by those who have a regard for the best form of business ethics. Not only that, for it serves to cheapen and to discredit, unnecessarily, the fame of the name upon which this unfair trading is carried on, so that in the end not only is the value of that name discredited, but the pictures which are issued under counterfeit titles are discredited likewise.



Without a dissenting voice.

We used the word "unnecessarily" in the foregoing paragraph because we believe that it is unnecessary to change the name of an old picture in order to re-issue it. If a picture made some time in the past is good enough to re-issue there is no occasion to change its name—the picture is its own recommendation—and a change of name is misleading and an insult to the intelligence of those who pay to see it. Briefly, the releasing agent who changes old titles to new is going out of his way to discredit his own business. An old picture that is good may be frankly put out as a re-issue and will be welcomed as such as an old friend by all who have seen it before; it will be as well received by those who have never seen it because it is good and because they have heard of it in terms of praise. But if it is re-issued under a new title with new sub-titles it is a deception, and its appearance will be resented by those who discover the fraud.

If the releasing agent insists in thus unnecessarily revising an old picture there is still less reason why the exhibitor should continue the fraud upon his audience. If the picture is good enough to go on his program there is no reason why it should masquerade under a false name. The exhibitor who lends himself to frauds of this sort discredits his house in the eyes of his patrons. Not that alone, but he aids in depreciating the value of the name of the player upon whom the fraud is practiced as well. No exhibitor who seeks to deal fairly with his patrons will be a party to such fraudulent practices.

## Wid: Are You Square With Yourself?

It's no trick to be a crook!

Anyone can collect considerable coin if they care not how they do it.

Any boob can run a house for painted ladies and get rich . . . but very few people think that much of money.

Frightfulness aimed at the future of the great stars.

Do you keep your own cards on the table when you check up yourself?

Is it good business to cheat, no matter how you camouflage it, in dealing with the people who furnish your bread and butter?

Sooner or later they'll get you!

Re-issues of good films . . . like return dates of "Uncle Tom's Cabin" and "East Lynne" on the

**Tell the truth about your show. It will pay!**

*The First National Exhibitors' Circuit, Inc., 6 W. 48th St., New York, N. Y.*

# Do the exhibitors of this country want to be classed with quack doctors, patent medicine fakirs and bunco men?

speaking stage . . . are one of the surest sources of real revenue for the fair-minded, square-shootin' showman. Just because some feller who has tried to get "his" quick without worrying about "how," makes it possible for you to slip something over on your gang, is no reason why you should fall.

Always remember that the folks who spend their money with you hold you accountable. They know little, and care less, about who makes the film or how it's sold.

The Pied Piper of the screen—the idol of the world's children. Why murder his good name?

They only know that you show it and that they pay their money to you . . . and don't overlook the fact that they have an idea that you are gettin' rich even though you may be barely breakin' even!

Showing old films under new names isn't square-shootin'!

Using the old names in small type on the advertising, in order to have an alibi when someone kicks, isn't goin' to keep that irate cash customer from remaining "sore," no matter what explanation you may give 'em. If the stuff is good and worthy of playing again it's worth showing on the square, under its original title.

If it's worth while and has made friends, there are still enough in your community who have never seen it, and enough who will be willing to see it again, to check up into real business if you are showman enough to get 'em in.

The whole problem centers upon two points: First, are you willing to try to grab without worryin' how you get it . . . which means a real loss of self-respect? Second, it's generally bad business to deal "stacked" cards . . . because sooner or later they'll "get" you!

## Exhibitor's Trade Review

JUNE 15, 1918

Speaking of re-issues:

Why change the name of a picture, on re-issue, that succeeded once under its own name?

J. D. Williams of the First National Exhibitors' Circuit has said most of the things worth saying on this matter.

But here are some other interesting sidelights.

Royalty may travel incognito, but a good picture should be known for all it's worth. Its name is one of its assets.

Aliases are all right for criminals, but a good picture has as much right to its name as a good woman.

If a picture is worth re-issuing at all, it is as good under its original title as the day it was released.

If it isn't a good picture—why re-issue it?

Sound business judgment and a sense of fairness to exhibitors and public are against it.

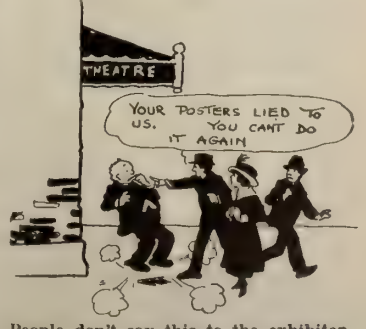
The re-issue will be the salvation of this industry before normal conditions prevail again. And the concern that, consciously or unconsciously, vitiates its value, is hamstringing itself as well as hurting its fellow-concerns.

## Motion Picture News

JUNE 22, 1918

First, we believe that re-issues under new titles—unless the old name is published with at least equal prominence—is very apt to mislead the public.

Misleading the public will serve to destroy its valuable confidence in the motion picture and the industry abck of it.

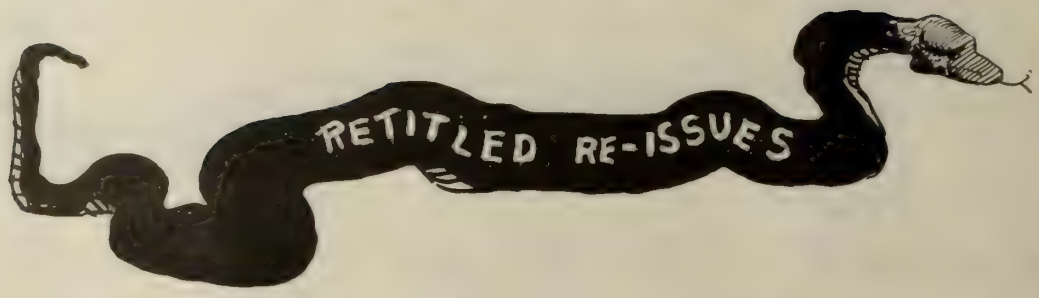



People don't say this to the exhibitor—they tell it to their friends.

The existing statutes may define this style of advertising as fraudulent.

**You can't gag a deceived patron. He's Sore!**

*The First National Exhibitors' Circuit, Inc., 6 W. 48th St., New York, N. Y.*




# Wid says: "Any Boob can run a house for painted ladies, and get rich . . . but very few people think that much of money."

Furthermore, and of great importance, it is obvious that new pictures of famous stars cannot profitably be produced if old pictures are allowed to compete with them under what the public construes as a new name and therefore a new picture.

This, it is equally obvious, is destructive of the industry's normal and necessary development.

The re-titled re-issue attacks the life of the most gallant figure of the screen.

Secondly and with equal emphasis, we point out that this controversy does not apply whatsoever to pictures properly re-issued.

## Picture Play

THE HART REISSUES

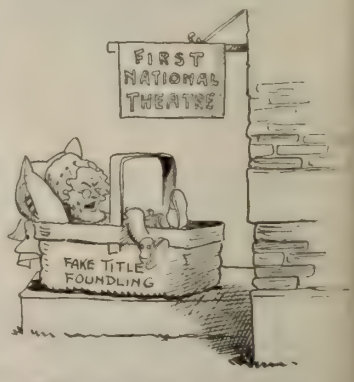
William S. Hart has published a strong letter asking exhibitors not to book certain productions being sold by "The W. H. Productions company," with which he has no connection. Hart asserts that these are old pictures, being sold under new names, and that the public, seeing them advertised, thinks the pictures are new ones. The public, of course, suffers. So does Hart.

We know nothing of the merits of the controversy. We do know that Hart does not object to the Triangle re-issues, which are not renamed. His newest pictures, of course, are Artcraft's.

It does seem, however, hardly fair to change the name of a picture, once it has been produced.

If it is legitimate, however, we have stepped in to protest out of turn. We apologize. But if it is all right to do this with pictures, why couldn't a publisher put a new binding on O. Henry's "The Four Million," and sell it as O. Henry's "The Heart of New York?"

It's the same thing, isn't it?



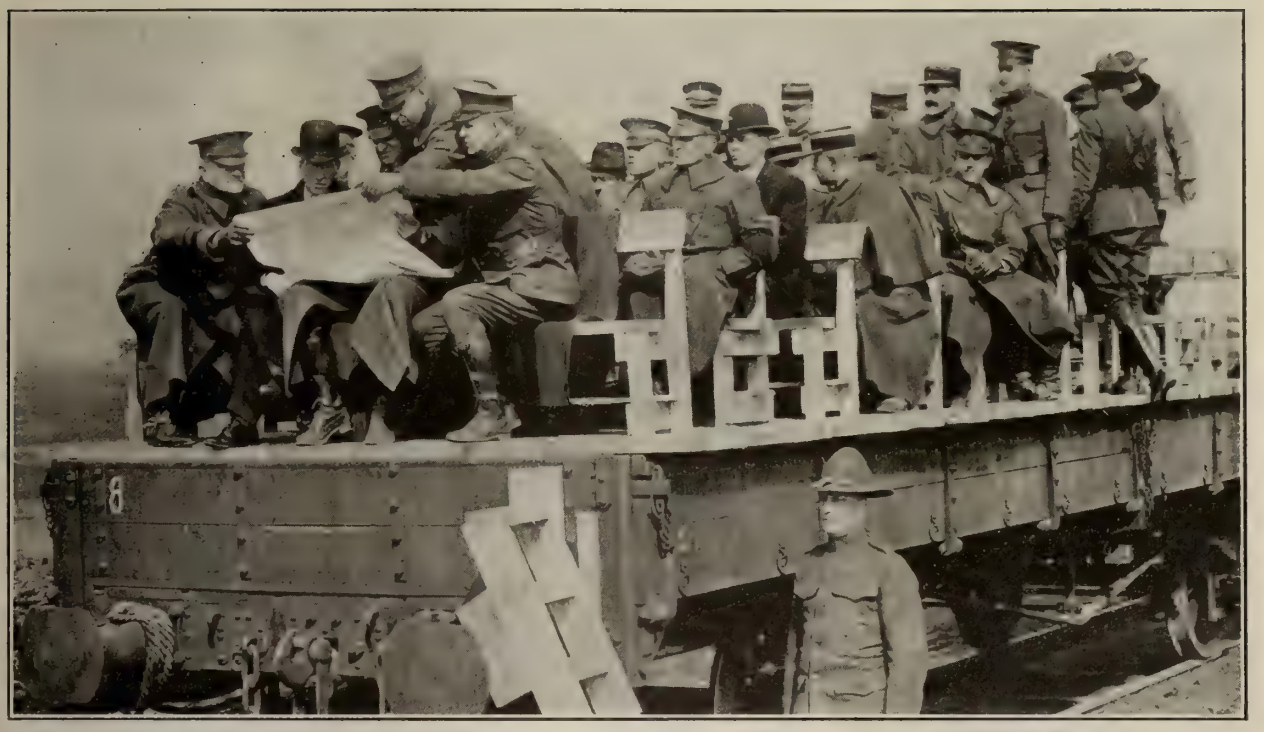

He'll never find a home here.


# *Nailing a Slander:*

Re-titled re-issues are not and never have been handled by First National Exhibitors' Circuit Exchanges as was intimated in a recent advertisement in the M. P. News.

The "First National" is out to protect the reputations of the great stars who are largely responsible for the popularity of Motion Pictures and will continue to agitate the question regardless of whose pocketbook it affects.

*The First National Exhibitors' Circuit, Inc., 6 W. 48th St., New York, N. Y.*



Secretary of War Baker, General Pershing and Allied General Staffs Planning for Victory in France.

## *THOUSANDS OF AMERICAN HOMES WILL BE GLADDENED*

***by a sight of their loved ones with Pershing in France***

*All will be cheered to know how well the boys are being cared for—*

# America Will Breathe Easier

*after seeing*

# "PERSHING'S CRUSADERS"

*The First Official U. S. War Film Feature*

## *THESE ARE THE BIG REASONS WHY THE GOVERNMENT MADE THE FILM*

OFFICIAL U. S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

*Presented by the*
*Committee on Public Information*
*George Creel, Chairman*
*through*
*Division of Films*
*Charles S. Hart, Director*

FIRST NATIONAL EXHIBITORS CIRCUIT

**DISTRIBUTORS**
***Except California, N. Dakota and Michigan***

Announcement
PLAZA
PICTURES
Plaza Pictures are offered to the trade with confidence that their consistent quality in stories, stars and production will make them welcome to both exhibitor and the public.
They will be released by the W.W. Hodkinson Corporation as part of the Hodkinson Service thru the General Film Exchanges.
Further announcement will be made next week relating to the Stars and release dates of productions.

# WANTED

## Salesmen - Representatives

There are twenty men in the United States whom we want to become associated with us.

These men are fighters—they have moral and physical courage—they have keen sales experience and mental calibre sufficient to earn $5,000 to $10,000 per year.

They are not looking for a "job"—but for a place in a sincere, rapidly growing organization that is striving to make the Motion Picture Business a worth while industry.

These men will come with us because they believe that we are destined to stand head and shoulders above all others.

The men we choose will be given the same incentive to work as if they were in business for themselves, therefore we must be sure of their integrity and sense of responsibility toward the exhibitor whom they must serve in their connection with us.

Politics, favoritism, unsettled conditions—cannot interfere with their success and progress in our organization.

Only big men in every sense of the word need apply because only big men will appreciate the greatness of the opportunity offered them and have the ability and strength necessary to grasp and hold it.

Write us giving full details of yourself—record and ambitions—and why you believe you can measure up to our standards.

**All communications will be held strictly confidential. Address them to General Sales Manager**

# W. W. HODKINSON

CORPORATION

**527 Fifth Ave. :: :: New York City**

GENERAL FILM COMPANY

# Keep Up The Nation's Morale!

The country is full of the fighting spirit. Its courage is high. But it takes cheerfulness to keep confidence stimulated for a winning fight. Nothing makes for cheerfulness more than first class comedy.

## ESSANAY-CHAPLIN COMEDIES

THEY NEED NO INTRODUCTION

| | | |
|---|---|---|
| "A Night Out" | "In the Park" | "The Champion" |
| "His New Job" | "A Woman" | "A Jitney Elopement" |
| "The Tramp" | "By the Sea" | "Work" |

★ ★ ★ ★ ★

## SNAKEVILLE COMEDIES

FIFTEEN MINUTES OF UNADULTERATED FUN

| | |
|---|---|
| "Slippery Slim's Inheritance" | "Slippery Slim's Stratagem" |
| "Sophie's Legacy" | "A Hot Time in Snakeville" |
| "Sophie Gets Stung" | "Snakeville's New Sheriff" |
| "Slippery Slim—Diplomat" | "A Snakeville Epidemic" |
| "Slippery Slim and the Claim Agent" | "Sophie's Birthday Party" |

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

# "HER MOMENT"

with

## ANNA LUTHER

The Most Unusual Problem Play Ever Produced. Story by Samuel H. London.

Seven reels of big, suspenseful moments revealing a woman's fight against great odds for the true love she craves. A smashing story that will appeal to all.

A Big Story! A Big Star! A Big Box-Office Attraction!

Produced by AUTHOR'S PHOTO-PLAYS, Inc. Los Angeles

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

# O. HENRY STORIES

*Motion Picture News* *July 6, 1918*

## Seeing Rialto and Rivoli with Rothapfel

FOR several weeks members of the Advisory Board have been discussing the question of long and short features. To a considerable extent this dealt in theory, but at the Rivoli this week S. L. Rothapfel is proving that a presentation can be put over without one of the so-called features and that the audience will be delighted with the result.

Of course, the Marine flying pictures made under the direction of Lieut. Rothapfel form the featured part of the program—and they are wonderful pictures as you will hear later—but there was only a few feet more than three reels of these. *The only other picture besides the scenic, the baseball picture and the animated was a two reel O. Henry story. And let us say here now that the applause that greeted this picture at the end has been equalled by few of the longer features that we have seen presented at either of the Rothapfel houses.*

*It certainly proves so far as audiences are concerned at the Rivoli that the length of the picture counts for little, if quality is there.* "I never consider length in buying a picture," said Mr. Rothapfel several weeks before he had arranged this bill and the current presentation proves that this does not have to be considered provided all of the other elements are incorporated in the bill. *And it proves, if possible, even stronger than any other presentation that we have seen the necessity of the combination of music and the picture to get the best results—and that the music is essential to every sort of picture.*

And aside from any question as to how long feature pictures should be, exhibitors will do well to arrange such a bill as this now and then. It is a decided relief from the usual performance and your patrons will appreciate it as an added spice to their amusement diet.

### O. Henry at the Rivoli

NEW YORK'S newspaper critics showed a surprising willingness to depart from the stereotyped style of daily review in treating of S. L. Rothapfel's experiment with a diversified program of short subjects at the Rivoli last week.

In particular it is pleasing to note that they accorded the two reel O. Henry subject which shared honors with the exclusive marine picture—treatment similar to that accorded the usual lengthier feature.

We of the industry might expect this as a matter of course. But there has always been doubt expressed as to the general public's willingness to accept anything less than a full evening's entertainment as a "feature." In the reflection of that public's views given by New York's papers there is cause for congratulation to Vitagraph and Manager Rothapfel.

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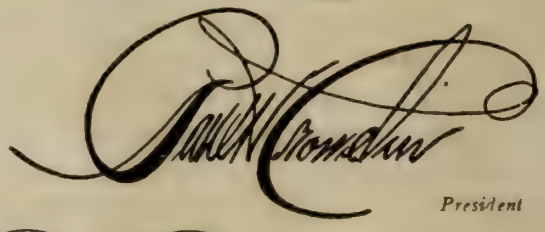

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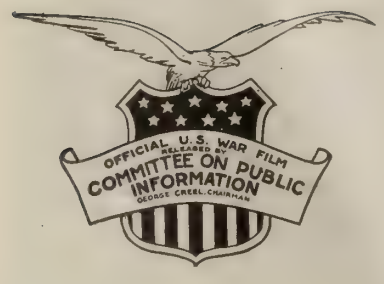


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Miss Pearson's speech on this occasion was one of fervor, pathos and humor. It was given with a charm and force of character which called forth the sincere approbation of Ambassador Gerard to whom America and the Allies owe so much. Nathan Straus, that benefactor of mankind and saviour of little children, also paid tribute to this gracious woman.

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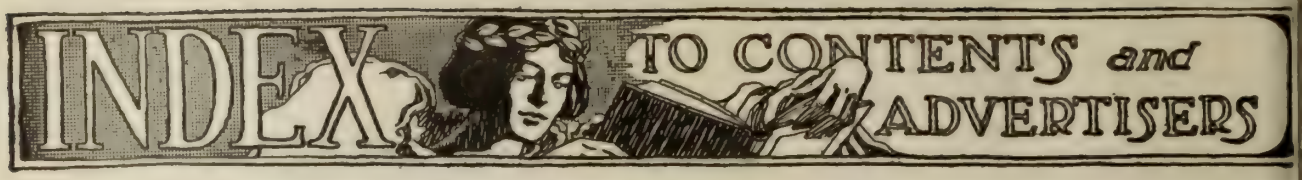
And remember, there is none of the "hit-or-miss" policy in the conduct of the MOVING PICTURE WORLD. What some other publications in the same field maintain it is impossible to do, we are doing constantly as a mere matter of service to our advertisers and readers—and we don't find it even difficult. It is little things like this that explain that great degree of confidence which the picture trade generally are constantly expressing in this leading trade paper which was born with the industry and has grown up with it. For authentic information in all branches of the moving picture trade you owe it to yourself to read the MOVING PICTURE WORLD. To the present business which you cherish and to the future which you hope it will have you owe it to support the one trade publication in the field which has never swerved from its determination to build the moving picture industry of the future upon a sound, high principled foundation and thereby accomplish "the greatest and most lasting good for the greatest number of people."

# Moving Picture World

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

# *Publicity—What Is It?*

## *Wide Discussion of a Highly Speculative Subject by the Leading Motion Picture Publicity Men—Many Interesting and Instructive Opinions Expressed.*

### *The Beginnings of Motion Picture Publicity.*

**By JAMES L. HOFF.**

WHEN any man sits himself down before his typewriter and clicks off the flat statement that "Mr. So-and-So was absolutely the first to do this or that" he is planting seed for a fine crop of come-backs, but in this life everything goes in epochs, so the writer declares at the outset that he is dealing with things pertaining to the present epoch of the motion picture, which after all is the only one worthwhile and that consequently leaves no chance for any pre-Edisonite picture man to butt in. Having thus effectually laid the troublesome ghost of any neolithic cinematographer which might raise itself to confute this statement the croix de plume, or the nom de la bull, of the picture business, if that please you better, is handed to Robert H. Cochrane, then, as now, attached to the establishment of which Carl Laemmle is the head, the first man to write "publicity" for pictures.

**Lee Dougherty,**
First Publicity Man for the Biograph Company. Also the last and only one.

It was back in 1906 that Mr. Cochrane entered upon the career that brought him to where he is now, and he started in by causing Mr. Laemmle to declare in Gothic type, "I am the greatest man in the film business." Well do I remember the copy that came into the office of a western amusement publication carrying that statement. It was the beginning of a definite and determined effort to popularize a motion picture man—and it succeeded.

Prior to that time motion picture publicity consisted of printing the lists of titles of pictures this, that or the other film importer or manufacturer had for sale at so much a foot. Sometimes the advertiser would add a few lines of description to give the expected buyer an idea of what it was about, but Mr. Laemmle was the first man to hire an out-and-out publicity man to tell the trade that he knew more about films than all the rest. That man was Bob Cochrane, a Chicago advertising agent.

Several years ago an advertising expert wrote the words "Keeping everlastingly at it brings success." Laemmle and Cochrane are the answer.

It was a long time before any other company, either manufacturer or renter, undertook anything like a definite campaign of advertising or publicity. Get the distinction: Advertising is conceded generally to mean display announcements which are written by an ad writer; publicity is considered to be text matter that is written by a press agent. The display is paid for and the publicity is not. The press agent's claim to usefulness was in his ability to get lots of "publicity" for nothing, and many of them still hold their jobs on the strength of the quantity of space they can grab from the guileless editors of trade and other

**Chester Beecroft,**
First Publicity Man for Motion Picture Patents Co. Later with General Film Co. and David Horsley.

publications each week. But publicity men have mostly developed into something better than mere space grabbers, as you will quickly gather when you read what some of the leading picture publicity men say of themselves and their work in the succeeding pages.

It was Miles Brothers, the leading film renting company, and located in New York, that was first to follow the lead of Mr. Laemmle in the employment of a publicity man. That was in 1907, and H. A. Spanuth, now a producer of pictures, held the job for a long time for that firm.

**Ben Schulberg,**
First Publicity Man for Famous Players.

Manufacturers, too, began to see the necessity of publicity. J. Stuart Blackton wrote occasionally an item of news for the Vitagraph company. Frank J. Marion and later Lee Dougherty wrote bits of information concerning the Biograph company productions. Edison had a number of writers of special stories, and could always get space in the daily papers when he wanted it. Epes W. Sargent also did some work for Vitagraph and Lubin. Whatever else was printed was picked up by the reporters of the several amusement papers existing during the early days of the picture business.

The seeming slowness of the picture makers and dealers to publicize their product was not altogether due to lack of initiative on their part. It was the lack of a medium of publicity. The daily newspapers could see nothing in the business. No one believed that it would last. With the exception of two the amusement publications did not reach the class which was interested in pictures, so there was almost no place to print news about pictures. The first break in this situation was made by Vitagraph and Pathe when those companies joined to publish the first house organ of the trade, "Views and Films Index"; but of course that paper was made up of the announcements of those companies only. After it, however, came the Moving Picture World, and then the campaign was begun.

The bulletin was the first definite form of publicity adopted by the manufacturers. It was a small sheet, varying from 6 inches by 8 inches to the size of a letter sheet, and carried an engraving from a scene in the picture and a description of that picture. The Edison company enlarged upon this idea by issuing a beautifully printed and illustrated booklet of its releases twice a month. Little items of news about Edison pictures and players were included in this publication, which was the idea of L. C. McChesney, advertising manager of the Edison company.

This idea was adopted quite generally by the manufacturers, and for some time constituted the greater part of their publicity.

About this period the Vitagraph company engaged Sam Spedon as its advertising manager, and he was among the first, if not the first advertising managers employed by any picture manufacturer. From that time on publicity commenced to establish itself in the business. Pathe engaged a publicity man named McCowan, followed later by H. C. Hoagland. Under Mr. Hoagland's direction Pathe publicity took on proportions. William Wright, sales manager of the Kalem company, conducted most of the publicity for that concern. Ben Schulberg started writing publicity for the old Rex company, and on the record he made there he was appointed publicity man for the Famous Players company when that concern was organized by Adolph Zukor.

**Sam Spedon,**
Who Organized the Advertising Department for Vitagraph.

When the Motion Picture Patents Company was organized something of a publicity campaign was started. Frank Winch was first engaged, but soon gave way to Chester Beecroft, who held that position for some time. The work was discontinued owing to the aversion of the president of the company to publicity of any kind.

**H. A. Spanuth,**
One of the first Picture Publicity Men.

Some time later Mr. Beecroft was engaged as publicity man for the General Film Company, but the policy of secrecy eventually put a stop to his activities there.

During this period the most persistent campaign of publicity was conducted by the Imp company, under which trade name Mr. Laemmle conducted his manufacturing business. Bob Cochrane was the man behind the gun, and for the first time motion picture players were featured in public print. It was Imp publicity that made Mary Pickford famous. About the same time Vitagraph began to feature Florence Turner and Maurice Costello in its publicity, together with other of its leading players, and a new angle of publicity was started.

Real picture publicity was developed

mainly by the so-called independent manufacturers of the early days. The Patents company and its affiliated interests were opposed to giving any news about their players, and very little was printed concerning their plans, all of which information was necessary to a well-rounded publicity campaign. This gave the independents a great advantage and told in their favor in the final analysis.

Publicity on a large scale was introduced probably for the first time by the Mutual Film Corporation. When it was organized a house organ called the "Mutual Observer" was issued, which was edited by H. J. Streyckmans. This was later changed to "Reel Life." Under the direction of Philip Mindil a news service to daily and weekly papers all over the country was started, and much valuable information about Mutual pictures was printed. Arthur James succeeded Mr. Mindil in the conduct of this campaign, and finally Terry Ramsaye, who now holds the position, took charge. It was while Harry Aitken was president of Mutual that the first use of magazine space for motion pictures began.

**Joe Brandt**
For Some Time Publicity Manager of the Universal Film Co.

With the advent of new companies, which multiplied at this time, the ranks of the publicity men increased, and as many of the new-comers were theatrical press agents theatrical methods were introduced. Harry Reichenbach came into the game with the Jesse L. Lasky Photoplay Company and gave the trade its first press book from his experience of several years with theatrical producing companies. Mr. Reichenbach was afterward with the All-Star company, then to Metro, the World Film and several others. Arthur James went to Metro after he left Mutual, and is still conducting the publicity of the Metro company. Leander Richardson followed Reichenbach at the World Film and remained until the time of his death, when Lee Kugel, an experienced theatrical promoter, joined that concern and is now in charge of the publicity department.

Probably the first posters used were put out by Pathe for the "Passion Play," which appeared in the early days of motion pictures. Afterward Vitagraph was the first to issue posters with each release. E. G. Hedden of that company had charge of this work and got quite artistic effects with a combination of block designs, type and zinc half-tones from scenes of the play advertised. For a long time old stock posters, made at some time for theatrical productions and left on the shelves of the lithograph companies, were dug up and "stripped" with picture titles and so made to serve the demand of the theater managers for posters. Of course these posters seldom, if ever, fitted the scenes of the picture they were adapted to, but they served.

The first definite poster service made to fit the picture was known as the "A. B. C." poster, made in Cleveland by a man named Brewer. A. B. C. posters were all one-sheet in size and were sold direct to the exhibitor. From this beginning posters for pictures developed rapidly to the present proportions.

The popularity of individual players with the public and the desire to make others popular led the picture makers to issue large quantities of photographs and photographic reproductions by various processes for general distribution. Engravings were furnished to newspapers in large numbers to accompany stories about the play and the players. Thus the work of the picture publicity man became a real and highly important job, conducted for the most part by men of experience and knowledge of the business.

**Mabel Condon**
The One Successful Woman Press Agent.

What motion picture publicity is and should be is discussed in all its diversified phases by our contributors in this issue. All of them are well and favorably known to the trade. The importance of their efforts is not to be lightly esteemed. They are the men who have animated the trade body and given it expression.

It would be impossible to mention all who have, at one time or another, wielded the typewriter in behalf of some struggling or successful motion picture company for their name is legion and space will not encompass them all. It should be mentioned, though, that woman, God bless her, has at least one successful press agent in the world of pictures. Her name is Mabel Condon, known from coast to coast. Miss Condon has never represented a regular producing company, but her efforts have been particularly active in behalf of the individual players.

## *Six Axioms on Publicity*

**By Arthur James.**

1. Sixty per cent of the show business, and ours is a show business, is publicity.
2. Point out to me the exhibitor who knows how to advertise his pictures and I'll introduce you to a success.
3. General magazine advertising for motion pictures is an interesting method of throwing money out the window.
4. Expensive advertising plan books, with gold embossed covers and thick creamy paper, held nobody but the printer.
5. The local newspaper is the direct contact medium, and for motion pictures is unquestionably the right thing to use.
6. Unless the exhibitor is willing to advertise his show nobody can save him.

# Beginning of Motion Picture Press Agenting

By Robert H. Cochrane

***First Picture Publicity Man, Now Universal Vice President, Tells How He Started All the Trouble—Says Publicity Is Improving***

WHEN I first took up publicity and advertising work in the moving picture field some ten or eleven years ago, I had easy going, because, as someone said the other day, I was the first advertising man in the business.

It is not such easy going today because the industry numbers among its members some of the most brilliant advertising and publicity men in the country. In fact, I do not know of any business in which the advertising shows such cleverness, both in idea and display.

Robert H. Cochrane.

About ten years ago, when I got my first glimpse of moving picture trade paper advertising, I was struck with the fact that it was years behind the times. In those days we used to see full pages devoted to the mere announcement, "Films to Rent," with not a word about the films, the actors, the quality of the goods or anything in the way of a selling talk. The advertisers did not speak of advertisements; they spoke of them as "cards."

With a virgin field of that sort in which to work, I said to Mr. Laemmle on the first day that he and I entered into partnership: "Not a single man in the business is doing any real advertising. If you will let me handle the publicity and advertising in my own way I can make you the best known man in the picture business."

"I'll not interfere," replied Mr. Laemmle.

"Will you stand for anything I do or write?" I asked.

"Anything," he replied. "The whole thing is in your charge. I rely on your judgment and your promise to handle the advertising in a way that will make it profitable."

In all my advertising experience I had never found a client like that. Many of them had promised to let me cut loose and smash precedent to pieces, but they had lost their nerve. But, to the everlasting credit of Mr. Laemmle, he stuck through thick and thin and stood for many things that I would not have signed with my own name.

He was game. I made statements over his name that at times threatened to make him appear ridiculous. I started off with the most blatant statements I could think of. The advertisements were worded in such a way as to make him appear pugnacious and vain, insufferably vain—anything to arrest attention. One of the first announcements said in effect:

"I, Carl Laemmle, am the most important man in the film business. I know more about films than anybody. I know what your exhibitors need better than you do. I know how to interest the public better than you do, and I will teach you how to do it. All this will be part of my service."

Week after week we hammered away with this sort of drool. We used cartoons. Then we began to employ some of the best artists in Chicago and New York to make drawings to illustrate the ads. We published a series of ads boosting Florence Lawrence and next Mary Pickford and King Baggot and other players as fast as we added them to our staff.

Such crazy advertising coming into a field in which the most sensational announcement had been "Films to Rent" had a good deal the effect of a bombshell. At first it was laughed at and ridiculed. Then, as the former kings of the industry began to see that the Laemmle business was growing in a sensational manner, they began to rear up on their dignified hind legs and say that such methods were a shame and a disgrace. After that they cast about for advertising men and publicity men to boost their goods in the same fashion. They wanted some "shame and disgrace" of their own.

It was fun. It was never work. It was simply circus stuff, but it was applied to a business that was behind the times as far as advertising was concerned, and it worked. It stood the acid test in that it brought results.

Then came the big fight with the old film Trust. We attacked them week after week, proving to the exhibitors that we knew what the old trust was trying to do and showing them how to protect themselves.

We won the confidence of the exhibitors and hundreds of them took sides with us when they were risking their very bread and butter in doing so. I have always said, and I still say, that the old trust could have licked us to a finish if they had employed the power of publicity as much as we did. Instead, they took the stand of "dignified silence." Never in the history of the industry was there a time when a good advertising man could have accomplished so much for his employer as the advertising manager of the old trust could have done if he had been given a free hand. But he was all muffled up with "dignified silence"—and everybody knows the result.

I believe we were the first to start the plan of furnishing the newspapers and magazines with studio items and stories, as well as photographs or cuts of the various actors. At any rate, I know we had a good stiff battle before we could convince the editors that the public would be interested in that sort of news. One after another they saw the light, until now only the practically dead newspapers refuse to recognize the fact that the public is eager to read screen news.

Present-day publicity methods are a vast improvement over those of a few years ago, but there's still room for improvement and it is coming fast. A recent discussion carried on in the columns of the Moving Picture World shows that not only the film publicity and advertising men, but the moving picture editors of various newspapers are becoming aroused to the fact that we are all still guilty of weak methods.

For example, every moving picture studio is fairly alive with genuine news. If a newspaper man were turned loose in any live studio he could gather columns of good hot stuff. One trouble about the newspaper man, however, lies in the fact that as soon as a picture company employs him for this purpose he becomes imbued with the corporation spirit instead of the newspaper spirit. The result is that he soon becomes converted

from a reporter into a publicity man and colors his news in too rosy a fashion. This has happened to us many times in spite of the fact that we give our publicity men carte blanche to handle the news in a news fashion.

Ever since I gave up the active work of handling the publicity and advertising personally my instructions to our publicity men have been to cut loose and handle the real news in their own way, the only restriction being to avoid making any statement that the company cannot back up. This works out better in theory than in practice, but it is improving all the time. It is not only the publicity men who are improving in this respect, but the corporations themselves. And it has been harder for the corporations to learn the lesson than it has for the publicity men.

Fortunately for me, Mr. Laemmle was born with an advertising sense. He knows the benefits of advertising and has demonstrated his knowledge of its benefits by the money he has invested in it. If our advertising campaigns had not had his hearty support, if he had lost his advertising nerve, if he had been afraid of doing new things, or if he had not made scores of brilliant suggestions, the advertising would have fallen as flat as hundreds of campaigns that have been ruined in all lines of business because the advertising man did not have the proper backing.

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## *The "Up Forward" Publicity Man*

**By Fred Schaefer.**

THIS being one of the rare occasions when the MOVING PICTURE WORLD solicits more copy from the publicity pen it is like being invited to a feast. In fact, it amounts to a direct bid to make a little after-dinner speech on paper. We shall try to make it cheery and optimistic and profoundly helpful.

The leading thought in a motion picture publicity purveyor's mind often is: "Where am I heading?" More plainly, he asks himself: "Am I going to step up forward, or am I going to get off?" Generally he is such a versatile chap that he could get off and probably do better. But everything else being equal I should advise him to stay on and move up forward.

Fred Schaefer.

What makes him hesitate about things is the apparent nerve-racking mortality among motion picture propects. They come on in waves and the next moment there are winrows of still forms, and yet the conflict rages and things continue to happen.

Probably he see three classes of motion picture producers of contrasting methods.

The first is the casual kind of producer, who figures only upon the cost of his negative. All which comes after that finds him unprepared.

The second provides both for the cost of production and for the positive prints needed to afford physical circulation of his picture. But somehow he stops here.

The third has gone ahead, knowing exactly what it will cost for his production and his positive prints, and for marketing and advertising besides. He has a broad conception of his objects and of the conditions that prevail in moving a product. Incidentally, this man may spend more money than another, but he will waste less.

The last named man is far-seeing. He knows where he will finish. He is like the occasional individual who builds a house within the estimate—who has begun by putting everything into the specifications.

Half of the tragedies of motion picture adventuring no doubt are due to the errors in production, but the other half easily can be blamed upon lack of margin allowed for merchandising and publicity. All the money has been spent upon the picture, and when the added expense of properly marketing it is encountered the house of cards tumbles. In many cases it is at once evident that the returns cannot justify the total cost that will be involved, and the production is either sacrificed for less than the amount already invested or a desperate attempt is made to realize by dint of recapitalization and feverish promotion, whereas in the first place a competent survey of the entire route to be traveled would have insured the whole venture reasonable chances of profit.

One may ask what all this has to do with a publicity man and his activities. I hold that a publicity man is only nominally useful unless he can look upon a motion picture project comprehensively and profoundly; be able to advise the inexperienced or to hold his own with the expert. Indeed, if he has seen the inside of production and comprehended it and has cooperated in sales campaigns and delved in distribution practice, accumulating thus a priceless knowledge to add to his more ornamental gifts, such a publicity man is a gem. Such a one can pilot a venture from origin to fruition and make every move count. Such a one becomes ripe for high office. He is different from those who can do no more than take the fag end of a bank roll and ease its last moments.

It is merely an argument in favor of deep, serious study of the motion pictures business by its publicity staffs which I am urging. The publicity man's opportunities are unlimited and brilliant for improvement, for amassing practical kowledge and for applying it. The probability that he is more often than not underrated, the possibility that in this industry he has sometimes to see his best inspirations neutralized or ignored, does not matter. If he profits by the immense facilities for learning all those unnumbered lessons which others persist in not learning he will get on. The picture magnate of tomorrow will be the man who can guide or handle intelligently the capital that waits to be assured of normal existence in the industry—the capital that is coming in to stay.

In fact, I want to predict that the magnate of tomorrow will be the publicity man of today; and I dare say that, true to form, he will be very much averse to talking a great deal about himself.

# Function of Advertising in Distribution

By Terry Ramsaye

## *Mutual Director of Publicity Discusses Policies and Methods—Discourages General Advertising of Brands*

LET us consider some primary facts. There are two kinds of motion picture advertising.

A—Advertising to sell film to the exhibitor.

B—Advertising to sell seats to the public.

It is principally about the Class A, or distributor to exhibitor advertising, that we are concerned here. I am seeking to make clear to the exhibitor, and any others interested, not what he should do but rather what is being done to and for him in advertising.

Now let us sub-divide our Class A advertising, the advertising in behalf of the producer and distributor. Looking into it further we find:

1.—Advertising to present the merchandise, the picture.

2.—Advertising to make the picture appear a success—a sort of post-mortem jubilee intended to foster immortality.

3.—Advertising addressed apparently at the exhibitor or the public but in fact intended for the banker and investor, to keep up a front and maintain credit and borrowing power.

4.—Advertising to keep a star happy, or to promote a president or a general manager or other official in influence.

5.—Advertising just to be advertising, because everybody has the impression that a picture concern ought to do a lot of advertising.

Contrary to many hasty opinions, all of these classes of advertising enumerated, except the fifth and last, are usually amply justified commercially.

Terry Ramsaye.

The motion picture did not become a business until it began to advertise. It is a better business today because it is a vigorous, perhaps often violent advertiser.

Something like six years ago a big advertising agency sent me to a very high official of a then dominant factor in the motion picture industry to mildly suggest to him that advertising might help his business. He listened about half a cigarette and, then looking me coldly in the eye, remarked:

"Young man, advertising is fandangle and a luxury which we can afford but do not need. If we should advertise and should get more business we would be much distressed. Let us not waste any more of each other's time."

This big man was sincere. He is now exceedingly well unknown and his concern is a commercial ghost.

Competitors arose who did advertise—any anybody today in the picture business can write the rest of this paragraph for himself.

For the purpose of advertising to present the pictures to the exhibitor's attention—No. 1 in our schedule—there are four commonly used media; the trade paper, the direct broadside or circular, the local newspaper and the billboards.

The obvious absurdity of using costly billboards and newspaper space to reach the relatively few exhibitor readers is glossed over most frequently by an attempt to make the space appear to be devoted to the establishment of brand value in the public eye, among ultimate consumers. But the everlasting final fact is there, that the advertiser is using the space with the single aim of inducing the exhibitor to pay rental for film.

Upon the evidence now available no advertiser has yet been able to make motion picture brand value stand up in the attention of the public or exhibitor to a profitable degree. If anybody steps up to point a disputing finger at certain brand names I shall be forced to point back at the stock quotation and dividend records.

This is not a failure of advertising, but rather a fact of manufacture. Motion pictures can be branded but they can not be made to a brand standard, at least they have not yet been so made.

If picture brands had important value big stars and special productions could not dominate the market. The name of the star is the nearest thing to a brand in the picture business, but stars have a way of slipping out from under brand control.

Picture patrons do not call up the box office and ask if you have a Burr Oak brand feature. They want to know "Who have you got on to-night?"

Also it must be admitted that billboards and newspapers can have but small and indirect part in the selling of motion pictures to the exhibitor. I do not mean to decry either the billboards or the newspapers as media—they have a big basic value to the exhibitor, and beyond doubt the newspaper is the best existing medium for exhibitor advertising, the advertising which sells seats to the public.

With thus disposing of two of the media sometimes used—less frequently now than formerly—we have left two other avenues to the exhibitor's attention, the trade paper and literature mailed direct.

Direct literature is not just now as fashionable as it was two years ago. There is a prevailing notion that the motion picture exhibitor has gotten and still gets so much of this matter that he has adopted a practise of ignoring it all in self-defense. Experiment and investigation by the advertising experts of many concerns indicate that this notion is probably well founded. A piece of direct literature sent out in 1915 to 20,000 exhibitors drew the astonishing total of 3,000 replies or inquiries. A similar broadside, probably much better as advertising copy, prepared by the same man, mailed to 14,000 exhibitors in 1917 drew a total of twenty-five replies.

I am not sure the second one was wasted, since the proposition is said to have sold well, and the circular may have had a considerable introductory value, but most assuredly it was not the sensational success that the 1915 circular was. Probably the time is near at hand when the direct broadside can profitably go to work again for a while.

This leaves us with the trade paper to discuss. The trade paper, much debated and ofter berated, remains as the only medium which has been a consistent and continuous performer for the motion picture advertiser.

Probably every exhibitor whose business is worth considering reads one trade paper at least and dips into several on occasion.

It is certain that any proposition which is intelligently set forth in the advertising pages and editorial columns of the trade press becomes instantly known throughout the industry and to all exhibitors, in a degree very significantly related to its news value.

All real advertising is news in a sense. No other business has as much news in it as the picture business.

Every trade paper which presents the news of the business and gives service to any considerable number of exhibitors is a good medium—just as good as its exhibitor-reader circulation, which is probably very close to its paid circulation.

The exhibitor who reads a trade paper is interested in his business. His business is likely to be worth having. The advertiser may get some of that exhibitor's business if the advertising tells a plain effective merchandising story about a good product.

The problem is a much simpler one than a great many buyers of space ever suspected. Experience is slowly proving this and bringing an improved appearance in the advertising sections of the trade press.

Every once in a while some exhibitor takes his pen in hand to write to the advertising department of some picture concern to remark that a lot of money is being wasted in "colored inserts" in the trade press, or to offer a similar advertising criticism. The exhibitor feels that he is paying for the advertising. He is—assuming that the distributor-advertiser does business at a profit. However, commercial experience has proven that in any competitive line of merchandise whatever, the manufacturer-distributor who refuses to advertise seldom achieves a volume of business which permits a maximum of value in the product.

A good product calls for good advertising.

The distributor of pictures who is bashful in his advertising is likely to have something of which he is not extremely proud.

The distributor's advertising is to him as the lobby to the theater. If the show inside is not up to the screen test neither the lobby nor the advertising can long get the money. But that is no argument against using them if the goods can be delivered inside.

The picture concern which inspires good advertising made of good printing on good paper is more likely to offer a worthy screen production than the company which makes its announcements on pages which look like a shipping clerk's stencil.

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## *Advertising Feature Subjects*

**By Robert Priest.**

ADVERTISING a feature compares favorably with the preparation of a meal. A chef, with the same raw material as another cook, will serve a meal fit for the gods, whereas the other will merely "get by" with a meal. This is only another way of repeating the old truism: "Every man to his trade." The meanest advertising man, provided he has made a study of his business, will prove more effective with his "copy" than the brightest college graduate who is unfamiliar with the art.

**Robert Priest.**

The world is full of mediocre press agents, as it is full of ordinary workmen in every art, science, industry and profession. That is why we acclaim the expert when he springs into the limelight. Frequently a live-wire press agent, backed by a wide-awake foresighted manager or producer, will launch a campaign that startles even the old-timers. One does not have to tax the memory very severely to recall several spectacular instances attesting this fact.

We all remember features that started off like a house afire and then degenerated into a mere flash in the pan. That is what may be termed short-sightedness in the matter of exploitation. One might just as well save his money as to dab a little bit here and a little bit there in a half-hearted amateurish way. That is, so far as getting any big returns or any substantial results are concerned. Generalities or flash advertising never made anything popular or created a demand for it.

Every student of the motion picture knows more than one feature that would have "gone over" equally as big as "My Four Years" or "Tarzan of the Apes" if their management had been foresighted and game. And on the other hand, we can easily assign the reason why conspicuous success was achieved by other features. For instance, J. J. McCarthy and his constituents staked their last dollar and every ounce of energy on the premiere of "The Birth of a Nation" and their foresightedness and sportsmanship are what achieved the unparalleled success. The two-dollar picture had to come—but who suspected it? Try to think of some other manager who would have had the nerve to put "The Birth of a Nation" in the Liberty Theater at two dollars a ticket. I know some pretty big theatrical managers who thought the people who were trying to put this particular feature over at two dollars were fit subjects for the observation ward. But after the first night—

Look at "Bill" Parsons and Harry Reichenbach; they put "Tarzan of the Apes" over, not because it was "Tarzan of the Apes," but because they were foresighted and game. Just now the town, and in fact the whole industry, is talking about "Cecilia of the Pink Roses." Why? Not because it is "Cecilia." Whoever put that feature over worked like the staff of Cosmopolitan Magazine. There was an extraordinary instance of wonderful variety dovetailed to a pyramiding base and it had the effect of creating the demand sought.

Advertising is not so terribly difficult as one might lead you to believe. Think about it for a minute. Where is the director who would begin the production of a feature without a scenario or a working plot? That is all that is required for a successful publicity campaign. Figure out in advance what you want and must have and then follow your schedule. It is as simple as one, two, three. But first know what you want and what you are aiming at and then select your cast (?) writer, artist (for creating designs), and a "head" to place the copy.

Don't envy the other fellow—if you haven't initiative—imitate him. We have several good models in the film industry.

# How Shall I Advertise Pictures

By Arthur James

## Metro Pictures' Publicity Director Advises Simple, Strong Effects With Maximum of Smash and Minimum of Copy

PUBLICITY is not a business, it is a profession; it is not a science, it is an art, and it begins and ends with an understanding of human nature. With motion pictures the publicity problems are peculiar and especial because the screen itself is the greatest advertising medium in the history of the world.

In securing publicity for motion pictures the task is one of interesting and inducing the public to come into the theater. After that the pictures are their own greatest advertisers, and no newspaper or group of newspapers can compare with the screen itself.

Arthur James.

There never up to date has been any successful advertising or publicity for brands of pictures with the exception of two types of comedies. There is no such thing today as a standardized show in a picture house and, therefore, the star system has been in vogue. The best that exhibitors have been able to do is to establish a reputation for their houses in the matter of the class and type of pictures shown because no brand name, exclusive of the show itself, will fill a theater. The problem of the exhibitor, therefore, lies in the exploiting of a show as a show, booming its merits and acquainting his public with the nature and quality of the goods he has to present.

To begin with, I do not believe that the public is seriously interested in the name or personality of a manufacturer or distributor of motion pictures. There is a trade interest, but not a public interest. Some interest attaches to the personality of the director, if he be a very great director, but the rest of the interest lies in the play itself and the persons who perform in it.

My suggestion, therefore, to all exhibitors is to forget entirely to mention the personality of the head of the manufacturing or distributing concern and use the space to better purpose. Personally, I never have been called upon to sound the praises of any business individual in authority in the two great companies I have been privileged to represent, and I have the greatest sympathy for those good men and true, my brothers in a great profession, who have been required, under penalty of complete disfavor, to toot eternally about President Snifkins or General Manager Bullthrow as gigantic figures in the mighty industry of motion pictures. I have been unusually favored by an association with business men who were too hard-headed to care about the empty sounding of their personal praises.

There are several simple rules which all publicity men who know their business are bound to follow. Chief of these are strength and simplicity in advertising both to the trade and to the public. Originality is a gift the gods bestow, but striving after simple, strong effects, with a maximum of smash and minimum of copy is a thing by which the everyday man can secure reasonably satisfactory results.

Another simple rule is to avoid hackneyed and meaningless phrases, originating in the advertising agencies, such as "service" and the like. Perhaps the word service meant something once upon a time, but it has come to be the hallmark of the trickster or the incompetent.

Another rule is the avoidance of needless waste in the matter of accessories to advertising. One of these is the so-called plan book, sales book or campaign book. Of any ten of these put out today by motion picture companies at least eight are precisely alike except in the matter of cover and type. They constitute a tremendous waste of money in a given year and could well be replaced by less elaborate and more practical forms of advertising matter.

Good cuts for newspapers, both in illustration and in advertising, are essential and unless they are really made to conform to the standards of showmanship they should be thrown away. Posters, lobby display, neighborhood and newspaper advertising are the four basic necessities once the show with box office possibilities is booked. Long runs are desirable because they admit of proper advertising and if the production is worth while they justify the expenditure. Plain, practical advertising is to be desired at all times and never should the show element, the especial point of lure for the public, be overlooked. No national advertising campaign can make a show locally successful. The people of a community must be appealed to and nothing else matters.

General magazine advertising of motion pictures, because of the fleeting-here-today-gone-tomorrow element of motion pictures is a shocking waste of money that must be charged into the rental prices to exhibitors. The really well circulated motion picture magazines and the local newspapers are the only practical media for our business under present conditions.

I am not against any decent medium of advertising, but I do oppose those avenues which pile up the costs and make motion pictures more and more expensive to the exhibitors. This money should be spent in production, in scenarios and in talent that will make everybody leaving the theater satisfied and anxious to come again.

It is impossible to cover in one article the different methods by which pictures may be presented, or to dwell at any length on lobby displays, because both are as varied as the ingenuity, imagination and industry of the exhibitor or the publicity department that co-operates with him. It is possible to point out that unceasing energy is essential to publicity success. If you have a motion picture to offer to your public don't make the mistake of figuring it will "get over anyway." Get back of it, push it, drive it, work for it and with it with might and main, and remember that advertising is the life and health of your game.

# Doping It Out for the Papers

By P. A. Parsons

***Publicity Manager for Pathe Exchange, Inc., Says "Have Something to Say and Say It Quick"—Also Advises Study of Mediums***

FIVE and a half years ago, when the writer first came with Pathe, the newspapers and general magazines who devoted any space at all to motion picture publicity could almost be counted upon the fingers of one hand. Today their number is legion. The appetite of the public for motion picture publicity, like Shakespeare's bug in the rose, has grown with what it feeds upon. Motion picture publicity has jumped from the swaddling clothes stage to the paraphernalia of manhood. It is recognized as essential to the successful conduct of the business. It has been found that it pays handsomely. It is not too much to say that without it the business could never have reached its present importance. Therefore it goes without saying that the proper conduct of a publicity and advertising department should be a matter of solicitude since upon its efficiency depends so much which is vital.

P. A. Parsons.

The motion picture business, like the dragon's teeth of old, seemed to jump from nowhere, full armed and in the panoply of might. Having no traditions of long standing of its own it had to hew its own way and make them. In publicity there is little doubt but that it followed more or less the exploitation methods of the stage. Too frequently valuable time and space was devoted to the old "lost jewels" style of publicity. The picture was lost sight of in the exploitation of the star. The business still suffers from the effects of this type of publicity. It was fine for the star. It shot salaries up from two figures to four and five, but it put the emphasis in the wrong place. The star became greater than the picture. The tail wagged the dog.

Motion picture publicity, like ancient Gaul, may be divided into three parts—trade paper, newspaper and magazine, with a further subdivision of the latter into general magazines and fan magazines. The same cut-and-dried story will not do for all these publications. Trade paper publicity as I see it should be "sales" publicity. It should be prepared and written with the needs of the exhibitor in view. He should be informed as to the picture exploited from every angle. He is to sell the picture to the public. He should be given information which will help him to sell it. Therefore the "selling points" of the picture should be brought out. Press agent slush as such deserves little or no place in a trade paper. It may flatter some one's vanity; it may add somewhat to the total linage to the publicity man's credit, but it does little to sell pictures, and that is the prime mission of the trade publication—to sell. Every picture worth while has its selling points. Therefore it is the publicity man's first duty to dig out those selling points and make them known. A biography of the star's Pomeranian does not help sell the picture. The best of the trade magazines recognize that fact, and with their "exhibitor's helps" strive to aid the exhibitor in putting over the picture with the public. The right kind of publicity for the trade magazines is along those lines—"exhibitor's helps"—and this without prejudice to the real news that comes along pretty regularly with every live organization and which every trade magazine is glad to get and print.

Time was when the same stories that were sent to the trade magazines were sent by the same mail to the newspapers. Here was a horrible waste of paper and postage. The motion picture editor of a newspaper was in those days a person to be pitied. Upon him fell the duty of reading reams of drivel to find the kernel of news. Newspaper publicity should be specially prepared with the needs of the newspaper in view. The long story which can land is the exception. The newspapers want short stuff, snappy and to the point, and so written that it does not have to be rewritten. Newspapers will print what is palpably a "press agent's yarn" provided that it is clever and worth reading. First-class feature stories of considerable length will frequently land, but they must merit the space; and at Pathe we have found that the way to get them across is to make them "exclusive," with a good art display, specially selected and truly illustrative of the story. By following such methods the writer remembers with satisfaction getting across a full-page story on Pearl White with some thirty Sunday newspapers of importance, illustrated with pictures specially taken in accordance, with a regular "scenario continuity" carefully planned out beforehand. "Have something to say and say it quick" is a good motto to have in writing publicity for the newspapers. Furthermore one's newspaper list should be carefully studied. Many papers give little space to photoplay publicity; others devote much. Hit or miss methods will fail. The newspapers should be classified according to the kind and amount of material which they want, and the publicity material should also be classified in accordance with this list. Time and trouble expended upon this will be well repaid, as the clipping returns will show.

The "fan" magazines require material which differs in almost every respect from that sent to the trade papers and newspapers. As they are important and decidedly worth catering to each of them should be studied to meet their requirements. Specially taken photographs, clear-cut and snappy, gossipy interviews of real interest, exclusive articles on subjects worth while, "personality stuff" which is different—one will find these in the "fan" magazines, and such should be the character of the material furnished. Truly it is a far cry from the old days when the same old bunk

went to every publication regardless of its nature and requirements!

As for advertising motion pictures, here again the method should be adapted to the medium. Every one has a different idea as to what constitutes good advertising. Advertising is not yet a science since it does not follow exact laws, but its essentials are generally understood. The back numbers of the MOVING PICTURE WORLD of several years ago strikingly illustrate the distance we have traveled in our trade paper advertising. Bombast, exaggeration, superlatives and a certain crudeness of appearance were the rule in those advertisements of a few years back. Compare them with those of today with their finished appearance, their fine art and, to a certain extent, their moderation.

Almost every company has a certain style to its advertising which makes it individual. Probably each of us thinks his own the best. At any event the individuality of content and treatment shown by the advertisements of each company makes the advertising pages a treat and a source of unfailing interest. In pictures we advertising men have had to blaze our own trails. We have a constantly shifting product to advertise, unstandardized and to a large extent untried. Each week sees a new problem of merchandising as new pictures are put upon the programs. Each picture must more or less stand upon its own merits. Unlike Colgate's products, Ivory Soap and other much advertised commodities, which are the same today as they were months ago, and therefore are bought by the public with confidence—motion pictures made with the same star, directed by the same director, produced by the same concern from stories by the same author, will vary greatly in quality. Therefore past advertising counts for little. We must virtually start "cold" with each new picture.

The nature of the business is such that trade paper advertising is not, in its final analysis, the direct producer of sales, but an aid to sales. It makes it easier for the salesman to dispose of his merchandise. Exhibitors are busy men with little time to read. The writer believes that "brevity is the soul of wit" in trade paper advertising, and that the brief, punchy message, with an art display that will seize the eye, is the *summum bonum* of such advertising.

Obviously advertising to the public is an entirely different proposition, but who of us would be so rash as to attempt to say what is best in advertising motion pictures to the public? Many men, many minds, said the philosopher. There would be no surer way to find the truth of that statement than to discuss the best methods of whetting the public's appetite for motion pictures by paid advertising. There is little doubt but that such advertising is more and more proving its utility, and that the time may come when with standardized pictures we may create a demand, expressed at the box office, for certain advertised brands and put our pictures upon the same basis as tooth pastes, soaps and shoes. Certainly the largest concerns in the business now enjoy the first requisite of successful national advertising—namely, a wide and enviable distribution, without which national advertising could not pay. Pathe has made considerable use of the newspapers in advertising its pictures and with satisfactory results. We have been careful to "gait" our advertising to the public we are reaching and to the medium we employ. Pathe is also making considerable use of billboards, and recently has gone into the Saturday Evening Post. As a result we are helping the exhibitor sell our pictures. National advertising is not merely coming; it has arrived, but there is no doubt but that present efforts will appear small in comparison with that which the future will bring forth.

In summing up our chosen and well loved profession it may not be amiss to say this: That in no business is it so essential for a man to be not merely abreast of the times, but ahead of them. Conditions are constantly changing. The advertising and publicity man should not merely change his methods with them, but ahead of them. The fate of a number of film concerns at one time rich and famous but now forgotten illustrates the penalty attached to lack of progressiveness. The laggard has no place in a swiftly moving business like this.

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## *"I, Me, Myself"*

**By G. W. Landon,**

**Advertising Manager, Nicholas Power Company, Inc.**

CONCERNING the subject of this sketch let it be said that the first two initials of his triple-barreled name are the same as those of the "Father of our Country." This handicap alone were insurmountable for a publicity man if it were not balanced by the fact that he is a blood relation of the man who was termed "the biggest liar in the United States"—Melville D. Landon, better known as Eli Perkins.

He was projected upon life's screen at a very tender age; and being bare-footed and scant of clothing he feels that he was "framed" well, if not good; so he has never been a screen favorite.

His career? A checkered one—from dry goods to motion pictures. The former used to be bad—the latter?

His age? He's sensitive. For the rest, he's not very long for this world—only about 62 inches—is convivial and a finished speaker. He is certain of this because once when making a speech at the Pleiades Club some one was heard to say at its termination, "thank Heavens, he's finished."

George W. Landon.

Is rich in clubs which keep him poor; being one of the incorporators and the oldest inhabitant of the Pleiades Club, a charter member of the Writers, a member of the Twilight Club and an alumnus of Grammar School No. 68 of Harlem, New York City, where he was born.

He has been back on the job for nearly a year as advertising manager for the Nicholas Power Company. He feels it a compliment to be there on which he hopes to make good and at the same time justify the faith of those who put him there.

# Money Wasted In Picture Publicity

By John C. Flinn

***Director of Publicity and Advertising of Famous Players-Lasky Says Publicity Must Have Something Behind It that Can Deliver the Goods***

PUBLICITY is not the eighth wonder of the world, all evidence to the contrary notwithstanding. It works within certain prescribed limits and by a very definite lot of rules, despite the fact that it is based on elements of human psychology. Publicity can do a whole lot in this fast-stepping world, but taken by itself and without the backing of the knowledge that has been formulated concerning it, it is as valueless as a dried orange peel. Publicity must have something to be public about and it must have behind it the philosophical understanding of how to get public about that fact.

But most of all publicity must have something behind it that can deliver the goods. That fact has been found out in the world of business in all sorts of lines. It is being found to hold particularly true of the motion picture business.

John C. Flinn.

There are a lot of things about the motion pictures that are worth publicity—a lot of things that advertising can help. And there are a few things that advertising can help for only a very limited space of time. Let's grant at the outset that we have something to shout about. The exhibitor must certainly convince himself of that fact before he has got even a start on the road to exploiting his business. If he is luke-warm about his wares, at any stage of the game, he may be able to camouflage his half-heartedness into enthusiasm, but the deception is sure to work out wrong in the end.

There's a lot of good money wasted on publicity and advertising in every business, and the motion picture industry is not an exception to the rule. Money is wasted on exploiting pictures that will not stand up to the test. Honesty in advertising a picture is as essential as in advertising a watch. There must be a guarantee back of the advertising in both cases. In the case of the pictures, that guarantee is in the mind of the man who is shouting his wares. He knows he has a good thing to advertise and it acts as a complete guarantee of good faith. That is what Famous Players-Lasky tries to put behind its pictures—the guarantee of good faith in its stories, its stars, its settings, its directors and its sincerity to achieve an ideal in pictures.

Money is wasted in not knowing how to exploit a picture. Money is wasted in over-exploitation where it is not necessary and money is wasted in under-exploitation where a little more pressure would have done the trick.

Not every one knows the difference between good and bad advertising. The successful publicity expert is a combination of natural ability added to a lot of experience, for there is nothing more valuable in motion picture publicity than experience.

Every motion picture company aims to help the exhibitor from the very outset. Some of them do it very successfully. Others are more of a hindrance than an aid, by asking the exhibitor to base his appeal to the public on absolutely wrong lines.

Famous Players-Lasky Corporation is continually paving the way for proper publicity for the exhibitor. Its entire publicity department is maintained for just that purpose. Its evident results in keeping the stars before the public, its exhibitors' service department, its service to the thousands of newspapers in the country, its free mats and cuts and stories, its house organ for the exhibitor, its 500 columns of publicity matter weekly in the newspapers of the United States, and above all, its big advertising campaign are first and foremost arranged, conducted and maintained with just one person and his prosperity in mind and that person is Mr. Motion Picture Exhibitor.

The exhibitor who links his own advertising in the newspapers to all this special exploitation work of the company whose pictures he shows simply arrogates to himself the benefits of this display, backed by a powerful organization. The exhibitor has not been slow to realize that this is the chord upon which he can play tunefully and continually. Every bit of advertising that appears, every printed photograph of a star or scene, every line of reading matter sent out by this organization and every individual in the country who has learned the distinction between Paramount and Artcraft pictures and "just movies" is directly beneficial to him.

He must of course go further—he must let it be known in every way by lobby display, by the medium of his screen, in his programs, in his mailing list, by words of mouth and by advertising, that he is showing the pictures whose trade-mark the public his come to look for.

But all this aid would be a hollow mockery, if the producing company was not backing up its advertising by giving exactly what it claims to give. Famous Players-Lasky feels that the exhibitor need not worry over that point. There has never been a time in the whole history of the industry when greater care, expense and skill have been brought to bear upon productions—and the names of the stars whose services are enlisted speak for themselves.

The Famous Players-Lasky Corporation has unbounded faith in the exhibitors of America. It has seen the business develop from its humble beginnings to its present magnitude and has noted with gratification the growth of the showmen in a parallel degree.

That this faith in the exhibitor is reflected by the faith of the exhibitor in the producing company is both a matter of congratulation for the present and an inspiration for the future.

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You can attract a lot of attention by standing on a street corner and pointing toward the blue sky, but what's the use? Why not have something definite to point at—a little information is thankfully received.

# Campaign Books for Motion Pictures

By Nat Rothstein

***Universal's Advertising Manager is an Authority on this Feature of an Advertising Campaign —Has Issued Many Beautiful Examples***

WRITING advertising campaign books for serial pictures is very easy. All you need is some paper, a pencil and a ruler. Time is unnecessary, at least it isn't much of a factor in the Universal Advertising Department, for ad campaign books must be produced in the time that we sandwich in between our regular daily duties, which has averaged around fifty pages of display advertising every week, together with other advertising work that reaches a total surpassing the product of any advertising agency in America with equal equipment.

Nat Rothstein.

But it is a labor of love. It means the helping of the exhibitor over the rough spots to success. It smooths the way by making things easy, simple, clear, concise and resultful.

The average exhibitor is not an advertising man. Those who do possess the advertising instinct don't have the time or don't understand the physical production of good ad matter, therefore Universal advertising campaign books for serials have filled the gap between just ordinary results and extraordinary results on serial pictures.

More money is spent to help the exhibitor put over his serial for the proportion he pays for his goods than is spent for dealer helps in any other line of business. For example: A shoe dealer buys, say, $3,000 worth of goods. All he receives from the shoe jobber or manufacturer is a few electros of the latest styles in footwear. There is no such thing as a consistent completed line of follow-up ads. In Universal serial ad campaign books the exhibitor finds a completed highly efficient series of teaser or advance ads, followed by a smashing opening ad for the day he shows his first episode—then he finds episode ads that he can use while his serial is running to boost it along. He finds an elaborate variety of players' cuts specially designed for the serial. He finds serial trade-mark cuts, any number of highly specialized publicity stunts, novelties, and other matter so arranged and so modestly priced as to allow him to take advantage of all the helps at very little expenditure of money, but with very good results.

Universal ad campaign books have actually done more to boost serials by helps these books contained than any single or combined factor in this end of the cinema business.

When the writer came to the Universal organization four years ago there never existed any such thing as an advertising campaign book. His long years of merchandising training stood him in good stead, for he at once applied the sound principles of merchandising by the printed page, thus enabling the exhibitor to see at a glance and to know what to expect, and besides enabling the film salesman on the road to make his call worth while, with the campaign book doing the advance work by paving the way.

Universal advertising campaign books have always been very elaborate with the costs running up into the thousands of dollars. Printed in as many as six colors, with reproductions of posters in miniature, it enables the exhibitor to see the matter he is to use exactly as it will appear.

Among the successful serials produced by the Universal to date are included the following. "Lucile Love," "Trey o' Hearts," "Master Key," "The Black Box," "Broken Coin," "Peg o' the Ring," "Graft," "The Purple Mask," "Liberty," "The Voice on the Wire," "The Gray Ghost," "The Red Ace," "The Lion's Claws," "The Mystery Ship," "The Bull's Eye," "The Brass Bullet."

On each of these serials advertising campaign books have been produced with complete and elaborate helps of every conceivable type. In the production of the campaign books the Universal has been instrumental in building the serial business directly through which other producers have profited as well as the Universal Film Manufacturing Company.

By virtue of the elaborate matter turned out by the Universal, exhibitors have come to look upon serials with greater respect and with more seriousness than before the advent of these books.

That the principle of showing the exhibitor his goods on the printed page has been resultful is evidenced by the bookings on Universal serials all over the world. Universal serials today are being shown in every civilized country on the globe. In England reproductions in the exact colors and physical size of the campaign books printed in this country are made and used with effectiveness. It has awakened the English exhibitor to the value of good continued photoplays and the English public have and are responding.

These books contain anywhere from 36 to 68 pages of highly interesting matter, so logically arranged and presented as to tell the exhibitor the story of the merchandise being offered and containing such a generous measure of assistance as to make each book a veritable gold mine of useful, valuable and practical information.

In the production of these campaign books it required the exploration of new fields of ideas, and as the writer mentioned at the beginning, all it required was some paper, a ruler and a sharp pencil.

All that is necessary besides these physical properties is an inexhaustible brain, saint-like patience, and "stick-to-it-iveness" plus versatility and a few 36-hour days.

Be it known, too, that the producing of the ad campaign books has been "sandwiched in" between the production of over fifty pages of display advertising per week plus mountains of other necessary matter for the exploitation of Universal pictures.

But workers in the Universal ranks have always been known as hard workers and the Universal advertising department is no exception, rather the rule.

All matter that helps the exhibitor directly helps the producer. If the exhibitor makes money and prospers the manufacturer prospers. If the exhibitor slips, the producers must slip with him. One depends upon the other in the film business the same as in any other legitimate business, so whatever assistance can be rendered

the man who buys the goods results directly to the manufacturer of the goods.

The Universal slogan has always been and will always be, "Help the exhibitor make money." If he isn't a showman, prepare ways and means to assist him in becoming a showman, for to the showman of the 24-carat variety the sale of meritorious productions is half the labor than to a man who lacks the knowledge and understanding of what constitutes really good money-making pictures.

By helping the exhibitor we are simply helping ourselves and means making the business of moving pictures a more stable industry for all concerned.

## *Pete Schmid*

**One of the Rising Young Publicity Men Who Was Developed by Pictures.**

ONE of the most consistent and conscientious writers of publicity for motion pictures is Pete Schmid and his steady progress up the ladder of success is the best testimony to his ability that can be offered. Peter began his business career as a stenographer in 1907, and admits that he was glad to get six dollars for a week's toil. But that was in the dry goods line, so Pete got into the amusement business in a hurry where he first worked for the White Rats and the Actors' Union and then joined the staff of *The Player,* the official organ of the White Rats.

Pete admits that he was once bitten by the actor bug and for a time filled "club dates," doing a "single" singing act, specializing in comedy songs and yodeling after which he wrote and "plugged" songs for six months. When *The Player* ceased publication he joined the staff of another amusement publication as reviewer and editor of the motion picture department. Then came an offer to become publicity man for the Bosworth, Inc., a picture company, and he was started on his present career.

**Pete Schmid.**

Mr. Schmid's connection with Bosworth and the Oliver Morosco Photoplay Company led to his engagement as publicity man for the Artcraft Pictures Corporation, whereupon it may be said that he had officially arrived. With Artcraft Pete had charge of the publicity for such stars as Mary Pickford, D. W. Griffith, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Cecil B. De Mille, W. S. Hart and Geraldine Farrar—all big attractions.

When Artcraft was absorbed by the Famous Players-Lasky Company Pete went along and became a member of the publicity staff of the big corporation where he has charge of all the trade paper publicity. One of his most important assignments was the conduct of the Fairbanks million dollar Liberty Loan campaign from coast to coast. On a few hours' notice Pete jumped into this campaign, accompanied Fairbanks from New York to San Francisco, arranging the details en route. Thirty cities were visited and much space was obtained in the way of front page stories in the newspapers. Needless to say, the million dollar subscription was raised.

## *American Film Abroad Is American Publicity Abroad*

**By Paul H. Cromelin, President, Inter-Ocean Film Corp.**

ALMOST pleasing fact to us of the film exporting business is that when we sell American films to a foreign land we are selling American publicity, too. We are selling American idealism, American physical prowess, American grit and stick-to-itiveness. We are not especially engaged in selling American publicity. But consciously or not, we do it. We send the call of clean living, open-minded, democratic America to whoever will hear. And it is not essential that the hearer know our language, for the language of the screen is universal.

**Paul H. Cromelin.**

We are told that countries which are at present enemy countries wait for the war's end to oust the American film from its world position. Idle hope! The publicity of idealism, of democracy, has "gotten across" too well to be succeeded in the world-public's heart by portrayals of might and ruthlessness.

The world-public no longer worships heroes because they are strong men.

It likes them because they are *right!*

Blame the publicity gospel of American films for this! Millions of illiterates the world over have been unable to read our President's messages, but with their eyes have grasped the American ideas of righteousness for which he stands—via the screen. Wilson and the motion picture are the two strongest American influences abroad.

Do not misunderstand me to infer that American films in the foreign lands are American propaganda in foreign lands. We are not using our position to "propagand." But we can't help publicize America with our films—publicize the splendid things she champions. There is a difference between propaganda and publicity, you see. A prominent South American told me recently that the American films showing through the length and breadth of his continent had done more to strengthen the feeling of good will toward us than all of the Pan-American congresses.

"Do you know why we espouse your cause down there, despite obligations of neutrality?" he said. "Well, it is because the movies have made us feel we know you well—your life and manners, your spirit of democracy which is akin to our own. You are close to us, in short, and we feel for and *with* you."

# "Zit" Tells How It's Done

***In a Telephone Interview Zittel, the Famous, Explains His Unquestioned Success as a Live Wire Press Agent***

HELLO, Bryant, 9600? Let me talk with Mr. Zittel, please—Mr. Hoff calling."

"Hello, Hoff."

"Hello, Zit. The World is going to carry a series of interviews with noted press agents in the special publicity number and we would like a story from you, as the richest press agent in the business, on how you did it and how the other fellow can do it."

"Zit."

"Well, I don't know that you have picked the richest press agent in the business to start with, and I'm so jammed up that I haven't time to write anything, anyway. But I'll tell you what I can do. Put a stenographer on the wire and I'll dictate something to her right now.

"Ready? Well, here goes:

"Ninety-nine press agents out of a hundred are not getting anywhere because they are working too cheaply. They are being far underpaid, so how can they get anywhere? How can they expect to make themselves rich if they are just earning enough to get by?

"The day has long since passed for the press agent with his typewriter, cigarette and a hang-over from the night before. The successful press agent must be a man of big, constructive ideas, possessing an imagination and constructive genius capable of making money for his employer. To do this he must spend money.

"The fellow of narrow vision stuck away in a corner somewhere with his typewriter and a yearning ambition to sneak by some friendly editor with a stick or two does not fill the bill. His actual value to his employer is measured by that ambition. The ideal press agent recognizes that it is impossible to get something for nothing and wastes no time on the effort. He gets something for something! And he gets it where it will do the most good! He leads his employer into the profitable paths of publicity and he turns that publicity into cash through selling power. If he realizes this and his employer realizes it he is pretty likely to be paid what he is worth. If the employer doesn't realize it he'd better get a new employer.

"Boost your employer whenever you have the opportunity! Wherever you meet people bring his name into the conversation and dwell upon his good points. Verbal publicity is of equal importance as the kind that comes from printer's ink and in this way a good press agent can do much valuable work.

"The most common mistake of the average press agent is accepting too many clients at a small figure and doing too little for each, at the same time wearing out his welcome through repeated and continuous demands upon his friends for space. The temptation is to write yards of copy, whereas it is apparent that conditions are such that little can get by. Verbosity is the short, direct path to the waste basket.

"Work for one man, and work for him hard. Pick that man, don't take anything that comes along. Lots of things are impossible. Select a person or a proposition that is capable of being developed—something that should be notable but is not when you take hold of it. Map out your course and follow it; don't let him tell you the details. Does a surgeon accept every case that is brought to him? Does he risk his reputation by operating when he recognizes the patient as hopeless? Does he guarantee results when he does undertake to operate? Or does he permit the patient to dictate his methods when he takes the case in hand? Not at all. The rules that govern the surgeon are applicable to the press agent. I have made them my standard.

"Live well, dress well, act the part of the millionaire. Be your employer's equal; try to be his partner. Recognize the dignity of your position and live up to that dignity. Don't waste time trying to 'square' things in a gin mill.

"Be independent. Never accept a contract, for the man who demands one admits his weakness by wanting to have his freedom tied up.

"You cannot 'bull your way' onto the billboards; why try it on the newspapers? Buy space. I buy my way through where I can, and if I cannot buy front covers or pictures, I will buy advertising pages in order to get what I want on a business basis. The papers that won't take my money on that basis I trust to the story and pictures I send them and to the good luck that they use it.

"Don't make the mistake of trying to show your employer how to save money. Teach him how to spend money and thereby make more money. He has efficiency experts and accounts to show him how to save. He employs you for your department because you know more about it than he does. When you make money for him he will never question the fact that it cost the initial investment. He will look over results and judge you accordingly.

"Don't use language that he cannot understand and, above all, don't put such language in his mouth. It makes him ridiculous in the eyes of his associates who know his measure in that direction. Ten to one he has employed you because you enjoy a better education than he. But don't force that fact upon him everlastingly, or he will hold aloof from you. More than half of your success is dependent upon the enjoyment of his entire confidence. You of all people must possess that. And you will not enjoy it long if you make him feel inferior. Because his command of language is not equal to yours is no indication that he is not a smart man, possibly much smarter than you in every respect.

"You will never get far tooting a horn that the public has grown accustomed to hearing. Find the unknown that should be heard. Both he and the public will appreciate what you have done. And don't imagine it is unethical to think well of yourself and of the services that you render. Often you can best serve your employer by

keeping in the public eye yourself. And that goes in the face of the traditions of the press agents to the contrary.

"Plenty of folks will say: 'Oh, that is all right for Zit, with the power of the Hearst newspapers behind him.' True enough, but I had to make good just the same. I had to make good for myself and establish Zit before the power of the Hearst newspapers represented anything to or for me

"I am no newcomer to the motion picture. Twenty years ago I established a free moving picture show at Ehrich Bros.' Drygoods Store, Sixth Avenue and Twenty-third Street, New York City, with a daily change of program. Mr. Percy Waters will tell you that the service cost us only $35 a week, but that was something in those days with an untried experiment. We made it pay, and that is the purpose of all business.

"As an example of what can be done with publicity, I have doubled and tripled and quadrupled the earning power of a number of stars by the application of the principles I have advocated here, and they have never ceased to thank me. A man whose name is known throughout the world—a trademark of tremendous value—has never hesitated to credit me with the pioneer work that established that value.

"You cannot put over something without value. It is a waste of time to try. The quality must be there to accomplish results.

"Don't flit about. Enter employment with the idea of permanency, expecting to share in the prosperity you aid in creating and insist upon your rights in that direction. If circumstances cause you to quit, quit for keeps—don't make the humiliating admission that is implied by your return.

"How can you get rich? Ask someone who knows more about that subject. I have made a million and a half for one employer, but I am still on the job. But I guess I could worry along the rest of my days without it if I had to. But there is no use my indulging in further violation of my own rule against verbosity, so good-bye."

And the interview was at an end.

## *Rosenbaum Sees Great Possibilities*

**Old Theatrical Agent Tries "Movie" Publicity and Likes It. Offers Some Advice.**

IN VIEW of the fact that I have only been in the movie game since last September I surely have the privilege of telling the moving picture industry all I think I know about how to get the best results in exploiting pictures. Of course, the fact that I spent seventeen years in the theatrical business as a press agent and manager has no bearing on the case.

When the moving picture industry as a whole begins to improve on the methods of showmen and begins to look ahead, instead of living for the day only, this glorious industry, and it is a glorious one, will begin to get the standing that it deserves. Just at present the two industries which should be so closely allied are about as close to one another as the Pacific and the Atlantic. Some day the brains of these two great industries will start to dig a canal that will join them together, and not until then will the film industry reach the pinnacle of success that its older ally has attained.

**Ed. Rosenbaum, Jr.**

There is quite a difference, to my way of thinking, in being a showman and merely an exhibitor. An exhibitor is a man who is satisfied to lay out a program, present it to his public and let it go at that. A moving picture showman is a man who places an environment around his picture and creates atmosphere enough to attract the theater-goer. Competition is so keen in the screen game that the man who sits outside his box office and waits for business to come will be wearing last year's shirts, suits and shoes for the next few years to come, but the fellow who studies his public, who does things differently than his competitor, is the fellow who gets results. There is no such thing as luck in business. Strong as this statement may seem, I am fully convinced that it is true. Taking advantage of present conditions is what is generally termed by the stagnant competitor as the other fellow's luck.

It is my contention that there is room in this glorious United States for every moving picture house now in existence. There is a reason, a big, vital reason, for the failure of the majority of houses. If I were to conduct a theater, before opening its doors I would have at least a week's rehearsal with my entire staff from the engineer up to the treasurer, teaching them the power of courtesy and attention to the public, for after all, every attache of a theater is merely a servant, and as such it is a duty to give to those for whom you are working every bit of efficiency that is in your system and usually you will find that where you go into a theater and are treated discourteously by the ushers or other menials the cause of this treatment is due to the fact that the head of the organization or manager is of this type. As a whole, I find that the men connected with the moving picture industry are more considerate of their fellowmen than the theatrical manager has been in the past.

When I started getting acquainted with the various editors of the trade papers I was treated so courteously that before I had attempted to deliver the goods for my firm I knew I was going to be very happy in my new work. If the exhibitor and the producer and exchange men would give the same co-operation to each other as the newspapers give to the publicity departments, all would be well.

There are more opportunities for a man in this business in one week than there are in the theatrical business in a year. All it needs is co-operation on the part of the exhibitor and producer to demonstrate this. In no other line of work is the press agent treated with such courtesy and respect as he is in the film industry. In my seventeen years in the theatrical business I have been usher, treasurer, manager, press agent and producer. Some of the stars whom I have had the pleasure of exploiting are Donald Brian, Richard Carle, Eva Tanguay, Nora Bayes, Dorothy Jardon, Mme. Dazie, Victor Moore, Bert Williams, Mollie King, Harry Kelly, the Dolly Sisters, Thomas Jefferson, John Emerson, Will Philbrick, Jeff D'Angeles, Mae Murray, Ina Clair, Jack Norworth, Billy Reeves, Frank Tinney, Anna Held, and last but not least, Billy West.

# Great Values in "Stunt" Publicity

By C. L. Yearsley

## They Are the Headlines of Amusement Advertising, Declares Advertising Man of the First National Exhibitors Circuit

STUNTS are the headlines of amusement advertising. They jolt the preoccupied mind of the public from its habitual channels of thought and focus attention upon the follow-up advertising which must accompany them in a well planned advertising campaign. One of the exhibitor's most difficult problems is to get people to forget their own business long enough to think of his. Stunts turn the trick.

There are stunts and stunts. To be effective advertising, a stunt must make people think consciously or subconsciously of the attraction it is meant to advertise. A stunt which attracts attention only to itself is wasted effort. Its only effect is to make people ejaculate wonderingly: "What t'ell?" Their minds trip over it, perhaps even resent it, and pass on.

C. L. Yearsley.

P. T. Barnum was a master of stunts. He once packed his first show, a dime museum, by the clever use of one man who wanted to earn the price of a meal—and five bricks. His once famous plowing elephants were another great stunt. Dig up his biography and read the story of his showmanship. The brick stunt will work again in any town in America.

The average exhibitor's best field for stunts is the lobby of his own theater—that is, if he operates a continuous house on a busy street.. A roomy lobby so situated is one of the best advertising mediums in the world. Its possibilities are unlimited, but its true worth may not be realized if the poster boy, janitor or some other employee of equal mentality is delegated to "take care of the display."

The lobby is the show window of the theatre. Did anyone ever hear of a successful store whose show windows were trimmed by the janitor? Yet hundreds of exhibitors allow such minds to arrange their lobby advertising. They buy a set of frames of standard size into which the appointed functionary neatly places precisely the same kind of display matter the year round. Of course, such an arrangement is informative and people can find out what is "on" by examining the "display," but as for its reaching out and getting business—not on your life!

The window trimmer of a department store is a well paid person of some imaginative power who has nothing to think of but "selling the street." He usually co-operates with the man who writes the advertising. Exhibitors should realize that "selling the street" and press agency or ad-writing are two different trades. Hire some of a trained window trimmer's spare time, work with him until he gets the showman's angle and some picture sense and see if it doesn't pay.

Of course, a theatre of the first class does not have to "circus" its lobby. Such houses confine their stunts principally to the presentation of their programs. But ingenuity and good taste will accomplish wonders in the lobby of any theatre.

The powers of curiosity, suggestion, sentiment, humor, pathos—all these are at the command of the studious lobby advertiser. A woman's dancing slipper and an empty champagne bottle suspended by bright colored ribbons suggest things. Neither object is offensive. Both will get by the censor. A battered musket or baby's cradle properly used are symbols that generate thought.

These are mentioned simply as samples. Maps, newspapers and magazine clippings, letters and telegrams make attractive and convincing lobby advertising when cunningly used. The art of suggestion is as effective as the appeal to curiosity. Back of it all is the mysterious force known as psychology. Theaters have been packed by lobby advertising which at first glance seemed positively foolish and foreign until analyzed for its appeal.

A good lobby display requires the same careful thought that is expended on the copy for a full page newspaper advertisement. A stunt of some kind is the equivalent of headlines and illustration. Signs, show cards or photographs are relatively the descriptive copy which interests the reader sufficiently to induce him to buy a ticket. The whole makes up the advertisement.

The ideal lobby, like the show window, would be in effect a stage on which all sorts of goods might be displayed in attractive variety. There would be no permanent frames or fixtures. Its general appearance should present an ever changing picture. "Selling the street" requires thought. The problem is how to treat each subject. Repression should be studied in lobby advertising as in music or speaking. Stunts which shout should be employed only when necessary, for a lobby which is always noisy in appearance is sure to become a bore instead of an attraction. When a popular star is the attraction, stunts are seldom necessary. Good taste in the arrangement of posters, photographs, etc., makes their appeal stronger but in such circumstances having the star is the stunt. Save "circus" stunts for the times when they are needed and they will be more effective.

The theater is an oasis to which people go to find variety and relief from the daily grind. Good lobby advertising can be made a part of the entertainment. Comedy lobby advertising of comedy subjects is especially appreciated by the public and pays handsomely. The exhibitor who keeps his lobby alive creates the impression that his show is just as live. Passersby will come to watch it for new and interesting sights, sounds and smells.

Think what it is worth to a theater to have the people who pass it always on the lookout for "what's doing" in the lobby. Many exhibitors realize the value of good lobby advertising but many, many more think of the lobby as a job for the janitor and an entrance to the theater. It is really the most valuable advertising medium within the reach of many exhibitors and will pay for a lot more thought than it gets.

# What Can Advertising Accomplish?

By Dwight S. Perrin

## *Publicity Director for Goldwyn Pictures Corporation Sees Large Results When Producer and Advertiser Get Together*

WHAT can any motion picture producing or releasing organization do through the medium of advertising and a service department to enable the motion picture exhibitor to make an assured profit on the pictures he plays?

At every point of contact I have in the motion picture industry I hear men expressing varying degrees of bewilderment over supplying the answer to this inquiry. To answer this frankly and truthfully it may be necessary to hurt the feelings of a few persons; perhaps the feelings of a great many.

Personally I have been raised and trained in a profession that respects the people it serves. As a newspaper editor, and formerly as a newspaper reporter, I was trained to respect the feelings, the judgments, the likes and dislikes of the readers of the newspaper I served.

Dwight S. Perrin.

Any good editor or reporter knows how to get over his story or his points to the readers of his newspaper. And herein lies the great difference between serving or attempting to serve intelligently the exhibitors of America; of trying to give them without cost additional assets through which their motion picture productions may be brought more vividly before the public and as a consequence draw more receipts into the box office.

Fourteen thousand persons can read a powerful newspaper editorial and be affected and influenced. Fourteen thousand exhibitors of motion pictures can be reached and given profit-making assistance and material, but, even with this material in their hands, one would be amazed to find fifty out of this huge total making use of the things with which they are supplied.

If I walk into the store of a successful neighborhood grocer in a residential section of a large city, or into the store of the largest grocer in the average small town as the representative of Quaker Oats or Cream of Wheat I can at once gain the attention of the merchant by telling him that I can double his sales of either of these products.

The grocer is not only willing, but eager to have me offer to arrange his window displays and his center aisle counter displays. He is eager that I authorize a house to house canvass of the districts where his middle-class wage-earning trade lives to sample the homes of an available or prospective clientele with small packages of these foodstuffs. He is not only willing, but waits around to hear me get behind his counter and "talk" my products to his customers. As a result of his receptiveness he watches me, or some one even more skilled, increase his sales right under his eye. He takes all of the advertising matter within reach, and what he sees me do for my product even stimulates him and his clerks in his method of selling the other products in his store.

But apply these well known and long-tested methods of sales stimulation to motion picture showmanship and see what happens.

The average exhibitor of motion pictures feels contented with himself. He regards himself, without outside assistance, as being a good showman. He thinks that none of these men from New York or Chicago understand either him, his field or his particular house. He thinks that they know nothing of his public. He does not stop to measure his clientele on the yardstick of human nature. He does not admit that humanity measures up about the same regardless of geography.

In other words, the average American exhibitor resents instead of welcomes us and what we can give him.

His attitude towards what we provide and the additional elements of service for exploiting and advertising that we are *willing to provide* in a critical and negative vein. Recently even so well-established a manager of motion pictures as Charles G. Branham of the Strand Theatre, Minneapolis, fired an illogical and inaccurate broadside at the accessories supplied him by the larger companies, complained technically of the "screen" on the electrotype cuts and in general rejected as unfit all of the material placed in his hands for the exploitation of his shows.

To show how ill-taken were his points on the accessories of the Goldwyn company, if he had them even faintly in mind, I want to point out the following facts:

The cuts supplied on Goldwyn accessories are 55-screen, the standard newspaper screen of the country. They are picked and made and examined under the supervision of an executive who is a photographer, router, etcher—an all-round engraver.

The newspaper matrices of the company are made from 55-screen cuts that have never been used in printing or electrotyping, thereby insuring impressions from surfaces which have not been mashed, worn or flattened by previous use.

The press sheets on each production are made under the direction of an executive who has operated some of the largest newspapers and monthly magazines America has ever known, in addition to owning a large newspaper personally. These press sheets are built to contain and do contain only the material that a careful and self-respecting editor would permit to be printed in his own newspaper; and the stories supplied are infinitely better written throughout than the average of any editorial page or any of the news columns in Mr. Branham's city.

The rotogravure one-sheets of the company are designed and laid out and inspected by a man in the Goldwyn organization who knows every detail of the rotogravure process and who incidentally was the editor of the pictorial section of the New York *Tribune* from the day of its inauguration as either the second or third pictorial section on any great American daily paper.

But expert service of this kind Mr. Branham rejects and complains of. It is a typical exhibitor attitude. Two

hundred other exhibitors would have two hundred individual viewpoints. The individual local showman wants his own kind of exploitation. Lacking the mechanical resources to in any way equal what is given him and most of the time being beyond the reach of an organization to manufacture for him exploitation publicity which would in any way equal the material supplied him by one of the three or four larger companies, he rejects this material under a blanket indictment of producing or distributing company intelligence.

The trouble today in the motion picture industry does not rest with the producing or releasing companies in the matter of service and advertising assistance. It is to be found in the failure of so many exhibitors to absorb the materials provided by the producers.

The producers are willing to give—and do give at tremendous cost to themselves.

The exhibitors are not willing to receive. Of course, there are hundreds of alert and progressive exhibitors to whom this does not apply. They make effective and intelligent use of what they believe is best of what the producers supply. But somewhere in the circuit of producer-exhibitor cooperation there is a flaw.

Is this the producers' fault, or is it the exhibitors?

## *Must Satisfy the Showman*

By H. J. Shepard, of the W. H. Productions Co.

AS in the case of any other commodity which the public is buying, advertising plays a great part in the exploitation and final success of any motion picture production. And the final success of any picture does not lie in the success the production company or the exchange have made in terms of dollars and cents for themselves, but it lies in the praise and opinion of the public, in terms of their dollars and cents to the exhibitor. The exhibitor is nearest to the public. He knows his public, because he watches them night after night, knows what they applaud and what they dislike. He knows what to say to them, how to "reach" them. Every exhibitor would like to talk to each individual in his audience, or in his prospective audiences. But the exhibitor is a busy man, and, although he knows what to say to them, he cannot translate his personality on paper, because he is not an advertising man. His business is good showmanship, and he requires someone who can understand his suggestions and can use them effectively.

H. J. Shepard.

It is as important to the exchange or production company as to the picture itself, that the exhibitor should in some way convey to his audience something relating to his showing. The importance of this service to the exhibitor, through the exchange, is, however, often either overlooked or disposed of in a perfunctory manner, so that there may be something which the distributor when questioned can point to as "service" and ease his conscience qualms. A great deal of the publicity and advertising matter sent to exhibitors is amateurish and meaningless, too vague and too general. It is advertising, but not a tangible box office asset.

That advertising is as necessary a box office asset as the quality of the picture, the policy of the theater, even the cleanliness and ventilation of the theater, is evidenced by the number of high priced and exceptionally good productions that have been killed by this vague, meaningless sort of advertising and publicity matter. While, on the other hand, how many times have productions of a fair quality been box office successes merely by the proper publicity and advertising—the kind that gets to the head and heart of the public.

Every exhibitor is realizing more and more the importance of the proper kind of advertising service. He demands it of his exchange. But, again, exhibitors are not advertising men, nor have they the time to analyze the values of the "service" usually doled out to them. The majority of exhibitors, although they themselves may possess the true showman's instinct for the proper choice of advertising which will show results at the box office, have so many other details to look after outside of exploiting each production they book, that it is utterly impossible for them to create the practical advertising and publicity matter for themselves, which they may be certain will secure the results at their box office. Nevertheless, due to the inconsistent and impractical publicity and advertising matter eminating from a great number of the producing and distributing organizations, those exhibitors who desire properly to exploit the productions they book are obliged to devote a great deal of their limited time to the writing of their own publicity.

The distributors are realizing, too, that although the final success of any production is in the box office returns, that these returns are the outcome of, and successful in proportion to the method each individual exhibitor employs in exploiting his pictures. Production companies who know, for instance, that their product is good, that the box office punch is there, should compliment these superior productions by lifting their service above the mediocre to a level deserving of the quality of their productions. That is the finishing touch to the "reach" of a picture—these are the tracks along which the production must glide to the heart of the masses.

The advertising, however, must satisfy the competent showman and at the same time be so universally human that every distinct type of exhibitor may be able to utilize this advertising with as little call upon his time and thought as possible. Each subject must be given the same care and attention in preparation of advertising and publicity, whether it is a one-retler or a five-reeler, as the direction, plot and photography of the production. These are the factors which build the foundation of solid confidence in an organization.

**Ebony's Technical Staff.**

Standing, C. C. Felt, Photographer; H. J. Huebner, Scenic Artist. Sitting, Charles N. David, A. B. Heath, Production Manager; Bob Horner, Editor.

# Publicity Should Inform

By Pierre V. R. Key

***Foursquare Pictures' Man Insists that Advertising Must Be Addressed to the Exhibitor and Not Written to Jolly the Boss***

THE editor called me on the phone and said in the commanding tones editors have a way of using: "Write me something about your ideas of publicity methods as applied to pictures. And get a move on; I want early copy."

Every man who has taken orders from an editor never fails to quake—even though he may have graduated from the early reportorial stage—when he is given a fresh assignment.

Pierre V. R. Key.

I will not lie about it, however. The invitation to go ahead and say something about motion picture advertising was not exactly unwelcome. My ideas may be neither startlingly new or epoch-making; at the same time they are mine and I entertain for them a certain affection. It is not unlike the feeling a man may have for his dog or horse—if he be fortunate enough to possess either.

But to get back to my subject, or into it, since we haven't yet started, I will begin by stating that, more than many other businesses, motion pictures need advertising. Of course I refer to that part of the machinery identified with production and distribution; for the exhibitors—God knows—must advertise or go supperless to bed, to make no mention of having probably skipped breakfast and lunch.

Having made a fine picture is certainly an achievement, and should give the person responsible for it a jingly twitching at his pockets that feels like money. But the successful producer, who is wise in his generation, will be found to resemble the smart storekeeper in a hick town who, when asked if he kept a certain nationally-advertised brand of soap, retorted with a grin: "No, we don't keep it, we sell it."

It's like that with the producer—and the distributor, too—who has a good picture. He doesn't keep it. Running it off in the projection room for his own pleasure, and that of his friends, never would increase the bulkiness of the bank-roll; and your astute producer and distributor is well aware of this fact.

As a newcomer to the motion picture field I quite naturally feel I have much to learn. Yet there are some methods, now practiced by those who dictate advertising policies of various concerns and individuals, which I think I will not attempt to learn. Because they start nowhere and end in the same place.

In my brief experience I have made a discovery; your average producer or distributor (both, if you please) is shrinkingly modest. He is like a violet, in this respect, on a lovely morning all covered with dew. He does not wish to see his name more than five times on every text page of each trade publication, nor in type larger than 48 point in such ads as he runs.

This lack of modesty, in the course of things, has developed the imagination of the press agent representing such modesty, who in his zeal to please the boss has completely exhausted the available adjectives in the English language, and, in some rare instances, invented new ones.

Frankly speaking, I regard swell-chestedness and superlatives as a pair of twins destructive, in the long run, to whoever uses them. Conceding that they impress, for a time, the ignorant or specious exhibitor, there is precedent enough to prove that they ultimately defeat the very purpose they are intended to further.

There is just one excuse—and only one—for publicity (by which I mean paid ads and articles of news or feature interest available for printing in the reading pages of a trade publication). That excuse is to acquaint exhibitors with facts (not buncombe) they want to know.

Foursquare Pictures, Inc., holds that view. George Backer, president of the company, is a stickler for facts and for consistency. He will not tolerate a misstatement concerning any Foursquare product; and no pecuniary gain could induce him to move a hair's breadth from his principles. Jacob Wildberg, our treasurer, is another man of the same sort.

Is it any wonder, with two such men behind me, that I find among my various duties in the Foursquare organization a genuine pleasure in the advertising and publicity department?

I won't deny that an ad must have its punch, or that a story intended for publication, a degree of readableness. But adjectives in ads and flub-dub press stories are a drug on the motion picture market—a combination that deceives no intelligent person and is becoming less read every week because of the species of dope employed.

I mentioned in a preceding paragraph that there is only one excuse for publicity of any sort about a picture which those controlling it want to book. That is to reach quickly as many exhibitors as is possible.

If we pause carefully to consider the function of advertising it is apparent that the speed of its operation is the real reason for its being. Were there an abundance of time for the purpose we could spread the information by word of mouth.

But time, where motion pictures are concerned, is more precious than in any other form of salable merchandise; which is the main reason why printers' ink is a necessity for the picture. Because once ready for the market the distributor (and the producer, unless he has sold outright the negative) must shoot, and shoot quick.

In preparing advertising copy I hold to the view that it should be highly informative. Pick out the selling point in the picture—the one the exhibitor will be interested in—and tell about it. Specific elements in that picture are the things to emphasize, not some general utterance about its being the "best ever." Even if the exhibitor reads such a statement he will not believe it. And above all things, be brief, illustrate the ad (if it

demands illustrating), effectively, see to it that it is pleasing to the eye typographically and use plenty of marginal white space.

The results advertising brings are cumulative; therefore, I believe they should appear regularly and follow a definite line of reason—why purpose.

As for reading articles; if they be news there is justification for their publication; likewise, if they carry information which, though not strictly news, is of interest. But they should be written tersely, in a clear English style and without claiming everything in Christendom.

In few words: A press story should never be written unless there is something to say. Then it is well for the writer to give every publication one which differs in its phraseology from all others and to remember the geometric rule that "the shortest distance between two points is a straight line."

I might continue further in setting forth my ideas on the use of the daily newspaper, the nationally-circulated magazine and billboards—not to mention other valuable mediums—as measures to create patrons for the exhibitors who have booked pictures a distributor has to sell.

But the editor told me to write "about a thousand words," and editors, we know, have a diabolical faculty in wielding the blue pencil.

# *A Few Straight Tips* — *By An Old Timer*

### *Picture Publicity Should Be Conducted on the Basis of Giving Box Office Value to Exhibitors*

WHEN Henry E. Dixey some years ago produced "The Man On the Box" there was a line in the play that is a classic—"What's the use of lying when you're all alone?" The aptness of this truism occurs constantly in reading a film trade paper. It seems to be the object of so many publicity men to weave fanciful romances, apparently for the purpose of affording either amusement to the exhibitor or making a healthy looking "string" for the boss.

It isn't possible that the press agent thinks he is putting it over on the management of "Hilsdale's Palace Theatre." The manager of this theatre is no fool. He knows that although The Hilsdale's *Home News* (subscription $1.00 a year; outside the county $1.50, and no farm products taken in exchange) uses the press agent's bunk for space fillers, it will not bring patrons into his theatre. And it is this point that one must particularly observe in publicity—all copy issued should be of a constructive nature. The sort that will make more money for "Hilsdale's Palace Theatre."

Furthermore, there should be better co-ordination between the publicity department of film companies and trade papers. The aim of both should be to benefit the industry. To afford the exhibitor all information possible that should make it profitable for him to enter into contracts with producers for their output. So all publicity matter must have a news value.

To illustrate: Quite recently one of the large companies, through its publicity bureau, sent out a story concerning one of their stars, who, to give her art full sway, was compelled to eat a quart of pickles in order to make her bilious so that she could simulate seasickness in a picture. What earthly good is such a tale? What "damphool" would want to see this star because of this tale—unless he wants to see whether or not the press agent was lying?

Another favorite yarn often used and which lacks value of any sort relates to "John Henry Ironsplitter." We are informed that he recently disposed of his patents for manicuring beer bottles and has formed The Exalted Motion Pictures, Inc. John Henry's press agent sends out a story that his boss is making a tour of the United States (from 42nd Street to Bronx Park on the subway). Mr. Ironsplitter wires back to the home office that the exchanges report a healthy condition of the potato crop and should bring big returns to the Exalted Company.

We are also acquainted with the weekly platitudes of our beloved centre pole of the industry, Jacob Bungstarter, who furnished the exhibitor with "weakly" drool of what the public will want a year after next in the way of pictures; what sort of stories are going to be the style for eleven reel features in 1942. That he stands for purity on the screen, at the same time calling attention to the box office value of "Was There a Mitigating Circumstance to Her Sin?"

All this rot leads to nowhere. We constantly hear the hue and cry that the motion picture industry is not given the consideration that it deserves as one of the biggest institutions in the United States. The reason is obvious. The heads of most of these concerns place themselves in such a ridiculous light, by means of piffling publicity, that the exhibitors, let alone the public consider these executives largely as jokes. And yet the publicity man continues to send out weird stories carefully "carbon copied" and curses his luck when he sees what he thinks should have been a page story, given a "three agate line" mention.

The press agent can perform a great service, not alone to the man that hires him but to the industry that supports him, if he will carefully study the policy and style of the different trade papers and write his news items with the individual touch that these papers desire. In this way he is sure to get a proper display for his items of interest and also be of service to the publication that generously accepts his copy.

It has been often said that the surface of the motion picture industry field has only been scratched. If this is true no one is more responsible than the press agent, who keeps patrons out of theatres by writing pure bunk about his company and its stars. Truth is stranger than fiction, why lie?

In dealing with the exhibitor, for he is the man the press agent should try to reach above all others, stick to the truth; tell him just what he is going to get with his pictures; give him information that he can use in his local papers to boost his box office receipts.

Any organization putting out a picture a week should have quantities of news concerning the making of the picture; matters of interest about the actors; valuable selling points for the exhibitor, or in other words, how to put the picture over.

This is valuable to all concerned and does not abuse the patience of the trade paper editorial staffs by handing out inane inanities.

Constructive news, making for bigger box office values for the exhibitors, should find a ready reception in the offices of trade publications.

# The House Organ and Its Place

By Paul Gulick

***Editor of the Moving Picture Weekly Tells How a "House Organ" Can Become a Valuable Advertising Medium***

IN THE same spirit that the Packard looks down upon the Ford, the trade paper condescends to recognize the house organ. But inasmuch as the Moving Picture World has been courteous enough to offer its valuable space to an editor of a house organ it would be discourteous to pursue the analogy further along comparative lines. In spite, however, of the obvious tolerance, almost every one of the big manufacturing and releasing firms in the moving picture business has a house organ of its own, and when properly handled it is recognized as the most profitable and economical of all its sales media. On the other hand, it is freely admitted that it is not possible to make the house organ take the place of the trade journal as the sole advertising medium. Each has its own recognized place and function.

**Paul Gulick.**

There are three kinds of house organs, and all of them have been and are now being used in the motion picture field. First there is the internal house organ, directed solely to the salesmen and employes of a company; second, the intermediate or specific house organ, directed to the class or public which buys the product the company makes, and lastly, there is the purely external house organ directed toward the general public. The greatest mistake a motion picture manufacturing or releasing company can make is to try to have the same organ sound all three notes, or serve all three purposes. It can't be done. Almost every company has tried it and failed. Some companies have all three branches covered in three different kinds of house organs.

By far the largest and most useful class is the intermediate one, the house organ directed to the retailer or exhibitor. To be really successful, really a profitable and economical sales medium, the exhibitors' house organ must be confined strictly to this class. The very essence of the house organ is its mobility, so to speak, its adaptability to every circumstance, its utter freedom from the ordinary rules which obtain in the trade press of necessity, and which obtain in any second-class mailing proposition. For its higher mailing rate, the third-class book has compensations all its own, and with the new mailing rates in force after July 15 the disparity in rates will be more equalized than heretofore. The moment the house organ oversteps the exhibitor class, if it is directed to that class, it has placed limitations on its mobility which greatly hamper its usefulness and effectiveness. Sellers and buyers cannot be mixed in an equation to make them equal profits, and that is the end and aim of the house organ. The appeal must be direct and single-minded.

It is impossible not to become personal in an article such as this, for experience is the only standard by which success or failure may be judged. The history and present status of the Moving Picture Weekly, the house organ of the Universal Film Manufacturing Company, may be interesting as illustrative of the general propositions set forth above. The Universal has never had a bed of roses; nobody ever scattered them in its pathway. From the time he organized the company, Carl Laemmle has had to fight for all he got, and has had to fight just as hard to hold it. His position and that of his associates was at all times that of men who fought against odds. Sometimes he fought for his very existence; sometimes his fight was the fight of the industry itself against combinations and men who sought to stifle it and him. The weapons in this struggle were not all on the table. The trade papers were not all of them unbiased, fair-minded and non-partisan, as the great majority of them are today. There were times when they would not publish statements for Mr. Laemmle, when they would not accept his advertising. The house organ, the old Implet, was Mr. Laemmel's answer, and R. H. Cochrane, its first editor, gave it a character, which it has striven to maintain in each of its subsequent dresses, of fearless, uncompromising candor and aggressiveness. Even before that term was invented, exhibitors came to look upon the Universal organ as an exponent of Pep. When it has fallen from that character in any degree, then the results are always noticeable.

One of the dominating features of the Implet, the Universal Weekly and the Moving Picture Weekly has always been the Straight-from-the-Shoulder Talks. They form the keynote of Universal advertising, Universal publicity and Universal salesmanship. Thousands of exhibitors read them religiously every week and if a weekly comes out without one, as has happened once or twice, the editor hears about it instantly. With inspiration such as this, it would be a strangely passive editor who failed to carry out the pepful platform.

The Moving Picture Weekly has been all through the experience of serving two and three masters, but is now thoroughly committed to the "For Exhibitors Only" policy, though it had to give up many thousands of paid circulation in doing it. The single-minded policy enables every page in the book to conform to one of three uses: selling film, helping the exhibitor to make money on the film he buys, or building up the prestige of the Universal name. The Moving Picture Weekly has no other purpose. It has been demonstrated that it could make money. That was not its purpose, and it could never have fulfilled its purpose while making money. It finds its greatest purpose in helpfulness to the exhibitor and in carrying the universal message into every moving picture theater in America.

So much for the personal. Speaking impersonally, the house organ must never be allowed to become stale. It should be entirely new not only in material each issue, but in make-up and features. The trade paper has an advantage which is inherent in human nature in that it is paid for, and it is only human nature to try to get your money's worth out of what you pay for. To overcome that disadvantage the house organ must command interest by the snappiness of its appearance and contents. The cover is the first consideration, for if it does not look attractive it is quite likely to be laid aside till a more convenient season, which usually never comes.

Once the reader's attention has been aroused by the cover, it is the aim of the editor to have his material in a house organ so cunningly arranged that the reader will not lay down the book until he has finished it. No house organ should be so big that it cannot be entirely absorbed at one sitting and without tiring the reader. The routine and helps should be so arranged as to be easily detached and used separately. They should never be put all together in a block, but should be scattered through the book. And every article, advertisement or help should be carefully measured by the editor's scale of requirements, for paper, engraving, ink, labor and printing are mighty high.

## An Originator of House Organs

**H. J. Streyckmans, Publicity Man and Motion Picture Expert, was the Father of Several.**

IN the motion picture business the house organ has been a much abused instrument, for the value of this adjunct to exploitation is measured entirely by the uses to which it is put. Unless the volume of business done is suffcient to absorb the cost it is a prohibitive proposition. The modern press book of today has in a large measure made the house organ obsolete for the small producer or distributor, but it is a desirable aid to the exhibitor when warranted as an addition to the trade paper announcements and the press books. Special exploitation of pictures when released, not covered, of course, in the press books, which are printed some weeks in advance of the date the films are issued, and statements which would not be accepted in a trade paper on account of their being of an editorial nature, find a proper outlet in a house organ.

H. J. Streyckmans.

The worth of a house organ depends entirely upon the manner in which it is edited and the impression it creates in the minds of the exhibitors who receive it. The film man who believes that the house organ is the road to freedom from the editorial watchfulness of the trade papers and who thinks he can start his own paper and say anything he wishes has a low conception of the mentality of the exhibitors, for it is even harder to establish a house organ than a trade paper because it is obviously biased and published in the interest of the company that pays the bill.

I published what was practically the first house organ in the industry in 1910 for the New York Motion Picture Company, called "Film Fancies," and it could properly be called the first press book, for I wrote it in such a manner that its contents could be adapted to various methods of exploitation. In those early days there was little or no advertising done in the daily papers, and in fact we were continually bombarded in the columns of the biggest and strongest papers, which, having done their best to kill the industry and failed, are today clamoring for the advertising patronage of motion picture people. The battle was fought out on the screens and in the lobbies, and the pictures won.

Banners, slides and heralds were the advertising bulwarks of the picture house, and in "Film Fancies" I gave them material for this purpose. I personally edited each picture, and gauged my adjectives according to the individual merits, and the exhibitors knew they could accept my statements and go the limit in advertising the subject when shown at their houses if my announcement so indicated. "Film Fancies" was a twenty-page magazine, printed in two colors, profusely illustrated, and issued weekly.

The next house organ I originated was the "Universal Weekly," of thirty-six pages of the same type space as the MOVING PICTURE WORLD, with cover in two colors. I only got out a few copies of this paper, as differences arose between Kessell and Baumann and the Universal and I cast my lot with the New York Motion Picture Company, and shortly thereafter became associated with the Mutual Film Corporation, just being launched. Again I originated a house organ, patterned after the "Universal Weekly," and it proved of material advantage in carrying messages to the theaters of the country. Conservatism was the keynote of this publication, which I called "The Mutual Observer."

Bert Adler, for years with Thanhouser, was the originator of "The Thanhouser News," which was a chatty sheet, covering the doings at the New Rochelle studios.

A house organ of great profundity was "The Implet," edited by Thomas Bedding for several years. Bedding is a scholarly gentleman, who evidently inherited an editor's desk as a birthright, for he has been identified with motion pictures since their inception, and has been the author of much literature that has been distributed in the trade.

Tom Quill, now in the lithograph business, started the Selig bulletins some years ago, and R. R. Nehls, now with the American as general manager, first attracted attention for his publicity work in this direction for George Kleine.

It will be news to many in the trade that the spectacular campaign by P. P. Craft some seven years ago covering "Dante's Inferno" and "Homer's Odyssey" was the work of Ben Atwell in conjunction with Frank Winch. Atwell, who is now with the Marion Davies Film Company, has been a prominent figure in the world of amusement, and ten years ago had the distinction of being the youngest managing editor of a metropolitan newspaper, occupying that position with the Chicago Journal.

With the advertising and publicity accessories now being provided to the exhibitor by first-class producing and distributing companies the house organ has lost its power of years ago as a business getter, for the business is more stable and there are not the frequent changes of management in the theaters, nor the influx of amateurs, apt to be lured by the glowing self-praise usually found in the house organ. The larger theaters "are from Missouri," and as a rule want to see a film before they book it for a week's run, which is the customary time for a first run, and a great many of the smaller theaters are guided entirely by the bookings of the larger houses. The house organ, therefore, to be really useful to the person for whom it is intended should contain elaborated details of stories which appear in brief form in the trade papers and breezy news items for use in the programs.

# Pity the Poor Press Agent

By Ben H. Atwell

## *Press Agent of the Marion Davies Film Company, Inc., Relates Some of His Trials and Tribulations*

WHY attempt to write anything of a serious nature about the press agent? He is almost always funny, because he is constantly attempting to attain the impossible, and to do that he resorts to such strenuous and drastic expedients that he falls victim to the peculiar relation of the sublime to the ridiculous. This applies with particular force to the theatrical press agent, but is also true of the picture publicity purveyor.

Ben H. Atwell.

When he succeeds, as he occasionally does, he is a hero—when he "falls down," as he frequently does, he is not only the butt of ridicule for those whose interests he is seeking to promote, but of the wide, wide world!

In order to keep his star or attraction before the eye of the public he must create news, and it must be striking news in order to successfully compete with the idiosyncracies of presidents or ex-presidents, the eccentric doings of suffragettes, the picturesque and pyrotechnic outbursts of perpetual candidates, the upheavals of nature, and wars, murders, explosions, fires, etc., ad lib, ad infinitum. In other words all the world is against the press agent. His best "plant" may be utterly swamped by the legitimate developments of an hour, or, worse still, turned into a huge joke by the stupidity, perverseness or the over-developed sense of humor of someone upon whom he must depend, yet whom he dare not take into his confidence.

If the press agent can create real news—something authentic, logical, possessing human interest and involving action, and more particularly an official record—the editor must publish it to satisfy his readers, no matter how thoroughly he understands and appreciates that the news was manufactured and "planted." His greatest protection against the press agent's ingenuity is ridicule, and once that he scents a vulnerable spot in the "plant" he will turn the guns of ridicule upon it, even though the guilty press agent be his own brother. Then in the twinkling of an eye the press agent and his story are alike undone. The most remarkable example of this editorial alertness that has ever come under my observation occurred some twenty years ago and the author of the press agent's destruction is familiar to New York World readers under his signature, Louis F. De Foe.

Mr. De Foe was in those days a very energetic and highly responsible young reporter for the Chicago Tribune. That enterprising newspaper scented a sensation in the making "somewhere in Europe" and assigned Mr. De Foe to arrange for pages to be printed in German, French, Italian and Yiddish when the "story" developed. To find typesetters capable of producing these pages in the desired languages Mr. De Foe was sent skirmishing along Clinton Street—a district devoted to foreign language newspapers, lithographers, junk shops, second-hand bottle dealers and similar concerns that choose low rent locations because of the character of their business. About the third place he dropped into on his quest he saw the printer's devil hanging up fresh proofs of a poster showing a ferocious appearing lion mangling a number of persons in the auditorium of a theater, with the caption,

NERO,
the man-eating lion who caused the panic
at
————'s theater.
Now safely on exhibition for the first time since,
in an arena of stout steel bars.

De Foe searched his memory without recalling any such thrilling episode in the amusement institution mentioned and at once jumped to the conclusion that a "plant" had been arranged and that the posters were in the making for its exploitation. When he reported that night on the subject of German, French, Italian and Yiddish typesetting he laid on his city editor's desk a copy of the proof, which he had managed to purloin, with a memorandum to the effect that "something was scheduled to come off." The result was that the present eminent dramatic reviewer was ordered to attend every afternoon and evening performance at the third-rate theater in question until further orders. For days and for weeks he was fed up with wheezy and rheumatic song and dance teams, prestidigitators, mind-readers and the like that constituted the bill, until one evening an animal act was introduced. In the act was a mangy, toothless, superannuated lion. As soon as the brute appeared a dozen stage hands set up a tremendous hue and cry, and, armed with sharp steel bars, poked and prodded the "man-eater" toward the footlights. In sheer desperation the weary bedeviled beast jumped into the orchestra pit to escape his tormentors, landing in a bass drum in which he was hopelessly entangled.

The musicians fled with the audience tearing after them and in a trice the house was emptied. In the excitement someone "pulled" the fire alarm box and the street was filled with patrol wagons and fire apparatus when the surging, battling crowd reached the outer air and safety. Meanwhile the "man-eater," finding exertion essential to untangling himself from the wreck of the bass drum, coiled himself up within its shattered shell and went to sleep.

By the time the police got through calming the crowd, arresting the "careless" trainers and attending to the other formalities of such a situation every newspaper in Chicago was represented by an excited young reporter, eager for details, both real and imaginary. All jumped to the story for a big spread—that is all except the Tribune, which gave the laugh to the theater and to the other newspapers, reproducing the poster as well as a precise statement of what had happened by way of em-

phasizing and exposing the "plant." In this instance the justice of the Mikado was visited on the offenders—"the punishment fit the crime." While the management was busy fighting to save its amusement license from revocation the erring press agent who had risked human life in the panic he had created to make a story was quietly discharged. Thanks to Mr. De Foe's alertness that sort of publicity promotion was discouraged in a manner that has not been forgotten in Chicago in all these passing years.

The suspicious watchfulness of the press is shared by all who come in contact with the press agent, particularly public officials. I rode by a round-faced, jovial Irish traffic copper stationed at Columbus Circle the other day and his merry wink recalled an episode of something more than four years ago when he, single-handed and alone, all but wrecked one of the largest shows in America in his efforts to prevent a publicity promoter from "putting one over on him." We were employing a band of wild men from the woolly west to lend color to the production—cowboys who rode like centaurs. In order to attract attention to them we turned them loose just before noon daily and had them ride down Broadway.

Now, all sorts of parades and "bally-hoos" are forbidden on Broadway without a special police permit, and that is just why we did it. We calculated that some traffic policeman, alert in the enforcement of the law, would arrest the outfit. Of course, no Metropolitan newspaper could resist the temptation to photograph and describe in detail such an incident when the cowboys were before the bar of justice. The cowboys, in turn, would plead that they meant no harm, but had to exercise their wild horses and, being strangers, naturally selected a route where there were sights to be seen. A small fine would square everything and the publicity would be worth the price. For days we paraded, inviting arrest, but the policemen along the line smiled wisely and merely said: "You fellows know better than that; get out of here."

The chief of the cowboys was one "Wild Bill," who lived up to his name, at least in appearance. He vowed he would force an arrest, and the next noon they passed my good-natured copper friend, then stationed at Forty-sixth Street and Broadway, and he met that worthy's smiling rebuke with a vile epithet.

"What ya mean by that?" demanded the policeman.

"Wild Bill" leaned over the neck of his horse and repeated the insult, while his companions guffawed.

There was a lightning swing of a club, followed by a crash and a groan and "Wild Bill" landed in a limp heap on the pavement. Before his companions could pull themselves together the angry copper had dashed through their ranks, clubbing right and left with one hand and dragging cowboys from their saddles with the other. Broadway was carpeted with cowboys—the worst licked lot of wild men seen in many a day. The horses ran in all directions, but a full dozen of their riders were too badly beaten up to attempt to follow. When he cooled down the policeman summoned a patrol wagon and bundled the whole crowd off to the Forty-seventh Street Police Station. Yours truly wasn't looking for any exploitation on that incident, but put in many an anxious hour trying to beg the papers to suppress publication. A band of cowboys who took a collective beating from a lone crossing copper could hardly be counted upon as an attraction to draw turn-away crowds to any box office.

The man who wrote the song "There's a Broken Heart for Every Light on Broadway" must have had the press agent in mind. The press agent is the chap who introducey "gay" in "Gay White Way." He is the author of most of the thrills and 98 per cent of the laughs that are associated with that institution, but few people have any idea of the rebuffs and the sickening bumps that he encounters in his gladsome career. The incidents referred to are typical of a bulging library or unwritten history on the subject.

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## *Publicizing Pictures*

**By Kilbourn Gordon, General Press Representative for William A. Brady.**

IN these days when on every hand is heard something of the high cost of print paper and the scarcity thereof; when, due in part to this and in larger degree to other causes, space, at least in the newspapers, is tighter than ever before, it would appear that brevity and meat are two words that should be constantly kept in mind by those whose business it is to publicize the pictures.

Kilbourn Gordon.

The day has past, if ever there was such a day, when great masses of mimeographed material and pictures despatched weekly far and wide find a welcome at the dramatic or motion picture desk. They usually find the waste basket unopened, and there is a reason for this. I have yet to find a newspaper that objects to anything worth printing. On the contrary they welcome anything that even by a stretch of the editorial mind might be considered suggestive of news; but they abhor bunk, and bunk in quantity they've been fed for a long time. In consequence many are "fed up" and will not take the time, if they have the inclination, to look through what in the course of a year must amount to a ton or so of stuff in the endeavor to dig out a story, squib or what-not worth their while.

In publicizing "Stolen Orders," for example, prior to its presentation at the Park theater, it was our endeavor to send out only such stories as might have a direct appeal through timeliness, or the possession of a news angle, however remote. The presence in the production of United States battleships furnished such a story; the use of a dirigible balloon and a hydroplane another; while the fact that one of the scenes showed a gambling house operating full blast, with chemin de fer the game, came in very well in connection with the raids the district attorney was then making on various fashionable gambling clubs. These stories were short and enjoyed quite a little circulation.

If brevity is the soul of wit also is it the essence of space, for without it and something worth telling the chances of seeing one's handiwork in print are reduced to a negligible minimum.

# Obstacles to Good Press Work

By Henry MacMahon

## *General Press Representative of Educational Films Corporation Reveals Weaknesses in the Picture Publicity System*

PUBLICITY should be informing, entertaining and punchful. Many concerns go on the principle that the fewer the facts they give to their public, the better the results. The exact contrary is true of the written word. The more *real facts* you present, the better the public is served. The Munchausens and Cagliostros of modern press agentry are passing now that the Arch Pretender of Europe is being thoroughly exposed and lying and deceit are relegated to the discard.

**Henry MacMahon.**

The facts, however, are not sufficient. It is necessary to select an entertaining angle from which to view them. Every press story should have a central point, a theme which the surrounding facts illustrate. It is the ability to seize this central point that constitutes journalistic ability. To many persons life's panorama presents a flat, gray, unrelieved surface; but the clever, trained intelligence picks out the interesting, salient feature and plays it up.

The third element of good publicity is punch or wallop. There must be an object to hit, a careful calculation of time and resource, a well-directed swing, and the landing upon the object with just the right amount of force to make the blow tell. The successful press agent knows what he is driving at, and possesses the driving power. He lifts the merely informing or the merely entertaining into the realm of dynamic energy by making it a missile to arrest popular attention or stimulate action at the proper psychological moment. In other words, *he puts information or entertainment to work.*

Why are these qualities of instruction, aesthetic pleasure and force so lacking in the run of film publicity? First, because of its vast volume. There is so much to be taken care of that almost necessarily it becomes a plodding routine. Many of the press executives are overworked. After a time they entrust the actual writing to understrappers and fritter away in business details the strength that should be devoted to composition. There follows the deadly atrophy of newspaper sense, and pretty soon the whole office is grinding out tons of copy that bears not the faintest relation to the needs of the public press.

Prexy—meaning the president of the "fillum" corporation—frequently jumps in and aids the process of decay by demanding superlatives, nauseous self-praise, and the "claim-it-all" style of puffery. The writing inevitably becomes false and impossible. The motion picture editor of the daily paper chucks the whole "fillum" envelope unopened, and the trade editor tears his hair and groans over the weekly Herculean labor of picking kernels of solid nutriment from the noisome mass of Augean refuse.

But worst of all, perhaps, is the want of close co-operation betwixt journalism and the picture industry. The press agent, as I knew him in the first twenty years of my newspaper experience, was a mixer. He lived in the newspaper offices, did the boys many favors, asked assignments from the editors, wrote the stories to which he was assigned or which he had tentatively suggested for their approval. He had but one theatrical attraction to cover, and he covered every possible side of it. Now he sits at a desk, bosses a multigraph and a flock of assistants, and sends out thousands of pieces of copy a week by mail and special delivery. The personal touch is gone, and it is imperatively to the interest of the industry to win it back.

A further cause of the poor average of publicity is the lack of faith in the American public's intelligence. We in the trade have been talked to death regarding the supreme value and importance of "selling copy." Sales arguments in every paragraph, in every sentence, in every line—such is the unceasing cry of the sales-maniacs. But take it from an old campaigner of many press battles, the only publicity copy of any sales value whatever is instructive, entertaining and forceful articles about your attractions; articles that the trained editor will put in his paper as news. Do not be afraid that the public cannot understand you if your aim is high. That public craves knowledge, inspiration, the fillip of imagination, the tickling of fancy, the up-welling of humor, the sense of power in great achievement; and you can't possibly cater to its high and spiritual amusement needs by the methods of the dry goods merchandiser or the vendors of plumbing fixtures, soap, shingles, drugs and patent articles.

The incidence of the war ought to cure many of our present publicity evils. Flub-dub about worthless pictures will be eliminated as soon as the Government has put the kibosh on these "non-essentials" and there are no more worthless pictures to scribble about. Overwriting will have to go because it will become too expensive. A few trained specialists will replace the flocks of mechanical assistants, the younger groups of whom will substitute the rifle, the bomb and the bayonet for the pen, the pencil and the typewriter. Quality not quantity of copy will be the desideratum. Conjoined with this should be the active aid of a trained newspaper man in every branch exchange office of the country. This, in order to localize the film news in every large center and present it to the local motion picture editors in form suitable for local requirements. A good story will be the be-all and end-all of the publicity man's existence, and in planting this he will best serve his master since live columns in influential newspapers are worth more than all the conventional junk that ever cluttered the mails and annoyed the gentle souls of the overfatigued editors.

# Press Agent's Debt to His Profession

By Hopp Hadley

## *"Publicity that Will Not Stand the Acid Test of Serious Thought is Fatal" Says Well-known Writer*

WITH the splendid opportunity for the study of the subject offered by the wide activities of the newspapers of the different world powers at the present time, a conscientious student of publicity, which is such a large and important part of the theatrical business, is so busy absorbing knowledge that it seems a waste of valuable time to air any personal views. That being the case—and using the one personal pronoun that will appear on this page—I will merely do a little thinking out loud with a view to suggesting to fellow showmen more important thoughts along the same line.

Of course that rare member of the theatrical profession who was prone to speak disparagingly of "press agents" has no longer any excuse for his ignorance. For three years he has followed the great publicity campaigns of the different governments at war. He has seen them cleverly molding public opinion of neutral countries in their favor, building up the morale of their own people, preparing them for new diplomatic moves, for the launching of loans, for the levying of taxes, for the conservation of food, for conscription of man power and, even in the case of Germany —thank God — for news of halted offensives and tremendous losses. What could drive home both the importance and the dignity of "press-agenting" more than the vital part it is now playing in shaping the destiny of nations?

Hopp Hadley

More impressive, even, than the efficiency and the magnitude of these nation-wide publicity campaigns is the success of the Allied group in retaining the confidence of their readers while the methods of their enemies have resulted in the gradual awakening of a distrust which has now completely nullified their efforts in the greater part of the world, not excepting large numbers of intelligent readers among their own peoples.

The big lesson to be drawn from the success of the Allies' publicity methods as opposed to the failure of the German "inspired articles" is the relation of "good publicity" to veracity. From the very beginning of the war the truth has been the mainstay of our writers, while lies have been the undoing of the German efforts.

Strange as it may seem to many who retain the mistaken idea that press agents cannot stick to the truth and still be press agents, publicity that is not founded on fact is bound to prove disastrous in the long run. Just as lies circulated by a government during the present crisis do that country's cause incalculable harm, so lies circulated through a business firm's publicity department will fail to increase that company's profits.

Thoughts along this line point to another dangerous reef where it might be a good idea to anchor a buoy: The reading public of our day is highly intelligent and woe to the writer who insults that intelligence! To the late Alexander Dowie of Zion City fame was accredited the speech: "I don't care what they say about me as long as they say something." Assuming that brains are at a premium, there might be some sense to such a statement, but, taking into account the fact that our average school boy thinks for himself, publicity that will not stand the acid test of serious thought is far more fatal to the man or the goods it advertises than silence. "Getting your name in the papers," unless the story that contains the name redounds to your glory, is worse than useless.

This thought may be brought home by recalling the announcement made at intervals during the past decade by different motion picture producers that Director So-and-So made a record by turning out several high-class, artistic productions in two weeks, four days, eight hours and thirty-two minutes. Imagine the long suffering public storming the box office to enjoy one of these carefully staged offerings! Which is about on a par with the long, bouquet-laden article accompanied by photographs calling the attention of the world to the fact that "somebody" is again out of a job, having tearfully handed in his resignation to take up a new line of work to be decided upon in the near future. Overworked stars is another case in point. Imagine enjoying the performance of pretty little Miss Dimplechin when you have read that the poor girl has been working like a truck horse night and day and is laughing for your benefit in spite of the cramps that threaten to double her up like a jackknife at any minute.

Examples of publicity that defeats it own ends are more easily determined than are the more common forms of wasted efforts; articles with sufficient news value to warrant their appearing in print but lacking any element that awakens the favorable thoughts or live interest desired. The effect of this latter style of publicity which can well be termed neutral, if indeed it should not be branded as negative, might be likened to calling a busy man on the telephone when you have nothing to say to him. When your next call is announced do not be surprised if your prospect refuses to listen.

In a nutshell: the subject of publicity is a tremendous subject. It is a dignified subject, an important subject, and a subject that will be better understood and appreciated by the layman as the years pass. In this connection theatrical press agents of today find themselves shouldering a responsibility which is the direct result of the lack of serious thought given their profession by their predecessors.

To the failure of theatrical men of former times, to realize that theirs was the same profession that served the nation and the world in the molding of public opinion upon questions of vital importance, can be laid the fact that press agents' stories are too often considered open to doubt. To present-day publicity men is delegated the solemn duty of so establishing the ethics of their profession that articles inspired by business firms—or motion picture companies—will be recognized as being just as reliable as printed words inspired by the Government.

cast, was soon on the lips of millions of American citizens, while military and naval authorities of the standing of General Leonard Wood, Brigadier-General Walsh, Captain John F. Lucey and Read Admiral Usher, endorsed the work as the best advertising on behalf of recruiting put into effect by any civilian organization.

This group of motion picture advertising and publicity men was also among the first in the country to adopt resolutions urging Congress to repeal the "Zone System," as applied to second-class mail, and to institute a vigorous campaign against the effect to increase postage rates on periodicals, thereby preventing the wide dissemination of reading matter—and incidentally, publicity.

The association has also taken prompt and unanimous action against the present evil of buying up old pictures and reissuing them under titles differing from the ones they bore when first produced in order to mislead the public into the belief that the stories are new and original.

In formally turning over to the Associated Motion Picture Advertisers the task of managing the big international banquet to be held in New York, some time in September, to signalize the work accomplished by the screen in furthering America's war aims, the National Association of Motion Picture Industry has paid the smaller oragnization the most striking compliment that has yet come its way. But to those who have followed the record of achievement already compiled by the press agents' league, there is no doubt but that the commission will be executed with neatness and dispatch.

The officers and members of the Associated Motion Picture Advertisers, include the following well-known advertising and publicity men:

President, Arthur James, Metro; vice-president, P. A. Parsons, Pathe; secretary, Allan Rock, Press Service Bureau; treasurer, Paul Gulick, Universal.

Board of directors, Arthur James, Metro; Allan Rock, Press Service Bureau; Terry Ramsaye, Mutual; P. A. Parsons, Pathe; Paul Gulick, Universal; Paul N. Lazarus, Vitagraph; Julian M. Solomon, Jr., Famous Players-Lasky; Jacques Kopfstein, Charles E. Moyer, Famous Players-Lasky.

At the present time the following members of the organization are enlisted in the patriotic service of the colors:

Captain James Loughborough, Lieutenant Harry King Tootle, Lieutenant Arthur James, Sergeant Harry I. Day, Sergeant Victor M. Shapiro, Private Eugene Zukor, Private Bernard P. Fineman and Private P. A. Parsons.

## *Service Department and the Exhibitor*

By Julian M. Solomon.

Advertising Department, Famous Players-Lasky Corp.

IT is remarkable what a small proportion of the exhibitors take advantage of the service offered by the producing corporations. After three and a half years of serving the exhibitor, the results show that the number of those willing to avail themselves of the opportunity of co-operation, offered by the producers, is surprisingly small. In the days when the Bosworth office, as a separate unit, was serving the Paramount exhibitors, at that time numbering about 4,000, we had what was called a red tab list which contained the names of all of those who accepted the offer of Bosworth, Inc., publicity and service aids. At that time only about two per cent. of the names on this list availed themselves of the opportunity to get the publicity and advertising service which was offered gratis. Since the amalgamation of the various units into the Famous Players-Lasky Corporation the list of exhibitors has increased very materially, but the proportion of real live advertising exhibitors in the smaller towns is still appallingly small. If one eliminates the first run houses—those playing the films within the first two weeks after release—the percentage remains the same.

**Julian M. Solomon.**

Each time an offer of service is made to our list of contract holders, the same exhibitors reply every time. In other words no matter what new stunt you offer, you find that the same few live theaters are accepting your offer.

I venture to say that if one would take the files of the World for a year or two years back and look at the Advertising for Exhibitors Pages, he would find a very small proportion of the (15,000) exhibitors in United States were contributors to this column. A comparison of the names of contributors, with our own live wire list, I believe, would be startlingly similar. In fact, I believe that we can find about 95 per cent. of your contributors are on tour "extra live" list.

In spite of this fact, I am of the opinion that the quality of showmanship being displayed by the exhibitors, is increasing almost daily. This is being evidenced through the replies received to queries and problems published in "Progress Advance"—our house organ. The function of that magazine is to assist the exhibitor in exploiting the plays which we produce or distribute, and we find that the number who are taking advantage of this, is increasing constantly at an encouraging ratio.

On the whole I think that the present day exhibitor is far more progressive than the exhibitor of two years ago. It is not a matter of desire but a matter of evolution. If he is not progressive with the present pictures, and present cost of doing business, he has to quietly lay down and die, and each year sees the passing of more and more of the old school and the advent of the real honest-to-goodness showman. The signs of progression are certainly encouraging enough to continue offering, and giving service to the exhibitor.

### "THE SOUTH IS BOOMING," SAYS WEAVER.

"The South is booming. Business is better than ever, and the people all have lots of money, which naturally makes the picture business good and makes the outlook for fall and winter particularly promising," declares George F. Weaver, the World Pictures branch manager, who was in New York City paying his home office a visit last week. "The South is cotton crazy," continued Mr. Weaver. "Even the old colored men who have been town characters for years in the smaller towns and have been notorious for never doing any work have felt the infection of the South's alertness and are astonishing their townsfolk by trying to rent patches of ground for the cultivation of cotton."

# Roving and Throwing the Wild Bull

By Walter K. Hill

## *Quite Some Words Concerning the Noble Science of Writing Lengthy Stories on Short Topics for Scare Heads*

[Iditorial Explanation.—Considering war's rape of the ranks of Press Agentry, and desiring to serve some patriotic purpose, these Short Cuts to Usefulness have been devised as First Aids to those aspiring persons who leave non-essential occupations and turn their hand to useful employment at the Wheel of Mimeography. Knowing absolutely nothing about the profession of Press Agentry we claim special fitness to serve as guide to those who know still less.

Press Agents have always come from somewhere no matter where they may go. It has been ever thus since The Dove rushed the first piece of publicity into the Ark with the request: "Please Play Up." There is no sign to this day of any change in possibilities.

Publicists will continue to come from somewhere, equipped mentally in ripeness of experience, and if these halting efforts at First Aid to Oodles of Copy will encourage some brave heart to tackle the easiest job in the world we shall rejoice in the opportunity that has been shoved upon us by the Simon Legree who dictates what shall be done hereabouts.—The Idiot.]

### First Aid to Born Press Agents.

WHAT we need is more press agents. The search for jobs may be left until there are more publicists to fill them.

Anybody can become a press agent. Just ask anybody and they'll tell you that the great secret of their life is their gift of a talent to write pieces for papers to print.

Unfortunately, for the reading public, these writings of gifted everybodys seldom get into print until they become defendants or corespondents in divorce proceedings. More often, however, they are poets.

Verse, worse and then some, fill the mails that carry to newspapers the gifts of born press agents. To encourage this great industry we have started this College of First Aid.

It's folly to let the impression continue that to become a press agent one might better have originally enjoyed good health and newspaper training. This, Melancthon, is all wrong.

Many a good newspaper editor has become utterly ruined through shifting his job to that of press agenting. Given a mimeograph, running loose at their behest, newspaper men have been known to turn out publicity that would suddenly become waste-basket fodder at their very own hands in their former occupation.

### Food Will Win the War.

Press agentry is one thing, but to be a Director of Publicity is an entirely different matter. They never run two alike in the same font.

Being a press agent is a job; being a publicist is an occupation—but when one becomes a Director of Publicity it is a cinch.

That's why all press agents have a cinch.

The life of a publicist is one round of joy. Being a man of imagination, his principal idea of a wonderful time is expressed in writing about the summer homes, automobiles, lap-dogs and swimming pools of the company stars while he must content himself with a cozy little flat in Harlem.

Space must be stolen and editors become willing accessories before, after and during the fact. So few editors own the paper they work for that they must look first to their own job—and then at the publicists publicity.

The Skipper of a mimeograph, as has been so well said and often, must be a man of ideas. His first idea must be to get a job. His subsequent ideas must tend to the holding onto thereof.

Having the ideas and the job, his troubles begin.

Who, among the bosses, looks upon the press agent with friendly interest? Nobody.

### Pay Your Tips in Thrift Stamps.

Who, among the employees, fail to warble, where the publicist can hear: "It's pretty soft for you?" Not one.

As for the bosses, some of 'em hire press agents for the sole reason that they like big words in their "statements of policy." The bigger the words the longer the article. The longer the story the better it is for the scrap book. The thicker the scrap book the quicker the press agent "gets the gate."

Everything in show business works for the benefit of the publicist—excepting the fact that the publicist is the only employee who never gets a benefit.

The men who bark at the public through box-office windows have a club and enjoy an annual benefit. And the publicist, who never gets a benefit, is compelled to work for the treasurers' benefit publicising.

The publicists have a club, but have never had a benefit. Matters were moving smoothly toward that juicy consummation at $7.00 per and everything looked rosy—until the bosses stepped in and grabbed away the one soft piece of work the press agents ever had in sight.

That's the way with bosses. They know they can do it and they do. However, the publicist, without the bosses, would prolapse—fall down or out, as the dictionary says.

Therefore, while publicists endure bosses must be endured. If there were no bosses, there would always be the Efficiency Department—so what's the use (of the E. D.?).

### Stand by the President.

Speaking of the bosses, James Gordon Bennett, second, had the right idea. When he died and his will was read the most words in it were devoted to founding a home for aged, infirm, penniless or incapacitated newspaper workers. That's what we call class.

Who shall be the first fillum magnate to endear himself similarly? The line, may it be said, forms as usual, to the right.

The E Pluribus Fillum Co. Home for Publicity Directors!

(Due apologies are extended to Terry Ramsaye for borrowing the name of his great and promising organization—accent on the promising.)

Think, Mr. Boss, how great the honor would be to have the name of your "personal star," your favorite film brand or the moniker of your organization perpetuated while mimeographs shall last!

There's no real necessity of going the full James Gordon Bennett route. Do it now!

May we hope that the organization known, on the curb, as the All Mighty Press Agents will make a few speeches about this at their next $7.00 dinner? Even press agents get old. Even publicists, eventually, might use a home.

The work of publicising shows, films and theater must go on, even if press agents never have a home.

"Home is where the hat is," has long been the motto of the publicists.

**The Man Behind the Man Behind the Gun.**

Therefore, Melancthon, when you leave your childhood scenes between Cuttyhunk and Punxsutawney to venture into the toil of press agenting don't depend upon any boss doing a Bennett. He may and then again he may not.

But what the boss is sure to do is this: He will see that the skids are always well soaped. Only ceiling-walkers have been able to beat the system.

"Here's your job," says the boss.

And as he turns away he softly murmurs: "I'll dare you to keep it."

So saying he forthwith begins to co-operate with the publicist to that end.

Sometimes matters go on this way for a whole week. Frequently a leaf representing one month is torn from the Charter Oak Meat Co. calendar before anything happens.

Occasionally it takes several months; in rare instances, years may lapse before the same boss says the same thing to the man he has hired to take the place of the man he has fired:

"Here's your job. I dare you to keep it!"

Sublime faith in everything but a German's word of honor will lead you always into other and better jobs, Melancthon. The process has established the most famous saying known to the curb:

"Who are you with now?"

Only last week one of the New York banks gave a dinner and a pension to a man who had been in continuous employ of the same money changers for fifty years. But he was not a press agent.

**Be a Doubleyou Ess Esser.**

Good publicists must have imagination. The better the imagination the better the publicist. Every day some good press agent imagines himself right out of a job.

But he's a consistent bird, this press agent as a clan. He imagines himself right into another. Thus onward he goes, always onward, imagining himself into better jobs.

It's when his old imaginer won't turn over that the film boss who impersonates James Gordon B. will endear himself. That home for incurable press agents would be a great help. Certainly, at least, a considerable help.

The noble art of space-stealing is the only virtue on the calendar that hits on all cylinders. It never misses. It never back-fires.

Books of synonyms have been compiled to canonize the ancient art. Adjectives were especially created for the use of publicists.

To others who use them they are as Liberty Bond buttons on the lapels of a German reservist's coat. "They make," as has been said by our betters, "what is, what it ain't."

Bring with you, Melancthon, your own ideas, for the old ones have been well massaged. And the war as per our best little guessers, won't last very long after Pershing's Crusaders have spat upon their palms.

These have been used: Service flags; God-mothering Regiments; Letters to President Wilson and answers from Joe Tumulty; Smokes for Soldiers and Sailors; Letter-writing Clubs for the Boys Over There; Red Cross, Thrift Stamp, Knights of Columbus, and other "drives" around the mimeograph; office staffs knitting sweaters during business hours; tambourine caddying for the Salvation Army—all these and many other patriotic movements have served time as space stealers.

**The Lord Loves a Self-Commencer.**

These have not: matters of business policy as relating to the conservation of platinum in thinking up main titles; ditto as to ebony, ivory, concrete and other precious materials used in the Efficiency Department; the relation of steam dredges in reducing the overhead on mimeograph ink; how a famous film star who used to cry "Line Up" in back yards of tenements attained a voice in grand opera; Government ownership of reel-bands; the boss's opinion of his competitors; the high salaries paid to press agents as compared to the pittance drawn by the stars they write about; motorboat trips by canals and inland waterways by general managers of exchanges visiting territory; finger-printing film stars animal pets; conservation of copy paper—and one or two other methods of selling films to the exhibitor by publicity methods.

Said the boss to the man he had hired
In place of the man he had fired:
"Here's your mimeograph,
Your working staff,
Your typewriter, desk and—your job."

## *Allan Rock*

COMMENCED his career in the motion picture industry in 1913 with the organization of the Jesse L. Lasky Feature Play Company, and until last year served the interests of the Famous Players-Lasky Corporation. On January 1, 1918, Mr. Rock organized the Press Service Bureau for the purpose of utilizing to a greater extent the newspapers throughout the country for a wider publication of motion picture news. Since the first of the year Mr. Rock has strengthened his organization by the addition of a motion picture department to handle the exploitation and merchandising of feature films.

Allan Rock.

Through the syndication mediums offered by Mr. Rock film publicity representatives are utilizing to the fullest extent the new field of operation presented to them. The publication of the novelization of film stories in newspapers is being recognized by P. A.s' as valuable in the successful marketing of a production. Mr. Rock was elected to the secretaryship of the A. M. P. A. in September, 1917.

**JOHN FLINN TALKS ON INDUSTRY'S DOINGS.**

At a dinner given by The Hundred for One Club last week John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, made an address concerning the motion picture industry and what it has accomplished during the past year. The club membership is made up of one man from every industry, and Harold M. Pitman, of the counsel for the Famous Players-Lasky Corporation, is the member representing the motion picture enterprise. Mr. Flinn spoke at his invitation. The dinner was well attended. Mr. Flinn's speech received much appreciative applause.

# Publicity

By Epes W. Sargent

## What It Is and Should Be and What It Very Often Is Not. Western Men Lead In Hustle

INTRODUCING the general subject of this special number, the editor points out that publicity is not paid for as opposed to advertising, which is. This may be a good enough rough definition, but we think that a better definition may be had, for sometimes advertising is publicity and some intended publicity is merely advertisement. There seems to be a more adequate rule.

Publicity is the creation, through propaganda, of a tradition favorable to a person, place or thing.

This may seem a bit too sweeping to those who recognize only the newspapers as a source of publicity, but it is close to the mark. Publicity popularizes the institution rather than some single feature of that institution. The man who advertises "Mary Pickford in a New Film" is an advertiser, but he is no publicity man. If you are keenly eager, as the result of publicity, to see Miss Pickford, you may respond to this appeal, but the announcement by itself will not attract. Getting a little more definite he may advertise

Epes W. Sargent.

Mary Pickford in How Could You, Jean?"

This is better because it is more informative. Now you know what you are going to see. Perhaps the title sounds interesting. You may not care for Miss Pickford's work, yet you may want to see what it was Jean did to call forth the shocked reproach. It is still an advertisement, but to a mild extent the title is publicity. But a publicity man would probably write it

**See**
**Mary Pickford**
**Kiss the Cow**
**in "How Could You, Jean?"**

Now advertisement becomes more strongly publicity. People who like Miss Pickford will be more than ever determined to see her in order that they may witness the unusual osculation. People who do not care either way will wonder what it means and go to find out. It may arouse some talk, and talk—word of mouth advertising—is pure publicity with 100 per cent circulation. If a cut of Miss Pickford whispering her love secrets to the milk business be added to the bare announcement, the publicity value of the advertising is increased. She doesn't really kiss the cow, but it looks as though she were about to, and the visual appeal of the picture is added to the mental argument of the type.

But advertising Miss Pickford in one subject is but a limited form of publicity. It is but a meagre contribution to the tradition of excellence already built up about the star. It will derive more from previous publicity than it will add to it, but it will add to that tradition if the current offering be well played.

Advertising without the element of publicity is of no value whatever. The advertisement merely makes capital of the publicity, and if there is no publicity from which to draw the advertisement will not pull. The mere announcement of a certain star in a named play will not draw unless either star or play enjoys publicity. It is no disparagement to Miss Pickford, for example, to say that nine-tenths of her success is due to publicity, for publicity is nothing more than the creation of a tradition in her favor, a capitalization of her personal charm, her acting ability and the adequacy of her productions. The first two were publicity when she was still employed by a company so averse to publicity that it is said to have discharged one actress for permitting her name to be given out. The publicity worked in spite of this restriction and "Little Mary" was known and loved long before Mary Pickford was heard of, yet she did not return full value to her employer until further adroit publicity by the Imp made her more fully known by her rightful title. On the other hand, all the publicity for book and play served better to advertise "Three Weeks" than the vogue of the star, for the preponderance of the publicity was in favor of the play, and the star capitalized this publicity to her own benefit in furthering her reputation as a leading player of vampire roles.

Publicity is the establishment in the public mind of the belief that the motion picture furnishes good entertainment in general and that certain stars provide better entertainment than others through their greater abilities. In the days when the players were unknown or provided merely with local names according to the fancy of the audiences, the motion picture had to carry the publicity load. When the players became known, the vogue of the pictures was greatly increased, for now the fans had something definite upon which to pin their loyalty. The person, the individuality, always possesses a stronger appeal than an object. It is easier to centre admiration upon Mary Pickford or Charles Chaplin or Bill Hart than to like pictures as such. There is more the suggestion of intimacy, of close contact, and the bulk of the prosperity of the business is and ever will be due to the stars.

It follows then that publicity should be the exploitation of star and, through the star, the production companies. On the other hand, many companies seek to take the position that their stars are popular because of their affiliation with this or that company. Undoubtedly this is true at base, for left to themselves the stars inevitably commit self murder so far as public favor is concerned. Were they always permitted to do as they want instead of as they should, they would last no time at all. A few years ago Augustus Carney made a hit in Essanay films, but left to gain greater opportunities with Universal. He did as he pleased, and pleased no one but himself, and he has been forgotten. The list might be extended indefinitely. To this extent, at any rate, good management enhances the star's ability, but both good management and a star are essential to good publicity.

It is perhaps only natural that the publicity men employed by the companies should seek to gain publicity for

brands rather than for the stars, and even at the expense of the stars, but even where they seek to advertise the stars they frequently fail through the use of material so poor that it is not printed or that fails to gain effect where it is given space. The press story is the best form of publicity, but it must be a readable and plausible press yarn and not of the "dog" variety. The stolen jewels plant was barred long before pictures became important, but the raided flat or dressing room is still prevalent, and it would take a certified accountant to figure out how many automobiles have been purchased by press agents for their stars. The announcement of a new car for this or that player no longer thrills the reader to the marrow of his bones, but the bulk of the copy pleases the boss, and it is easy to write so the press men keep on buying more automobiles than the country can manufacture. It never was good publicity, and it never will be, but probably the supply of mental autos will never be exhausted. The near-fatal accident in which the victim "pluckily insisted upon finishing the picture," are more numerous than owners of Liberty Bonds, but they keep on coming, though they no longer fool anyone and frequently tire many, and stories of million dollar stars are as numerous as $50,000 pipe organs in ten cent theatres, though it is never added that the star pays all production costs out of the million.

Read over the trade papers, the local photoplay page and the motion picture magazines intended for public sale and it is seldom that a really good press story is discovered. Most of them are dulled through repetition or else hopelessly impossible through lack of plausibility. Press agents seem to feel that so long as they send out a certain number of mimeographed sheets each week they are performing the services for which they draw salary. They are not. They are swindling their employers unless they can write stuff that will be accepted by the press and the public alike. It is seldom that in any batch of flimsy ten per cent can be found available as even passably good and the greater the volume of press work the smaller the amount of really good copy.

The house manager is generally as bad. He uses the mats supplied by the companies or follows the ready-set forms. Few set out to build up on the suggestions given, and fewer still realize that the best publicity for the stars and pictures is work they do themselves for the stars they play in the method best suited to their own town and even to their own clientele in that town. It has been estimated by a man who has studied the matter closely that not more than two per cent of the exhibitors are good advertisers. They do not know and do not seem to care what publicity means. They advertise perfunctorily, they clip and paste the reading notices the company supplies and they complain of bad business. The bulk of them make no effort to do more.

Strange to say, the smaller the town the more enterprising the exhibitor is, as a rule. He has to hustle or get out, and so he either hustles or makes place for someone who can, and broadly speaking, the bulk of the good advertising is done west of the Mississippi. Not all hustlers have taken Horace Greeley's advice by any means, but the further west you go, the higher the general average rises until the Pacific Coast yields by far the best average results.

And yet it is very simple. All an exhibitor has to do is to interest his own patrons in the stars he offers at his house and to interest them in the house itself. The first can be done through the use of press matter in the program and newspaper, and the second by maintaining a clean and inviting house, giving to it an atmosphere of briskness and then talking about its general excellence. It means the possession of some ability as a writer, a fair knowledge of type and type setting, enthusiasm and common sense. It is perhaps to be regretted that the companies give as much aid as they do. The exhibitors, as a class, hustled to much better effect five years ago when they had little or no aid than they do now when it is easier to lay back and complain that the companies do no more, than it is to get out and make individual effort count. More space is being taken in the newspapers. A greater number of lithographs are being posted, but the business of publicity is in most cases less successful today than it was four and five years ago. Let's wake up.

## *The Personality of a Theater as an Advertising Factor*

**By Harold B. Franklin.**

EVERY one prefers to meet with a delightful personality—be it a man or the edifice he has built. As a pleasing personality popularizes the man so will a personality popularize your theater.

The same reason that prompts the merchant to erect a magnificent department store, with a reputation for service and fair play, should prompt the progressive manager to make his theater a daily reminder of the high standing of his institution among particular people. Do you think that a bank builds its sumptuous home, costing millions, merely to satisfy a whim? No! It is there in actual stone and bronze as a monument of its stability and strength—merely an advertisement — expressing boldly its personality.

**Harold B. Franklin.**

Every business reflects the personality of the man who holds the reins. He should possess imagination, sense for style, and ability in organization. Mere business ability by itself does not make a permanently successful manager or theater. Is the theater a jumble of rush, push and disorder? That is the spirit of the manager. He is not big enough to make an atmosphere. On the other hand, there are theaters where things are organized, systemized, and where the rule is prompt, respectful and intelligent service. There is a zest, a push, a go about everything that is infectious and contagious. The appearance and conduct of your theater reflects the patronage you play to. Every nicety and refinement is a means of bringing a new patron.

You have advertised your theater as being foremost in your locality. Prove it! Make good to your patrons! After your patron buys his ticket it depends

entirely what impression your theater makes whether he comes again or not.

A theater sells two things—entertainment and service. Give them choice entertainment and generous service. Make your theater wear a smile. The proper frame of mind for your patron is important. Enthusiasm should be apparent. The public does not like dead ones. The big theater succeeds because service is given on a lavish and efficient scale. Make your theater big!

Courtesy, a big factor in the personality of your theater, can be counted in dollars and cents. It increases your business because it makes friends of your patrons. Thus out of polite acts dollars are coined. It's the way you run your theater that makes it different, not the walls or decorations. The supervising mind of the manager is always in evidence in every detail. Make the personality of your theater stand out. It is the best advertisement you can get.

# Speaking of Service

By L. W. Barclay

## *Johnstown Publicity Man Tells Why "Aids to Exhibitors" Fail to Aid in the Proper Advertisement of Films*

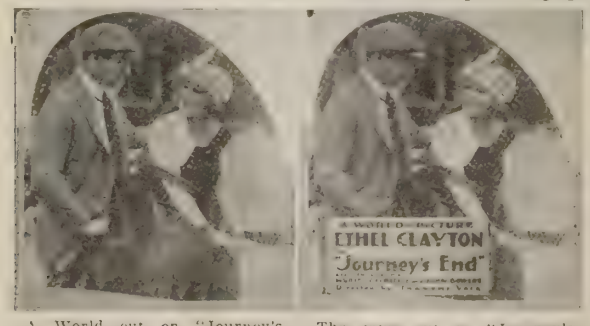
NEWSPAPER advertising, we are asked to believe, is the big force that must be put behind pictures to put them over. If this is true, and I believe it is, then the better the advertising the greater the results are going to be.

Publicity men for producers are constantly dinning this newspaper idea at us. But they evidently don't believe it themselves, or, if they do, they have a rather curious idea of what theatre advertising should be. I don't know where the producers dig up the men who map out the press sheets, or whether they are Broadway press agents or folks who hold their jobs by virtue of relationship with company officials. What I do know is that they are either unaware of practical advertising needs, or don't care a continental whether or not the exhibitor gets what he should have.

Instead of seeing that advertising aids sent out on pictures are the sort that will get business, the majority of the producers seem to be sitting back while their press departments use up all the available adjectives and coin, a few new ones, and prepare cuts that are in many cases worse than useless, calling the result "advertising" and "press matter." If some of these press sheets have any self-respect they must be ashamed to be seen around a newspaper office.

**Good Cuts Needed.**

A good cut, one that means something, and that to some extent interprets the idea of the picture it is designed to advertise, gives a newspaper advertisement distinctiveness and pulling power. If every newspaper




A World cut on "Journey's End" as it shows up in the press sheet.

The same cut on "Journey's End" as it reaches the exhibitor.

ad printed by a picture house carried a cut that truly interpreted the big idea of the attraction advertised, a bunch of theaters would be renovated and a few tills enlarged. If the star is the big pulling power of some particular picture, let the advertising carry a cut of the star, but let it be a good cut; a cut that expresses something, and not a junk portrait. Every cut should be designed to dominate the advertisement it graces, and it should mean something, not merely fill space.

The majority of the press sheets and the majority of the cuts furnished now represent wasted money.

The World Film Corporation's press sheets and cuts are about the most consistently bad that I've seen. The cuts seldom mean much, and even if they did, they wouldn't get it across in the form in which they reach the exhibitor. In the World press sheets, the cuts are proofed up straight, but the ones the exhibitor gets for his advertising have the name of the star or stars, the name of the producer, and the title of the play, stuck all over them in type. Then, here's a fair sample of the text from one of the "sample ads" that the World publicity men prepare for the use of the exhibitor:

"A big, smashing, forceful picture, crammed with intense dramatic action and powerfully telling a tremendously interesting, delightfully entertaining story."

No, this isn't copy for Griffith's "Birth of a Nation," but for Kitty Gordon in "The Interloper." There are six of these sample ads, and one of these, only one, gives any hint of what the story is about. It tells us that "The story told in this production is of a wife who finds that she is dearer to her husband by far than his first wife ever was, and in making this discovery she is buoyed up by the satisfaction of not having destroyed her husband's faith in his first wife's memory as she had the opportunity of doing."

If this is really the story of the picture, how does it become deserving of the description in the paragraph above? If it isn't, why hasn't the World's ad man dug out the advertising idea and brought it out forcefully, in a way that will put it across? That press sheet cost money to put together, distribute and print, but it dosn't show it.

Occasionally, the World digs up a subject for a cut that means something. But, when it does, the cut is ruined by the type matter that is smeared all over the face of it. If the World wants to put out a press sheet, let it plan the matter to get results for the exhibitor, not to fill space, or serve as an excuse for what the exhibitor should be getting.

Universal is another concern that ruins its scene cuts by smearing star and firm names and picture titles over them. Why don't they play up their trade-mark in an unobtrusive way, and make cuts that express the idea of the picture?

Dig up a Vitagraph press book on a Blue Ribbon feature. Take a look at the newspaper ad and the cuts the Vitagraph press department tells you to run. Then compare it with the illustration on the cover page of the book. The cover page generally contains a cut that really

expresses the idea behind the film, but it, of course, isn't to be given to exhibitors for advertising purposes.

Take a Select press book, and look it over. See what sort of cuts they offer you for your advertising—and notice, at the same time, that the star name and film title, with the Select's trade-mark, of course, is plastered quite prominently on each cut.

A cut of Theda Bara that will show up well in an advertisement. This cut was obtained by sawing off about fourteen lines of scroll work and Fox Company announcement.

Metro doesn't make any scene cuts on its weekly releases, and the advertising copy carried in its press sheets wouldn't go very far toward putting the picture over. Metro, by the way, does make better-than-average star cuts.

Before me as I write is a Mutual press sheet on "Hearts or Diamonds," a William Russell picture. There are five "suggested ads," of which three are single column—or supposed to be. As a matter of fact, each one measures two-and-a-half inches in width, and a newspaper column is less than two - and -a- quarter. Another measures seven-and-an-eighth inches across—a half-inch over three columns. The fifth "suggested ad," designed for two columns, will really fit into two columns.

And so it goes. Run over them all, big pictures and small, and only in rare instances will you find a well-planned, carefully thought-out advertising campaign. Just for instance, take Brenon's "Fall of the Romanoffs." The press sheets shows five "ready made" ads—in other words, cuts made from ink sketches. Each of them contains exactly the same wording—"Herbert Brenon's 'The Fall of the Romanoffs,' with Iliodor, former confidant of the Czar." Not another word; not an attempt to put over the idea of the play. And the illustrations—! Every scene cut has the name of the producer, the star, and the title of the film scrawled on its face.

**Impossible to Get Cuts.**

The lack of good cuts is not the only thing that bothers the exhibitor. Say that he's willing and able to prepare his own advertising. Say that his good money is pining to be spent for the acquiring of newspaper space to advertise the producer's pictures. He knows that the companies are spending money to have cuts made for HIM and that this is a part of the charge that enters into the calculation of what he must pay for pictures, but HE CAN'T GET THE CUTS.

A Bluebird cut with star name and picture title scrawled across it. Figure from the cut whether it's a western, a stone-age, or a modern drama.

For instance: Bluebird is making scene cuts on every picture, and lately this concern began making special ads on every picture, some of which are excellent and mats of which are supposed to be available for exhibitors. Kindly note that I say *supposed*. We run the Bluebird program regularly, and I haven't seen a cut on a Bluebird film for over a month. The Pittsburgh exchange insists that it can't get them. Why not? Is not a certain percentage of the film rental we are paying going to make those cuts? Of course, they're not what they ought to be, but we should have something, at least, to help us get the pictures across.

The only cut obtainable for a three days' run of "Raffles." One look at the cut and you know what the picture is about—not!

Here is another little instance: "Raffles," with John Barrymore, is just going the rounds in this territory. We booked it for a three-day run, with the assurance of the salesman that the exchange could and would provide press book, scene cuts in several sizes, and "ready made-ad" cuts. After writing and telephoning Pittsburgh, we received, two days before our run opened, *two scene cuts*. They were both double-column cuts, and they were *both the same!* It was too late then, of course, to get anything made. So we had, for our advertising on "Raffles," *one cut*. This cut brought out the idea of the production wonderfully, at that. It showed a young man and a young woman sneaking a kiss past the censors—just that! Imagine how that cut brings out the merit of the story of "Raffles!" Imagine! A young man really kisses a young woman in the story! Something unusual, indeed, in motion pictures, is it not?

**The Foundation of the Game.**

Proper handling of the picture, first, and proper advertising, second, is the foundation of the motion picture game. Make a picture of average worth, Mr. Producer, and then see that a real advertising campaign is mapped out for it, for the use of the exhibitor. By this I don't mean that we must have elaborate, costly campaigns. Just see that the advertising prepared for the exhibitor gets the big idea of the production across. You'll discover that it won't take a tenth the urging it does now to get the exhibitor to book your stuff, when you've shown him how to put it over, and demonstrated that you intend to keep on helping him put it over.

Why not get down to brass tacks? If the press departments of the producing companies were giving exhibitors either what they need or what they want, there would not be so much of a kick coming. But they're not.

Exhibitors are spending the money on newspaper advertising. In the larger cities, most of it is well spent. In the smaller towns, a great deal of it isn't. The exhibitor takes the word of the producer that the cuts he's furnishing and the advertising matter he hands out are all that are needed to put the film across. Both producer and exhibitor are suffering.

The first step, it seems to me, is for the producers to gently inform their press departments that exhibitors are to be furnished with cuts and advertising that count, and that the present super-abundance of adjectives is to be cut out. Then a survey should be made. Find out the average space that the exhibitors—not in the metropolises, but throughout the country—generally use. Plan advertising to meet the desires of these exhibitors, who know their local conditions, and who know what they can afford to spend. Provide them with advertising that advertises, and they'll use it, instead of tossing it into the waste-basket, as they usually do with the stuff they get nowadays.

The producers all believe that proper advertising will put their pictures over. They tell us so, at least. They are maintaining press departments that are getting out press sheets for the purpose of furnishing the necessary advertising. Most of the money they are spending in this direction is wasted.

A producing company, preparing advertising for the use of exhibitors throughout the country, can afford to hire the best brains in the business. If what they preach to us is true—and I believe it is—good advertising will put the films over. If any exhibitor is shown that the pictures of any company, coupled with the advertising it furnishes, will make him money, he's going after those pictures with both feet.

It would appear, therefore, that it's time to quit talking of "service," and provide a little of it. There are going to be a great many changes in the next year or two in the picture field, and this advertising question is going to have a great deal to do with the nature of those same changes.

Incidentally, these are war times, and the money that is being wasted on useless junk can be used quite handily by the government, the Red Cross, the K. of C., Y. M. C. A., or any of the other war agencies that really need it. Let the producers either cut out the junk and quit pretending to give us what we need, or insist that press departments send out something worth the money that is expended.

Johnstown, Pa.

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# *Famous Opera House Is Picture Theater*

**Daniel Connor Tells How He Won Success in Piper's at Virginia City, Nev.**

DANIEL CONNOR is one of the earliest of the film managers. Far back when the motion picture was still a curiosity rather than an accepted form of entertainment, he learned the business under his brother, who still has a motion picture show on Coney Island's famous Bowery. Later he started a touring show and eventually he landed in Piper's Opera House, Virginia City, Nev., one of the most famous playhouses in the country during the boom times in the silver district. Virginia City went to seed with the

**Piper's Opera House, Virginia City, Nev.**

passing of the bonanza days and Piper's gradually fell from its proud estate, but the town is coming into its own again and Mr. Connor has put Piper's back on the map, as he tells in this story, using for advertising type "packed in" during the early sixties for Mark Twain's famous newspaper. He is a veteran among the veterans and it is fitting that he should be the one to rehabilitate the house that was once the glory of Golden West.

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It was away back in 1898 that I started operating a picture road show with 6x9 hand bills. The first big opposition to cross my path was Lyman Howe, a few year later, introducing a display of lithos from 24 sheets down and liberal newspaper display. He used mechanical effects to bring out the different sounds the pictures called for.

Right here for the first time my eyes were opened to the value of advertising and effects. I added the big billing, took big newspaper space and bought pictures that suited novel effects.

Soon I had real live chickens squawking, almost electrocuted dogs to supply the real yelp required in the picture; used choir boys and organ, wind, water, lion growls, whistles, charged cylinders, etc. I don't really know whether it was the advertising or effects that sprung the business—but in all these years I took no chance—used them all—and—good music.

I opened Piper's Opera House, Virginia City, Nev., as a picture house in 1910. The town looked "ripe"—the streets were jammed and no amusements in town. But they simply would not patronize **"only a picture show."** Dramatic companies would draw packed houses at $1.50, yet a picture show almost nothing at 10 cents. I stuck like a Greek for three months—a $20 General Film show doing from $4 to $12 a night; no higher.

There was no operator here until I broke one in. When I got loose from the operating room I went after my old standbys—mechanical effects and newspapers. Booked a Kalem war reel, raised all the windows and broke loose with a real Verdun battlefield. The noise brought a stampede. I followed up with a Selig and got the lions growling. Then I bought on wind, water and steamboat whistles.

It was something new and staggered the natives. It created talk. They had never seen pictures put on nearly right. I put in a five-piece orchestra, and gradually modulated my noise effects to natural when I got them coming—and I am here yet—all battle scarred from fighting and keeping out opposition. I may add that now opposition's career is brief, though often.

I got Sargent's little receipt book on advertising display, etc. Studied out "points," rules, learned cases. I "hung around" the old "Enterprise" printing office, established by Mark Twain back in the 60's. Soon I could lay out my display in point sizes and make them look different from a grocery advertisement. I studied the value of white space and the distribution of **white space.** I use many of the fonts that have been in this office since the very day that Mark Twain opened his "Daily Enterprise." They are all low and never used on that account. But I ordered them and underlaid them myself. I kept the old daily busy with poetry, spelling, guessing, puzzle contests, etc., in connection with the pictures and I got the business.

Nearly all the oldtime professional people we read about have appeared on Piper's stage—Booth Barrett, McCullough, Jefferson, Grant, Greeley, John L., Paddy Ryan and Jem Mace. Belasco ran the stage for two years, so did Boucicault. The old bill rooms show Tony Pastor, Pat Riley, Harrigan and Hart and the old Wheel Burlesque.

On the tragedy end there are bullet holes in adjoining rooms that tell grim tales. Just as Frank Mayo got through playing "Davy Crockett" one night the Vigilantes brought in a man and hung him till he was dead from Piper's convenient gallery—but that's in the old days—today it's a refined motion picture show.

DAN CONNOR.

# Special Theater Advertising Displays

***Method Employed by Seattle's Leading Exhibitors to Distribute Publicity in Places Where It Will Attract Greatest Attention***

JENSEN & VON HERBERG, of Seattle, is one of the largest exhibitor users of newspaper ads in the United States, indeed one of the pioneers in this line, as they used page ads as long ago as 1908. They average about 2,000 inches of advertising a week. But their scope is not limited to newspaper ads alone as they use 150 twenty-eight sheet billboards a week, eight-sheet specials, window cards, framed and unframed, together with special made up photograph displays of which 40 to 50 are placed in the most exclusive specialty shops and jewelry stores. From 1,200 to 1,500 window cards are used each week, and approximately 300 to 500

**Section of Seattle's Most Exclusive Jewelry Shop, Showing Use of Photo and How They Hook Photos in Their Chain of Advertising.**

one-sheets. When they play a feature picturized from a well-known story, the local book or department stores are always glad to co-operate with them by putting in a window display, knowing that all their available supply will be quickly sold through the picture campaign, for first, Jensen & Von Herberg sell the picture for entertainment or story value.

Slides and trailers comprise the advertising on their screen. They have abandoned heralds except for very special occasions. The slides are made up from scenes in the play, and also straight word slides, while the trailer is made up of the title of the play, a few chosen scenes to arouse interest in the coming feature with a follow-up title stating when the picture will be shown. Slides are exchanged between our theaters; that is, the Coliseum today show is advertised to three different audiences in the company's other theaters, and so on around. This form of advertising is felt to be particularly valuable as they are talking to 100 per cent. prospects, the proof being their presence in a picture theater. Also the telephone is used to call attention to certain groups or associations that a picture with particular appeal to them is at one of the company's theaters. For instance, the musically inclined were all notified that Geraldine Farrar was coming in "Carmen."

Slides, lobby, newspaper ads, cards and billboards all are hooked together to hammer home just one point, for every picture has one big selling point (the peg so to speak on which the story is hung), and this is what Jensen & Von Herberg attempt to get to the people. As all their runs are short, they feel that they must concentrate on the one thing, to get their message over, and to do this, to pound away on the big interest point of the picture. For instance, Charles Chaplin's "A Dog's Life" was his first million dollar comedy; or when you saw Ambassador Gerard's "My Four Year in Germany," you

**Another Downtown Location, Showing Framed Picture.**

lived with him, his four years in the Hohenzollern hell of empire-grabbing intrigue and treachery; "Believe Me, Xantippe" was a mystery plot in which a $40,000 bet, a $100 forgery and a million dollar girl all lent interest. Even the "Xantippe" was a subject of interest, because like "xylophone" it sounded different than it looked, and like "Xmas" it was something to look forward to, and simply pronouncing it stumped most of them.

## BELGIANS VISIT FAMOUS PLAYERS' STUDIO.

The Famous Players-Lasky studio in Fort Lee, N. J., was recently given a most surprising honor when members of the Belgian and Italian missions to this country, together with American soldiers, visited the big glass studio to see how Paramount and Artcraft pictures are made.

John Emerson and Anita Loos, who were preparing plans for their first Paramount film, "Come On In," starring Shirley Mason and Ernest Truex, immediately ceased their work and acted as hosts to the distinguished visitors. The thorough manner in which the settings used in pictures were built surprised the guests. A Belgian street scene recently used naturally attracted considerable interest.

In the visiting party were Major Osterrieth, chief of the Belgian Military Mission; James G. Whiteley and Count de Reuesse of the same mission; Lieutenant Garibaldi, of the Italian Military Mission; Mrs. Whiteley and Colonel Short and Major Ellis, U. S. A.

## CARMEL MYERS TO VISIT CANTONMENTS.

Carmel Myers, whose work in such Bluebird productions as "My Unmarried Wife," "The Wife He Bought," "The Marriage Lie," and similar successes has brought her to the front rapidly during the last year, has obtained a short leave of absence from Universal City and will devote the time in making a tour of the cantonments of the South.

The Bluebird player has left for New York City, and after a few days in the metropolis will start in her trip through the South. Arrangements have been made for Miss Myers' appearance at the various Liberty Theaters so that she may deliver a final message of cheer and godspeed from the people of southern California.

# Go Over the Top With Pershing

## Magnificent Bronze Trophy to be Offered by the Moving Picture World to Stimulate Effort of Exchangemen Handling "Pershing's Crusaders," Official Government War Film

JUST now the most comprehensive motion picture review of the status of the United States in War is found in the subject known as "Pershing's Crusaders." This subject was first shown at the Lyric Theater in New York, but has since been revised and retitled and is now being offered for exhibition through the exchanges of the First National Exhibitors' Circuit. The states of California, North Dakota and Michigan are invited to participate.

There are many reasons why this subject should be given wide publicity, chief of which is that it gives us so much information concerning the preparation for war that has been and is still being made in America, and because it shows better than any other motion pictures we have seen what our boys who have gone "over there" are doing. For this reason, if for no other, we should put this picture "over the top" with a vim.

How this effect could best be obtained has been a matter of considerable discussion between the officials of the First National Circuit and the Division of Films of the Committee of Public Information. THE MOVING PICTURE WOBLD representatives were called into the conference and the suggestion was made by them that a prize be given to the exchange which can show the largest per cent. of bookings in his territory in a given time.

Following up its suggestion THE MOVING PICTURE WORLD offered to take charge of the entire campaign, securing a suitable trophy and judging the reports for the final award. The offer was accepted, and we now have the pleasure of printing upon this page an engraving of the trophy, designed to our order and accepted by all interested parties as most suitable for the purpose. This sketch has been placed in the hands of a designer and will be executed in bronze. An idea of its size can be gained when we tell you that the spread of the eagle's wings will be three feet from tip to tip. The tablet will be lettered as shown in the cut, the blank panel being left for the winner's name. At the bottom of the panel is a figure modeled after that shown upon the cover of THE MOVING PICTURE WORLD.

The eagle's claws are so made that they will grasp the staff bearing the Stars and Stripes as shown in the engraving.

This beautiful and patriotic trophy will be given to the exchange which wins the contest and will form an office decoration de luxe.

"Pershing's Crusaders" has been released and is now being booked generally, so that the contest is practically on. The date of its conclusion has been fixed at September 1. This will give the exchanges interested a full six weeks from date of this publication to get busy.

Each week as the contest proceeds the reports received will be tabulated and printed in THE MOVING PICTURE WORLD so that the standing of the exchanges and the progress of the campaign may be known.

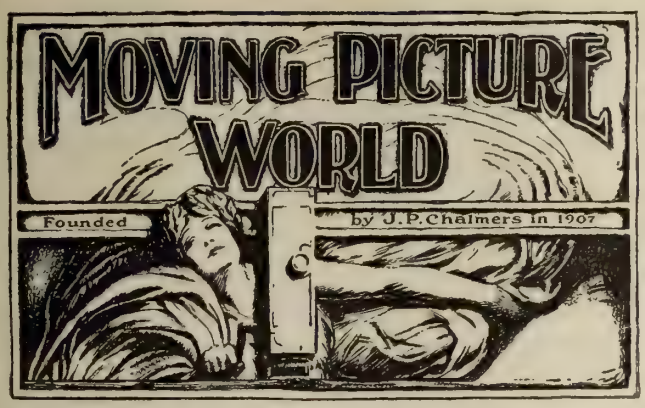
In the event of two or more exchanges reaching a booking percentage exactly equal, THE WORLD will, in that event, present to each contestant thus coming into a tie, an exact duplicate of the trophy here illustrated and specified as first prize.

The judges of the contest have not yet been named, but will be in the next issue of THE MOVING PICTURE WORLD.

With this incentive the managers of the First National Exhibitors' Circuit exchanges are urged to get busy to prove to the Government that it is possible for the regularly organized motion picture distributors to get the widest possible circulation for this excellent patriotic subject.

Don't make any mistake about the genuineness of the trophy. It will be of bronze—not pewter, as was the Kaiser's "gold" cup. It will be made as designed with a three-foot spread to the eagle's wings. The National banner—"Old Glory"—will be as fine a flag as the manufacturers produce. In fact, there will be nothing cheap or phoney about it. As a trophy it will be worth working for.

As for the picture every exchangeman interested now knows that it is the best war picture showing actual scenes of Uncle Sam's preparatory campaign. There ought to not be a picture theater in the country where it should not be shown. The per cent. of houses in each exchange district is what counts in the contest, so go to it, every exchange has a chance to win.

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**SUBSCRIPTION RATES.**

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**Canada ..... 3.50 per year**
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

**ADVERTISING RATES.**

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, July 20, 1918

# *Facts and Comments*

WE offer our readers in this issue an interesting symposium on the functions and the value thereof of the publicity men, written by themselves. As the writer has read all of these effusions he can assure the MOVING PICTURE WORLD readers that they are all worth perusing and studying. It may be true that some of them may promise better than the author thereof performs, but they are, after all that may be said for and against, good. Especially do we commend them to press agents or to those who aspire to be press agents; either will find information and instruction therein, for even a press agent has been known to tell the truth—sometimes.

In thus commending the efforts of our very obliging contributors to our readers generally, we desire to thank them for their kind co-operation and, without committing ourselves to any hard and fast agreement, we hereby signify our willingness, even determination, to reciprocate in some suitable and sufficient form at some time in the indefinite future, reserving to ourselves the inalienable right to make such use of the symbolical blue pencil and the traditional waste basket as the exigencies of the occasion may demand or our editorial will shall dictate. Nevertheless, we thank you.

* * *

HERE is a Governor after our own heart. The Honorable George W. P. Hunt, governor of Arizona, in his address upon the convening of a special session of the Legislature of his state on May 21, 1918, took occasion to discuss the necessity of instruction for the foreign born. In the course of his remarks he observed:

> In giving the instruction heretofore suggested as a patriotic measure, we should not overlook the value of the motion picture as a medium of education. No better method is available for bringing home to the alien mind the true meaning of American citizenship and a general knowledge of our country's national life.

It may be that other governors have held similar sentiments, but this is the first time that one has come out with so strong a statement regarding the eductional value of motion pictures. We venture to say that Governor Hunt knows his "movies."

* * *

THERE is a lot of reason in the published request from motion picture players for exemption from taxation to the extent of the cost of their costumes. Like the tools of the carpenter or other artisan, costumes are the tools of the players' trade and are singularly unsuited for other than the purpose for which they were designed. As to the broader claim for exemption from income tax on the ground that their incomes are earned in the form of a wage as against the income which is derived from dividends or the profits of a commercial investment much has been said by legislators for and against. In this claim all men and women who work for a salary are interested. It would seem that some differentiation in the scheme of taxation favorable to incomes earned should be made, but it is doubtful if the tax authorities will take the time necessary to study the question. All we can do is to be cheerful; it's worse in Germany.

* * *

ANOTHER Sunday picture show decision has been rendered. This time it is against the show and by Judge Fawcett of the New York Supreme Court, sitting in Brooklyn, in an action brought against Nathan Goldstein of Patchogue, N. Y. The Court in this case, despite the precedent established by the late Judge Gaynor, decided that it was not lawful to operate a picture show on Sunday. Referring to the Gaynor decision Judge Fawcett is reported to have said that it was out of date and that conditions had changed since that decision was handed down. The case has been appealed.

* * *

THE MOVING PICTURE WORLD wishes to announce the acquisition for its staff of A. H. Giebler, an experienced newspaperman, who has become Los Angeles correspondent and will co-operate with G. P. Harleman in the conduct of the Los Angeles office. Mr. Giebler is not unacquainted with the motion picture business and motion picture folk. Some years ago he qualified as the motion picture editor of a St. Louis daily paper and, for a long time, wrote the MOVING PICTURE WORLD'S St. Louis letter. For the past year Mr. Giebler has made

his home in Los Angeles and is known to most of the trade there, so that he is eminently well fitted for the position he now fills. Mr. Harleman will continue to represent the MOVING PICTURE WORLD in Los Angeles in the capacity of business and advertising manager of the Los Angeles office.

## *Neighborhood Theaters*

By LOUIS REEVES HARRISON.

MUCH valuable space is lost, both inside the theater and around its best construction, because of a very common and human "urge," the get-rich-quick, build-quick "urge," where ample space is to be had, and from the necessity in some cases of squeezing in a desirable locality, too cramped for audience comfort, or badly proportioned.

No lasting satisfaction is to be reasonably expected where the much-pained foot is compelled to fit the boot.

There is not the slightest doubt about the value of certain peculiarly-situated localities, especially in large cities, where theaters group themselves without any apparent reason. There are sweet spots in every town, which seem to draw the human flies—people go there, the why and wherefore is of importance minor to the fact. Lines of cars may converge to create such a place, or it may be a center of interest because of shopping during the day and bright lights at night.

A public square, or a broad way may thus be the ideal site.

There may be only one such centre in a village, but the average town and city, those presenting scenes of activity, have many sites suitable for theaters, especially when the character of neighborhood and price of admission are taken into intelligent consideration.

That price of admission rightly adjusted, there comes a vital thought.

Nearly all people go along lines of least resistance.

They prefer the nearest show if it is a good one.

Moving picture theaters are being planted in the midst of residential groups, whether of the poor or of the well-to-do, and they are prospering invariably, when they are rightly conducted. Most of them are susceptible of being improved, but the greatest difficulty encountered, as anyone can find out by investigation, is to keep satisfied audiences composed of patrons who attend several times a week, if not thirty times a month, including February—their money counts.

Ask neighborhood exhibitors what worries them most.

The people of a neighborhood can be fooled once, twice, thrice, or even a dozen times by outside promises on lurid paper not fulfilled inside, when people come to view the performance, and they may never complain, the money loss is so small, but they can find some better way of passing their leisure time—they can quit—and thus attendance falls off in proportion to the deception practiced on the "steadies."

The anxious exhibitor looks about him for reasons.

It is not easy for him to get at those quiet people who make up their own minds, who know the difference between promise and performance, but he succeeds in a number of cases and he boils down all information from his patrons to a point where he can solidify opinion. Without any known exception he reaches one inevitable conclusion.

The greatest audience demand is for something new.

The way for exhibitors to get what is new is to ask for it, insist on it, demand it, and point out that constant repetition is not to the benefit of their business, nor to that of moving picture production, nor to any department of the industry.

The neighborhood theater will eventually get away from commonplace—it is bound to do so.

It should be the ideal meeting house of intelligent people, their club, their house of social harmony and good feeling, the pictures it shows progressive in spirit, the music rendered well, whether the selections are popular or classic, and some provision made for those mothers who are unable to get away from home because of their anxiety about their young children. What a boon to those mothers if there was a room attached to the theater in charge of maids capable of looking after young children while their mothers enjoyed a little rest and recreation, for they who need it most get it least.

Instead of holding itself aloof from its patrons, the theater should be the congenial, friend-making place of its neighborhood, an ideal institution of its kind, considerate, helpful and sincere in all this, for in attaching people to its interests it is establishing itself more strongly in their hearts. People are its friends. Between them and imposters of any kind the theater should take its stand.

## *A Few Screen Problems*

By EDWARD WEITZEL.

THERE are rumors afloat that the two and three-reel picture are to be put upon the market. Such an experiment will be keenly watched. A grave stumbling block in the path of the producer has been the lack of interest in anything but dramas of from five to ten reels. Many a story with sufficient vitality to make an engrossing two or three part photoplay is stretched and padded into a five-reel feature and its attenuated skeleton crawls along at a snail's pace, in place of continually pressing on ahead of the spectator's imagination.

Why there should be such a prejudice against the shorter screen dramas is hard to explain; but it exists to the same extent on the screen that it does on the stage. Managers of the older form of amusement know to their cost how eagerly the general public keeps away from a program of one-act plays. Even with a bill made up of the works of such writers as Dunsany and Synge only the smallest theaters in New York and Chicago can be filled, the mass of amusement seekers in the other cities and towns of the country being absolutely indifferent to the matter. The producer of screen fiction has been severely criticised for ignoring the tense red-blooded little dramas, alive with action and vivid with humanity, which brought D. W. Griffith to the fore. Apparently, there has been no demand for them during the last three years.

### A New Form of Screen Art.

Some day a photoplay will be produced which will have the simplicity of settings and absence of backgrounds that attended the first performances of the plays of Shakespeare. It will, of course, not relegate all other forms to the rear, but may serve admirably to emphasize the value of human interest and act as a basis upon which to determine how much pictorial effect can be used without detracting from the dramatic strength of the plot.

Several of the most famous producers of Shakespeare's works have been accused of obscuring the intellectual beauties of his plays by too lavish stage settings. Granting the truth of the contention, the overdone scenes generally lasted long enough to lose their hold on the attention and permit the actors to center the eyes and sympathies of the audience upon the business of the play. The screen, with its unrestricted change of location and its ability to present marvels of scenic beauty in rapid

succession, is in danger of constantly diverting the mind of the spectator from the human interest of its story. Pictorial effect should be the servant, not the master, of screen drama.

**Striking an Average of Intelligence.**

An important point is just how to average up the intelligence of screen patrons. So far there has been no attempt to inaugurate a highbrow screen drama. The producers all hope to have their pictures shown before all classes of amusement seekers. Take the titles as one example of the difficulty. One set of spectators will read a title, settle back and let their eyes roam around the theater while other people are still spelling out the words or asking, in an impatient whisper, as the thread of the story is taken up again pictorially, "What did it say? It went so fast I couldn't read it!"

Continuity is another perplexing question. Some minds are capable, and more than willing, to supply certain obvious connections in the story; others, through lack of imagination, not to put it too harshly, are heard complaining: "I didn't understand what that scene meant; they should explain things more."

## *Close-Ups*

By Robert C. McElravy.

IN reading the pages of a novel we come across an occasional paragraph, reading something like this:

> Alice was a beautiful, high-bred girl, with a clear, fair brow, a satin skin, hair that went romping over her forehead and shoulders, and her ready smile disclosed two rows of white, even teeth, set like pearls between her coral lips.

When the author wrote that paragraph he had a particular purpose in mind. He wished not only to impress upon the reader the remarkable beauty of his heroine, but he wanted the reader to pause a moment and visualize her beauty in such a way that the memory of it would remain with him throughout the entire book.

Now the close-up performs almost the same function in a moving picture that such paragraphs perform in describing characters in a novel. The only difference is that in the film it is manifestly impossible to insert a sub-title proclaiming the heroine's beauty, or perhaps it would be better to say unnecessary. The means are at hand for impressing the observer in a more realistic way, and this is done by a close-up or near view of the lady herself. There is a temporary halt in the development of the story itself while this is being pictured, but this halt is excusable and even desirable, for the observer wants to know how the heroine looks and all about her. When he has the impression of her firmly in mind, her future actions are much more interesting; she may walk, run, climb fences, turn her back, wear a masque or hide her face whenever she chooses, but the knowledge of her real beauty, when she wants to be beautiful, remains safely fixed in mind.

But both the author of the novel and the director of the moving picture run some danger in trying to impress us too strongly with the beauty of the heroine. The author, in his choice of adjectives and similes, is very likely to overdo the thing. For instance, our purely imaginative writer of the above paragraph, has written of teeth like pearls and coral lips, when it may be safely doubted if such a resemblance ever existed. But his troubles are nothing compared with the moving picture director's! For the close-up may not simply fail to show beauty, but is merciless in its exposure of facial blemishes, and bad teeth in particular. More than one heroine, who enchanted us at a distance, has lost favor in the close-up.

The moral of this, of course, if the heroine is really not beautiful on a near view, is to leave out the close-up. The story has nothing to lose and everything to gain by this procedure. It would be better for many pictures if such a course had been followed.

But the close-up has numerous other valuable functions besides depicting the beauty of the heroine. There are times, in the midst of exciting situations, when the close-up, properly used, creates valuable suspense. It has the desirable faculty of keeping the observer waiting, but with his mind fixed upon essential points as they are being developed. But here, also, peril lies in wait for the director. If he uses too many close-ups they have the immediate effect of padding the situations and really serve to let down the suspense. This occurs very often on the screen.

The close-up is sometimes valuable in introducing special characters in the story, but it should not be used on characters that are not necessary to the plot itself, for this only serves to center the observer's mind on somebody who has nothing to do with the action. Close-ups of babies, cats, dogs, parrots, swords, guns, potted plants, or whatever you choose, are permissible if they are relevant to the plot; otherwise they should be shown only in the usual way, with an idea of bringing out settings and atmosphere.

It all gets back to the writer's dictum, that nothing should appear in the story that is not in some way essential to it. Certainly in the development of a swiftly moving film story, there can be no good reason for employing the close-up to bring non-essentials into a prominence they do not deserve.

## *The Draft and Business*

By Epes W. Sargent.

FAR too many managers are arguing that business is going to be bad this summer because the young men are all drafted for war work and cannot take the girls to entertainments. Far too many are losing heart and are cheapening service and cutting down advertising because they "know" that business is going to be bad this summer—and longer.

That is no way to meet the situation. All lines of business have been affected by the draft and may be more seriously affected by the new work or fight law, but it is the duty of every true American to seek to face this period of vast reconstructions bravely and helpfully. It is very true that hundreds of thousands of men are being removed from their daily vocations to fight in the cause of Freedom, but it does not follow that business must be completely upset by their withdrawal, and an effort should be made to intensify what business is still to be had.

The young men have gone to the front or into training camps, but the girls they leave behind them are bravely taking their places in business and in trade. They are making money and gaining experience. In time they will seek amusement at their own expense and perhaps be more regular in their attendance at the theaters than they were under the old conditions, since there will be fewer social entertainments than before and at the same time a keener need of diversion. If the proper sort of program is offered and attractively advertised, there is every reason to suppose that amusements in general and the

picture theaters in particular will do a greater business than ever.

But the proper sort of program is not a constant succession of dramas of the war and stories with war time backgrounds. We get enough of this in the daily life and only the occasional war drama will be welcomed. On the other hand the news weeklies, with their pictures of actual scenes at the front, will be strong attractors. Those who stay behind want to know all they can of conditions at the front and this information is graphically portrayed in the pictures made under the direction of the Committee on Public Information and distributed to the various weeklies.

Build up the program with these and with good plays of heart interest, vivid action and comedy dramas, and advertise the war news pictures as you would a feature. Do not merely announce this or that weekly. Tell just what scenes will be shown, and give the list a prominence equal to the feature. It will more than pay, and it will soon be found that even in the theaters the girls are taking the places of the men who have gone. To lose courage and abandon effort at such a time is treachery. Strive to increase attendance, not alone for the box office value, but that the screen messages may be conveyed to the greatest possible number. The screen today, through its visual appeal, is more important than the newspaper. Make certain that the appeal reaches the greatest possible number, and you will be doing your bit as a business fighter and a patriot.

## *Film Industry in Essential Class*

**Provost Marshal General Decides on Appeal That Motion Picture Industry Is "Effective."**

FEAR of the drafting of players, stage hands and operators engaged in the production and exhibiting of motion pictures under the "work or fight" rule recently promulgated by Provost Marshal General Crowder may now be set aside as not to be worried about. Word from Washington comes to the effect that Colonel Warren, head of the appeals board of the Provost Marshal's office, has made a ruling which puts the film industry generally in the "effective" class and includes musicians and all skilled stage workers necessary in the production and presentation of pictures.

The decision also states that operators will be considered as employed in effective industry.

## *Bill in Congress Would Increase Exhibitor Tax*

**Under Measure Introduced by Parker of New Jersey Both Manufacturing and Advertising Impost Is Provided.**

IF Congress accepts the advice of Congressman Parker, of New Jersey, as offered in a bill (H.R. 12649) introduced into the House of Representatives by him, manufacturers selling films, advertising matter to accompany films, projection machines and other equipment, seats, etc., would be called upon to pay a new tax. Congressman Parker proposes "That there shall be levied, assessed, collected, and paid upon all manufactures sold by the manufacturer or producer a tax equivalent to three per centum of the price for which so sold, and each manufacturer or producer of such manufactures shall make monthly returns under oath in duplicate and pay the taxes imposed on such articles by this title to the collector of internal revenue for the district in which is located the principal place of business. Such return shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe."

The motion picture business would be further taxed, perhaps to an extent heavier than any other industry, by Section 2 of this same bill, for Mr. Parker thinks that advertising should be made to produce revenue for the Government. In this section he would have it so "that there shall be levied, assessed, collected, and paid a tax equivalent to three per centum of the amount paid by any person, corporation, partnership, or association to any other person, corporation, partnership, or association for advertising or advertising space, and every person, corporation, partnership, or association receiving any payment for advertising or advertising space upon which a tax is imposed by this section shall, within the first fifteen days of each month, make a return under oath, in duplicate, and pay such tax to the collector of internal revenue of the district in which the principal office or place of business of such person, corporation, partnership, or association is located. Such return shall contain such information and be in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe."

If Congressman Parker's recommendations were permitted to prevail the exhibitors of the United States, now overburdened with taxes, both Federal, State and local, would be compelled annually to pay large sums of money on the newspaper space they occupy with their announcements, on the posters, heralds and other advertising matter that they use on their boards and for distribution purposes, and further, they would have to absorb the advertising tax paid by the manufacturers in announcing in the trade press, through circular matter, in the newspapers and popular maagzines, their releases. Such tax would very naturally be assessed against those who rent the films so advertised, for the tax would become a part of the overhead expense of the manufacturer and of the exchange.

## *At Leading Picture Theaters*

**Programs for the Week of July 7 at New York's Principal Motion Picture Houses.**

THE STRAND.—Madge Kennedy in "The Service Star," a Goldwyn production written by Charles A. Logue, is the leading feature at Strand Theater for the week of July 7. The eighth number of the Outing-Chester scenics 'Statia with a Past," the second edition of the Allied War Weekly, and the Christie comedy "Kids" were also shown. Antonio Briglio and the Strand Soldier Quartet were the special musical features.

THE RIALTO.—"The Firefly of France," with Wallace Reid as the star, headed the program at the Rialto. The scenario was made by Margaret Turnbull from a magazine story, and was directed by Donald Crisp. Anna Little and Raymond Hatton are in the cast. "'Fatty and Mabel Adrift" featuring Roscoe Arbuckle and Mabel Normand, a scenic and the Rialto Animated Magazine were the other screen numbers. Count Lorrie Grimaldi, and Gaston Dubois were the soloists.

THE RIVOLI.—Elsie Ferguson in an Artcraft version of Robert W. Chambers' "The Danger Mark" was the screen star at the Rivoli. Charles Maigne made the scenario. Hugh Ford directed the picture. The Animated Pictorial, a scenic and a comedy completed the pictures. Greek Evans and Julia Beverly were the vocalists.

FORTY-FOURTH STREET THEATER.—Fourteenth Week of "Hearts of the World."

BROADWAY.—Second week of "To Hell with the Kaiser."

LYRIC.—Sixth week of "Stolen Orders.' '

SYMPHONY.—William S. Hart in "Staking His Life."

## *Lexington Churchmen Protest Sunday Shows*

**Not Believed Crusade Will Make Headway, as Mayor Takes Sides with Majority of Citizens.**

LAYMEN of the Protestant churches of Lexington, Ky., have launched another movement to close the picture theaters on Sundays. However, with Mayor Rogers favoring Sunday pictures, and backing open Sundays on the ground that such shows should be allowed for the benefit of workers, indications are that the churchmen are not going to get any further with this crusade than they have with several prior ones. Three members of each of the Protestant churches of Lexington compose the body of laymen who are formally organizing in the attempt.

Alfred Combs, a member of the commission, stated that the management of the Strand Theater offered to close on Sunday if the managers of the other theaters would do liekwise. Manager J. H. Stamper, Jr., was alleged to have stated that he would close on Sunday in event it came to a point where legal trouble would result if he didn't. Manager C. H. Berryman, of the Ben Ali, stated flatly that he would not close.

A number of attempts have been made by the churchmen of Lexington to close Sunday theaters, but they have never been able to secure the backing of the Mayor and the authorities, with the result that such attempts have failed. It is well known that the people in Lexington favor Sunday shows, and this is shown by the fact that as high as 20,000 people often attend the shows.

# Film Division Names Director Advisers

## *Public Information Sub-Committee Selects Ten Prominent Producers to Aid in Uncle Sam's War Work*

THE Division of Films of the Committee on Public Information announces an important move in perfecting its organization. The division now has the expert advice and assistance of an Advisory Board of Motion Picture Directors.

These services were volunteered by a committee representing the Motion Picture Directors' Association and gratefully accepted by Charles S. Hart, director.

This board is composed of men whose work stands conspicuous in the field of artistic and successful productions. They are: J. Searle Dawley, chairman; James Vincent, secretary; Maurice Tourneur, Captain E. H. Calvert, Edwin Carewe, Charles Giblyn, R. A. Walsh, Sidney Olcott, George Irving, Travers Vale.

J. Searle Dawley is so well known as hardly to need comment in the motion picture industry. Beginning with the Edison company in its early days and going to the Famous Players Film Company when that firm first began to produce, Mr. Dawley is a pioneer, so to speak, in the directors' profession. Many of the Paramount's best liked pictures stand to his credit, and he is still making them.

Maurice Tourneur, too, has directed a number of Paramount classics, notable among them being Maeterlinck's "Bluebird." He is now at the head of his own producing company.

Mr. Vincent is also something of a pioneer, having began as a player with the Kalem company when it was first organized. In the interim he has directed for Fox, Pathe and other companies, and for some time past has been directing independent releases. Conspicuous among these is "The Melting Pot," in which Walker Whiteside played the leading part.

Sidney Olcott was with the Kalem company at its inception. Later he joined the Famous Players, and several Pickford and Clark classics are on his list of achievements. As an independent producer, which he now is, "The Belgian" is his latest success.

George Irving distinguished himself especially as a director in "The Witching Hour," the screen version of Augustus Thomas' popular play; while many other well-known films bear his name as sponsor. He has been for some time with the Metro company.

Charles Giblyn began his motion picture days as a director of the New York Motion Picture Company. That was a long time ago. He directed later a list for Ince-Triangle, later went to Paramount, and is now directing at the Goldwyn studio.

Edwin Carewe secured his initiation into film mysteries at the Metro studios with B. A. Rolfe, and with the exception of a short interval has continued with that company.

Travers Vale is another member of the advisory board who has been in screen work almost from its first days. He began with the Rex company, was for a long time with Biograph, and has continued in the profession through the many vicissitudes of the industry. He is directing for World Film.

Raoul A. Walsh began his experience with D. W. Griffith at the Biograph company. He played the part of John

**Members of the Advisory Board of Motion Picture Directors.**

Wilkes Booth in "The Birth of a Nation," and for the past three years has been directing for William Fox.

Captain Calvert was for six years associated with Essanay. He directed some of the first feature productions made in America, at a time when a three-reel film story was an achievement. From that day until now he never has forsaken his shadowy muse of the screen. "The Crimson Wing," Hobart Chatfield-Taylor's famous novel, was made popular in film under Captain Calvert's expert direction.

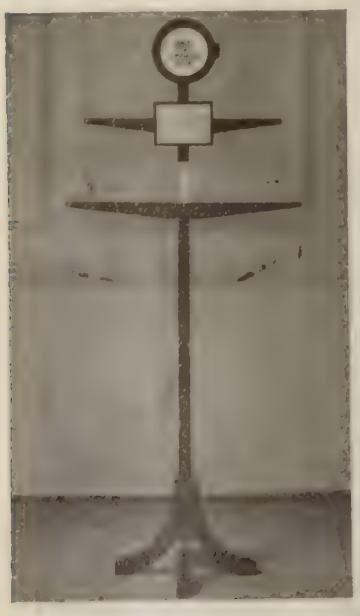
The film division certainly has able advisers, and they are rendering able assistance. For instance, they read and recommend scenarios for the division. At the present time, in fact, the advisory board is requesting writers to submit scenarios with strong human interest, of a nature calculated to arouse patriotism and activity. Also a committee of four has been appointed to prepare for release the next United States official feature.

This advisory board meets at the office of the film division in the Times Building once a week to act upon any work which may be awaiting it.

## *Hufner's Smoke Stand*

**Western Manager Invents Cigar Checker That Serves as a Unique Ballyhoo.**

RALPH R. RUFFNER, of the Jensen & Von Herberg theatres, at present located in Butte, Montana, has evolved what he calls a smoke stand but which at first glance looks more like an economical Christmas tree. This was first put into use in Portland, where he was at the time in charge of the Columbia, and for several days he had a crowd constantly in front of the lobby while the machine was in commission, and he has supplied similar stands to several brother managers, all of whom declare the device to be worth its weight in press notices alone.



Cigar checkers, generally of the brass compartment tray variety, are by no means uncommon, but Ruffner's device is very different As the cut shows, it consists of an upright with two cross arms. From the latter chains depend to the ends of which are attached the ordinary spring clothes pins. At the top is a cicular frame for changeable signs, and below a permanent directions sheet, which reads:

> After tearing off a slip of the sanitary paper provided below, grasp the cigar between thumb and first finger of the left hand and follow directions, hanging your smoke on numbered retainer, but *don't forget your number.* If the smoke is not here when you come out, it's because it was too long.
>
> For cigarettes first clip off fire with the scissors, then step on it (the fire), then proceed as above.

The sanitary paper referred to its tacked just below the sign and each slip instructs the victim to "Tear off and wrap around moist end of your cigar." This protects the chewed end from contamination by dust, and Ruffner points out that perhaps this advertising space can be sold to local merchants. The doorman or lobby officer should be instructed to keep a sharp eye on "snipe shooters," when a desirable stub is in the custody of the machine, for no lock is provided for the clothes pins.

Originally the machine was planned as a joke; something to make talk "just once," and then to be retired, but the success of the scheme was such that Ruffner is planning to put the stand on the market, for it has actually blocked the sidewalk in Portland and Butte as well as at other places in Washington. It is not so much the utility of the thing that counts as it is the talk it makes, for the directions get a laugh and even the scissors provided the cigarette smokers comes in for a giggle. Mr. Ruffner has not yet worked out the possibilities of advertising frames above the cross arms, but that is easily handled.

## *Will C. Smith*

General Manager Nicholas Power Company, Inc.

THE subject of this sketch is so well known to the moving picture fraternity that it almost seems a waste of space to mention him. There is something about the word "Will" that betoken bon camaraderie and whole-heartedness; and it seems to fit here.

Will C. Smith was born in Washington, D. C., and experienced the vicissitudes of the average American youth not born with a silver spoon. His experience has been most comprehensive and covers the entire life of the industry. Always he has been a machine man; and for many years all his waking moments have been devoted to the improvement of motion picture projectors. We find him prior to 1903 operating one - night stand shows throughout the country. In 1903 he became associated with Lyman H. Howe, the celebrated traveling exhibitor, serving as his chief operator. He then went abroad and covered the European continent for the purchase of films.

**Will C. Smith.**

He became associated with Sir Ernest Shackleton in 1909; and one of his proudest possessions is the letter of tribute received from that eminent explorer. When Fred Niblo made his successful tour as a lecturer, it was Will Smith who handled the producing end of the game for him during his extensive journeyings with his unique entertainment.

From 1907 to 1912 Mr. Smith conducted a film exchange and supply house at the expiration of which time he entered the employ of the Nicholas Power Company as assistant general manager. And there he has been ever since. Today he is the general manager, having attained this office in November, 1917.

There is no secret to his success. It is the result of hard work and the knowing of one thing well. In this office, as in most, there is a time clock. But Will Smith doesn't use it. The chances are that if he did he would be credited with more hours than any clerk in the place. That's the way he works.

He has served two terms as treasurer of the Screen Club, and is also treasurer of the Society of Motion Picture Engineers.

Will C. Smith is known pretty much everywhere. Throughout the entire motion picture profession he is liked and esteemed.

### BUSY LEES ARE THESE MITES THESE DAYS.

Sunday is hardly a day of rest for Jane and Katherine Lee, the William Fox baby grands, who have just finished "Doing Their Bit." One Sunday recently they took part in an entertainment for convalescent and wounded soldiers at the Columbia University Base Hospital. The same afternoon they scampered over to the Pelham Bay Naval Training Station, where they entertained Uncle Sam's Jackies with songs, recitations and dances. Katherine introduced Jane, and Jane sang and then they both danced. Their sketch ended in a riot of cheering from the sailors.

Sunday, July 2, the two children attended the baseball game at Camp Upton between a nine composed of soldiers and a team of actors. Jane and Katherine were the center of attraction. Taking a brief rest at home they then hurried over to the Astor theater and helped Adele Rowland stage her big benefit for the soldiers and sailors. Later in the week Jane and Katherine were guests of Al Jolson at a performance of "Sinbad," and also were guests of Miss Louise Dresser at a garden party at her home.

# Richardson Scores Point for Projectionists

## *Has Session With Colonel Warren of Provost Marshal General's Office on Question of "Essentiality" of Motion Picture Operators*

A WEEK or so ago it was put down as a foregone conclusion that motion picture operators were included in the Provost Marshal General's "Work or Fight" order and no little consternation was caused thereby. It was a serious matter; much more serious to the trade than if all the actors in the draft age should have been commandeered, because there is no great surplusage of operators and it takes several months to train one. Great effort had been made by the operators' unions and affiliated organizations to prevent this calamity, but there was no assurance of success.

As a last resort the officers of the Operators' Unions decided to call to their assistance Frank H. Richardson, who conducts the Projection Department of the Moving Picture World and is favorably known to the craft all over the world, to add his word of protest against the order that threatened the industry. Mr. Richardson responded to the call and as a result of his visit to Colonel Warren, head of the board of appeals of the Provost Marshal General's office, an order has been issued to the effect that motion picture operators, or projectionists, as Mr. Richardson prefers to call them, have been placed in the list of "effectives" and need not respond to the "Work or Fight" order. Mr. Richardson's story of his achievement will be interesting. It follows herewith:

"July 2 Assistant President Dolliver, of the I. A. T. S. E. & M. P. M. O. telephoned that he and First Vice President Canavan desired an immediate conference with the editor of the Projection Department with relation to the 'Work or Fight' order. It appeared that every effort has been made by International President Shay and other to have the projectionists declared to be, which he assuredly is, essential, but that it apparently needed the technical punch to put it over. It seemed that the powers that be had the idea that projectionists could be trained in 'just a few days,' and were convinced that such was the actual fact.

"The question was: would I go down to Washington, at once, and try to show to the officials that projectionists cannot be trained in any such absurd grow-em-over-night fashion, and that the projecting of pictures is actually a profession calling for skill of no mean order, hence projectionists are essential. Brothers Dolliver and Canavan were kind enough to say that about the only hope of saving the situation rested in the hands of the editor, so I immediately departed for Washington, where I was met by International President Shay and Joe Webber, International President of the Musicians.

"The situation was bad. For one thing, it appears that the Pittsburgh local union had actually sent a delegation to Washington to inform the officials that projectionists were not essential. Don't ask me why they did this outrageous thing. I do not know, but strongly suspect the local has been used as a catspaw by designing ones.

"At ten o'clock a.m. I sent in a letter of introduction from the Motion Picture World, and, to my surprise, was given clear right-of-way to Colonel Warren, who has full charge of matters pertaining to the 'Work or Fight' order.

"The Colonel is a shrewd, astute official who, I was very soon convinced, desired only to do that which is right. But I was quickly confronted with a state of affairs which filled me with amazement. I could hardly believe the statement when Colonel Warren, after listening patiently to my setting forth of the reasons why projectionists were essential, and why it would be a calamity to the motion picture industry to have them declared non-essential, came back at me with this: 'Granting the truth of what you say, Mr. Richardson, how do you account for the fact that the committee representing the Pacific Coast producers, headed by Mr. Carpenter, made the statement to me that projectionists (operators), are non-essential?'

"So thoroughly was I filled with amazement at this almost unbelievable thing that I sat there without a word of reply—just grasping like a fish out of water, as it were.

"There was a twinkle in the Colonel's eyes as he watched me. Then he said 'Frankly I was myself surprised. The committee made a strenuous plea for the actors, cameramen, film editors and some others connected with the production end.' I asked Mr. Carpenter if he did not consider the man who reproduced the scene upon the screen of the theater as being essential, to which he replied: **'No, we can train operators in a few days!'**

"To give Colonel Warren credit, he did not believe this. He intimated to me that the producers weakened their whole argument by advancing such a palpable absurdity. He cited the statement made by the Pittsburgh committee, of course, but said that he had been unable to see why every other branch of endeavor in the motion picture industry claimed such importance, whereas the man who had the reproduction of the entire finished product was not considered essential.

"I talked with Colonel Warren for two full hours, laying before him proof that competent projectionists, or even a fair imitation of competent ones, could not possibly be trained in many months, and to declare the projectionist to be non-essential would be a staggering blow to the industry, and one from which it could not possibly recover in full for many years. I tried to impress upon him the danger from fire hazard; the danger to the eyesight of this and future generations; the tremendous waste of coal through waste of light, and the injustice both to the industry and to the public. When I had done the Colonel said he was convinced that projectionists were essential and that he would include them in the essential class.

"He said the thing as presented by the Pittsburgh men, by the Carpenter committee and some others, had not appealed to him as commonsense, but that he lacked concrete knowledge of the requirements of projection sufficient to enable him to decide against their evidence. This knowledge I supplied him; also left with him, at his request, a copy of the third edition of the Handbook, which I had taken along as evidence of some of the things the projectionist is required to know.

"The editor of the Projection Department is proud to have rendered this service to the industry and to the I. A. T. S. E. & M. P. M. O., which would have been confronted with immediate loss of a large percentage of its projectionist members, they being forced into other lines of work, and to the projectionists of this country themselves. It is a poor time to lower the tone of the only reasonable priced form of entertainment we have these days. Our people are harassed with war-worries, huge expenses and daily growing casualty lists. We need our theaters now, above all times, and not in any emasculated form either. The men are needed in the projection rooms far more than they are needed elsewhere. Just why the California producers attempted to deal the projectionists, into whose hands their final, finished product is placed for reproduction, such an entirely uncalled for blow, only they can say. Personally I do not believe the producers themselves would have taken any such stand had they been there themselves, instead of by committee. For years I have been waging a battle to get their stuff placed on the screen as it should be, only to have them, through their committee, attempt to kick all those years of labor over and into the gutter at one fell swoop. Are you proud of your committee's action, gentlemen? As to the Pittsburgh men, their action is unspeakable. There is and can be no excuse for it. They have deliberately tried to work utter ruin upon their brother projectionists all over the country and it is not likely they will forget. If it is found that the Pittsburgh union really had any hand in the work of the committee, then the local ought to be penalized.

"Since writing the above I see that Colonel Warren has rendered decision and has kept faith by including 'Musicians and other skilled men necessary to the showing of films.'

"I cannot close without a word concerning Charles Shay, International President, who put up a masterly plea for the projectionist. He did everything a man could possibly do, and deserves great credit for his part in the affair.

"And again it has been proven to you that knowledge is POWER. Had your humble servant not been equipped with the knowledge **some** of you have sneered at, you, my boy, would right now be confronted with losing your position and entering a new vocation, whether you liked it or not. There are to-day some thousands of projectionists who owe to this department, or to its editor, which is the same thing, the fact that they can continue on the even tenor of their way. Kindly don't waste breath questioning that statement, because it is cold FACT."

# Woodlawn Is Chicago's House Beautiful

By James S. McQuade

## *Lake City's New Motion Picture Theater Reflects Personality as Well as Nationwide Research of Manager Andrew Karzas*

THE Woodlawn theater, opened April 26, 1918, at 853-855 East Sixty-third street, is without doubt the most architecturally beautiful and attractive moving picture theater yet built in Chicago. There are many other expensive and fine theaters in the city, among them the Central Park theater, the Chateau, etc., which it would be difficult to surpass in any part of the country, but there is a peculiar beauty about the Woodlawn house that places it in a class by itself.

It was built by the Woodlawn Theater Company, of which Andrew Karzas is managing director, and to him is due, in the first place, the scheme of this beautiful temple for moving pictures. Early in 1915 Mr. Karzas began collecting data and details for the structure, and in order to inform himself thoroughly he made a nationwide inspection of all the best known picture houses in the country. New York, Philadelphia, Baltimore, Boston, Washington, Detroit, St. Louis, Denver, Seattle, San Francisco and other important points were visited, and the result of his studies and observations is well reflected in the Woodlawn.

He was especially fortunate to find in H. L. Newhouse an architect who could express these ideas in the structure itself. Mr. Newhouse is one of the foremost architects in the country in the building of picture theaters, and he has devoted himself specially for several years past to this type of structure. It can be safely said that the Woodlawn includes all the best features of the best theaters in the country at the present time.

### The Auditorium.

Chief care and attention were, of course, centered on the auditorium of the Woodlawn. The site of the auditorium alone occupies 120 feet by 120 feet, but it is not rectangular in form. It is inclosed by walls, whose foundations are octagonal in shape, and the seats are placed in amphitheater order and number 2,000. Each is commodious and upholstered. The rows are graded downward a distance and then upward so as to afford every one a view of the screen. There is a ground floor only in the Woodlawn, there being no balcony. The entire structure is built of stone, steel and concrete, and the style of the interior architecture and decorations is Roman.

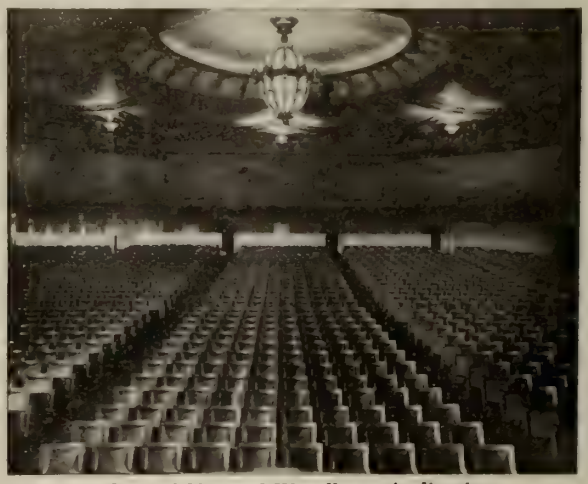
**Andrew Karzas.**
**Managing Director Woodlawn Theater Company.**

The octagonal walls referred to are picturesque in appearance and artistically decorated. The upper surface of each of four of these walls bears a panel painting, each painting being a replica of a Roman garden. The remaining four walls and the octagonal ceiling are all decorated in an exquisite color scheme of red, gold and blue.

Nine ponderous Romanesque lighting fixtures are suspended from the octagonal ceiling, the center one weighing over half a ton. Vari-colored lights, controlled by dimmers, are contained in each of these inverted fixtures, while others are distributed along the walls, particularly beneath the panel paintings of the gardens of Rome. It can readily be seen that beautiful colored light effects can be produced by means of this system, such as dawn, the splendor of a sunrise, dusk, etc., each of which may be used to intensify the effect of a scene in the picture on the screen.

Thoroughly modern ventilating and heating systems have been installed in the house, guaranteeing a perpetual circulation of fresh air and the forcing out of the impure, as well as a temperature in winter that is always comfortable without impairing the purity of the air.

The proscenium opening for the screen is about fifty feet in width, and it is draped on the sides and above by material



**Partial View of Woodlawn Auditorium.**

of a rich velvet appearance. The velvet curtain also drapes the screen when not in use.

The old-fashioned orchestra pit has been superseded in the Woodlawn by the modern orchestral balcony. At each end of the balcony railing is a small stage, one for the soloist and the other for the singer. The balcony railing is adorned with flowers and trailing vines, behind which the members of the orchestra are seated.

The Woodlawn auditorium is also thoroughly proof against accident by fire. Opening off the auditorium proper are sixteen exits, each of which runs directly into the street level, and the entire house can be emptied in three minutes. This has been proved by actual practice. The doors of these exits are never locked, nor can they be locked from the inside. They are proof against accident, for the moment the slightest pressure is put on the inner side of the door it is automatically unlocked and opened. Mr. Karzas, in order to insure doubly the safety of his patrons, has supplied just twice the number of exits called for by the law in this case.

### The Outer Lobby.

The Woodlawn has an outer and an inner lobby, the latter leading into the foyer. The outer lobby is spacious and picturesque. In the center is the box office, chastely pretty in its polychrome ornamental trimmings. High up is a brilliantly illuminated dome, into the center of which, from beneath, a stream of electric light is constantly flowing. This light in turn is reflected into the interior of the lobby in thousands of streaming rays.

### The Inner Lobby.

The inner lobby, leading into the foyer, is spacious and classically beautiful. Italian marble, finely matched, extends from floor to ceiling, while rich marble columns and pilasters stand out in bold relief. On the center of the floor stand two massive vases, of Romanesque design, filled with vari-colored artificial flowers.

### The Foyer.

Roman architecture and decorations prevail in the foyer, the beautiful ornamental ceiling being delicately tinted with

The Foyer, Leading from Inner Lobby to Auditorium.

The Inner Lobby of the Woodlawn Theater.

rich colors artistically blended. Mr. Karzas had the foyer specially designed for the purpose of occupying patrons pleasantly while they await their turn to enter the auditorium. Off the foyer is a comfortable lounging room for women patrons, tastefully and cozily appointed.

**The Woodlawn Orchestra.**

The Woodlawn theater orchestra has fifteen selected artists, several of whom have had experience with the Chicago Grand Opera orchestra in times past. They are under the direction of A. Leon Bloom, a musician widely known for his abiilty as an orchestra leader.

But let a Chicago musical critic—Herman Devries—give his opinion of this orchestra, which appeared recently in the Chicago American. Mr. Devries stepped into the Woodlawn shortly after its opening, attracted by the long line of automobiles drawn up in front. The following article was written after having seen the Woodlawn program and heard the Woodlawn music:

"The encouraging sign of the musical times and the development of public taste in Chicago is the marked and evident improvement of the orchestral personnel and program now being furnished in up-to-date cinema palaces.

"Time was when the musical lure was a blonde lady of uncertain age, who played 'rag' in the dark and chewed gum in the intermissions; but today, forsooth, we engage members of the grand opera orchestra and regale the screen lovers with everything from Schubert, Tschaikowsky and Massenet to Carrie Jacobs-Bond.

"If you don't believe this drop in, as I did last night, at the Woodlawn theater, in Sixty-third street.

"I have been a South Sider since April 1, and my evening walk yesterday was curtailed by curiosity to see what sort of attraction could cause a line of automobiles as long as the auditorium defile, to form as far as the eye could see.

"As it happens the event was the opening of a brand new theater called the Woodlawn, and the crowd, 2,000 strong, was thrice replaced before the evening was over.

"The musical program is in the hands of Leon Bloom, a very well-known Chicago pianist and musician of parts, whose co-workers are mostly taken from the Chicago Grand Opera Association orchestra.

"The men played so well that more than once my attention wandered from the film, which was very good and quite exciting to a music critic, for whom a diamond robbery is a gala event.

"The Woodlawn's organ was installed by the W. W. Kimball Company at a cost of $25,000, which gives some idea of the general quality of the fitting and equipment of the great theater."

The writer was exceedingly anxious to get a biographical sketch of the founder of this fine temple of moving pictures, but found that Mr. Karzas was averse to bring himself into prominence, being of retiring disposition and willing to let the Woodlawn itself speak for him and his efforts.

**Andrew Karzas, Founder of the Woodlawn.**

Mr. Karzas is a man of artistic temperament and of fine education. It is scarcely needless to state this, as the very atmosphere of the Woodlawn reveals both the attainments and character of the founder. He started in moving picture exhibition about ten years ago. This start was made in the De Luxe, 814 East Sixty-third street, a small house, seating three hundred people. He was so satisfied with the success of this venture that in the course of time he became owner of the Drexel, 858 East Sixty-third street, with a capacity of 600 seats. The Drexel was not running on a paying basis at the time, but under his careful management in securing the right kind of pictures for his patrons Mr. Karzas soon made it a success. Then he dreamed of greater things and out of the children of his fancy came the Woodlawn.

It can well be understood that Mr. Karzas superintended every detail of the construction of his new and great venture, and after six months of the closest attention and application the Woodlawn was ready to admit the public on April 26.

The crowds had to be held in check on the opening night by four police officers. The floral display on that occasion was one of the finest ever seen at the dedication of a Chicago theater. Over fifty set pieces, all of them beautiful and most of them costly, were on view in the inner lobby and the foyer.

The magnificent success made by the Woodlawn, in a business sense, is sufficient compensation to Mr. Karzas for his many months of untiring effort and ceaseless labors. He continues to devote his finest thought and closest attention to the management of the theater, and his great success shows that he is meeting the enthusiastic approval of his patrons.

Mr. Karzas is a strong believer in publicity and especially in local publicity in the neighborhood of his theater. He has appointed E. J. Ryan, the founder of the Photoplay Magazine, to take charge of this department, and a booklet of twenty-six pages is published weekly and 4,000 of them distributed within the theater district during the summer months. About 7,000 will be distributed weekly during the fall. Mr. Ryan makes his booklet pay for itself by means of the advertising which local business men place in its pages. These booklets contain the programs run at the Woodlawn and the musical numbers played by the orchestra. They also contain stories of the plays shown and other interesting matter.

Mr. Karzas has already been referred to in this article as a man of artistic temperament and good taste. This is shown in the nice policy which governs his screen. He permits no advertising slides whatever to be shown on it, believing that the screen should be devoted exclusively to the presentation of pictures.

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## JAMES K. HACKETT RETURNS TO SCREEN.

James K. Hackett, whose brilliant stage career was interrupted by a serious illness, has decided again to take up work in pictures. "The Ashes of Love," an all-star feature, now in course of production by the Graphic Film Corporation under the direction of Ivan Abramson, is the vehicle he has chosen for his return to public life.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Women's War Work Committee Meets

**Largely Attended Session of the Subsidiary Body of War Service Association—Prepares for Practical Activities.**

THE first meeting of the Committee on Women's War Work of the Motion Picture War Service Association was held Saturday, June 23, at the Lois Weber Studio at 4634 Santa Monica Boulevard, Hollywood. The meeting was for the purpose of outlining plans and preparing for practical activities along the lines intended by the organization. Representatives of many studios were present, and the meeting was characterized by great enthusiasm and willingness and anxiety to get the work under way. Each member present pledged herself to form a committee on woman's work in the studio represented by her for the purpose of enlisting the services of all studio women and girls in work that will help to win the war.

Arrangements were perfected whereby all studios may become auxiliaries of the Red Cross, with full authority to carry on the work of the parent body. Miss Ethel Weber, of the Lois Weber Studios, was appointed secretary; Mrs. Theodore Roberts, of Lasky, treasurer; Miss Lillian Greenberger, of the Lois Weber studio, purchasing agent; Miss Margaret Whistler, Vitagraph, chairman of visiting committee; Miss Ida Lewis, Paralta, chairman of entertainment committee; Mrs. Al Smith, Fox, chairman of salvage committee; Miss Mabel Waugh, Chaplin studio, chairman information committee; Miss Elmore, of the Photoplayers Equity Association, chairman employment committee.

The meeting was addressed by Miss Sohlier, an organizer for the Red Cross, who made a spirited talk in the course of which she outlined the work that may be accomplished by the Studio Women Workers, namely, the knitting of sox, sweaters, and the making of slippers and all manner of refugee garments.

Miss Sohlier also impressed upon her hearers the necessity of making all work conform to the patterns and dimensions furnished by the Red Cross, and explained that many well-meant efforts were wasted because of a disregard of these rules.

Addresses were also made by Mr. Hill, the resident head, and Mr. Whitmore, the foreign head of the Y. M. C. A. War Workers, who told of the work of that organization and of the need of books, magazines, games and other means of entertainment for the boys fighting the battle of Democracy "over there."

Monthly meetings were arranged for by the committee, and at this writing several members have reported that their studio committees are already in working order.

Miss Mabel Waugh has a number of unique and effective means of raising money for the Auxiliary under her charge at the Chaplin Studio. All of the employees using the telephone for personal calls are charged five cents a call. Every member of the studio force coming to work late is fined, and every one heard using profanity around the studio is fined at the rate of five cents a cuss word, and the money is deposited in the fund. In addition to this, of course, the knitting needles are clicking away at sock and sweater during all the spare minutes.

### Off to War.

Vesta Pegg, familiar figure in the Harry Carey pictures, is now in a Pacific Coast Army Camp.

David Kirkland, former director of Sunshine comedies, is now a captain at Camp Fremont, California.

Billy Shea, head of the cutting department of the Douglas Fairbanks studio, left for Camp Kearney on June 24.

Claude Elliott, cowboy of the Roy Stewart company, has been assigned to the remount station near Jacksonville, Fla.

Bobby Harron is getting ready to don the khaki, as he has finished all the productions for which he was granted time by the War Board. Bobby is anxious to get into the fight.

Hank Mann of the Mack Sennett forces and Charles Stevenson of the Rolin-Pathe, have enlisted in the army and left June 25 for Camp Kearney. A jazz band from each of the studios was at the station to brighten their departure.

Edward L. White, assistant cameraman at Metro, has gone into training.

Harry Stone, employee at the Superba Theater, has joined the camouflage section of the National Army.

Kenneth Harlan has gone to war by way of Camp Kearney.

### Triangle's Employment Bureau for Actors.

J. Scott Sayre, casting director of the Triangle Studios at Culver City, who is in charge of the registration bureau which has been established by Triangle on the 9th floor of the Knickerbocker Building in Los Angeles, is one of the busiest men on the coast. Over nine hundred persons were registered during the first two weeks the offices were open. This list includes all of the professional people who are not regularly employed, and a large number of non-professionals who are anxious for a try-out in the pictures.

Mr. Sayre says that the idea of the registration is to obtain fresh material for the Triangle directors to work with, and most of all, to get fresh faces in the casts. The stock company plan has not been abandoned by Triangle, but the number of people in stock has been reduced, and fresh material will be used whenever possible. Non-professionals are allowed to register in the hope that a "find" may result.

Mr. Sayre says that the outlook for unexpected pearls is not great, but if any outsider shows promise, he or she will be given the fullest chance to develop.

### Picture Previews.

Cecil B. De Mille's latest Artcraft Special, "You Can't Have Everything," was given a prerelease showing at the Iris Theater at Hollywood, at 10 p.m. on June 24.

At the Lois Weber studio "The Forbidden Box" was shown to a number of invited guests, who were afterwards served with punch and ice cream.

### Los Angeles Billboard Decision.

The City Council of Los Angeles, at a meeting on June 25, made a few beneficial changes in the billboard ordinance, which was signed by Mayor Woodman within an hour after it was adopted, and which will become effective thirty days after its legal publication.

George W. Kleiser, president of the Kleiser & Foster Co., gave assurance to the Council that every objectionable billboard will be removed from the residential districts within sixty days, and those that are objectionable in the semi-business districts will be eliminated within four months.

### Santa Barbara's Potter Under New Management.

H. Collis, lessee of the Potter Theater at Santa Barbara, has made arrangements to turn over the management of his house to the Portola Theater Company, of which W. Markus is the manager. Mr. Collis is now in the army, but expects to return and resume his managerial duties at the Potter when the war is over.

### Roy, N. M., to Have New Picture Show.

A new picture show will soon be opened for business at Roy, N. M., in the Judge Foster Building, which is now being used for office purposes. Manager Sargent contemplates putting up a permanent theater building as soon as the business is firmly established.

### Fox Players Entertain Naval Students.

Players from the William Fox and other studios assisted in a big dramatic performance given for the benefit of 3,000 boys at the Naval Base at San Pedro on June 25. Frank Lloyd, who was stage manager and general all around master of ceremonies, superintended the building of a stage at one end of a long pier, where the show was given.

The program was one of the richest ever presented. William and Dustin Farnum and Little Nancy Casswell as "Virgie," gave part of "The Littlest Rebel." Gladys Brockwell, Herbert Hayes, Dorothy Davenport and A. W. Fremont

presented dramatic moments from Willard Mack's "Kick In." Tom Mix put his horse, Blue, through his paces. Polly Moran of the Mack Sennett studios, and Harry McCoy contributed "nut stuff." Margaret McKee whistled solos; Mme. Mariska Aldrich sang; the Naval Base Band and the Fox Studio String Quartet furnished the music for the occasion.

**Comes to Los Angeles for Players.**

Frank Powell, who has his studio in San Antonio, Texas, has arrived in Los Angeles to select a cast for one of the eight pictures he is to make during the coming year. Mr. Powell, whose policy is to cast each picture separately, has chosen House Peters for the leading role of his first film, which will be called "The Forfeit."

**Los Angeles Exhibitors.**

June 29 brought to a close a highly successful "Victory" week at the Kinema Theater. During the week a special program of picture features were projected, including the famous French War Pictures brought here by the William Sandoz Commission. On each evening one or more stage and screen favorites made personal appearances, among them D. W. Griffith, Clara Kimball Young, Wilton Lackaye, Lillian Gish and John Mott, Douglas Fairbanks, Willis H. Booth, Frank Keenan, Mary Pickford and Bob Wagner, well known magazine writer. The Submarine Base Naval Band of forty pieces was also a feature of the week.

Bert St. John, who has been imported from the east, where he had quite a record as a theater manager, to take charge of Clune's Auditorium, has grasped the reins of management with enthusiasm, and has made several changes around the Auditorium that will add to the comfort and convenience of the house.

A. E. Warmington, of Los Angeles, owner of the Imperial Theater building at Imperial, Cal., took a trip to that city recently to confer with a prospective purchaser of his property.

Seymour Tally, of Tally's Broadway Theater, and his family are at Big Bear Lake.

The art stone front which is being built on to Miller's new theater is nearing completion.

"Hearts of the World," after making a record breaking run of several weeks at Clune's Auditorium, begins a "repeat" engagement on June 30.

Manager Van Dyke has reopened the Wigwam Theater at Long Beach after a complete renovation and redecoration, and the installation of a new projection machine.

James A. Cook, of El Centro, has closed the Palace Theater for the summer, and is now operating in his elegantly appointed airdrome.

Five hundred students of the Balloon School at Arcadia, Cal., were entertained at Clune's Auditorium on June 26, with a showing of "Eyes of the World." After the show Douglas Fairbanks treated the bunch to a watermelon feed in the dining room of the Temple Baptist Church.

**"Me Und Gott" Ready for State Rights Buyers.**

The Romayne Super-Film Company, with general offices on the second floor of the Marsh Strong Building, Los Angeles, are now ready to release their first feature, "Me Und Gott," to the state rights buyers.

The initial offering of the Romayne company is in six reels, and, according to H. Y. Romayne, president of the company, is a strong and forceful drama, with a story that shows how the mixture of elements and races of America are united in a common cause against Germany.

The picture was directed by Wyndham Gettins, formerly with Universal. Betty Burbank, as leading woman, is supported by a large number of capable players, including Josephine Crowell, who took the part of the mother in "Hearts of the World."

Mr. Romayne says that pictures will be released regularly by his company, and that while no big stars with consequent big salaries will be employed respectable salaries will be paid to all members of the company, and a bonus, based on the earning powers of the features turned out by the company, will be paid to the players. By this means, he contends, a high-class of production will be maintained, allowing the company to produce pictures that can be sold on a "live and let live" basis.

Mr. Romayne also declares that his company's productions will be offered to the market in a different manner than that usually observed by state rights producers.

Nothing but five and six reel pictures will be made, and they will be sold direct from the main offices of the company. The Romayne company has secured the David Horsley studios, with its complete and modern equipment, for the production of its films.

**Frazee's Trick Film Methods.**

Edwin A. Frazee, who severed his connection with the active end of the moving picture industry a year ago in order to devote his time to the further development of the trick picture methods, of which he made a specialty, announces that he has perfected his inventions and is now ready to begin the commercial exploitation of his ideas.

Mr. Frazee says the time has come for a new element of technique to be introduced into picture making, and as the limit of human possibility has about been reached in stunts and scenic effects that are performed by ordinary means now at the command of the producer the introduction of new methods should be welcome.

It is claimed by their inventor that the Frazee trick film methods will make it possible for innumerable mechanical novelties to be introduced into films, and that all of the bewildering illusions of Hermann, Keller and other great magicians and the remarkable hoodwinking fantasies of English pantomime may be easily and simply accomplished and at comparatively small cost.

Particular attention is called by Mr. Frazee to the fact that under-water pictures, heretofore almost prohibitive in cost because of the special diving and other apparatus needed, can be easily produced on the stage by his method.

Stress is also laid on the fact that many scenarios that would make splendid pictures are pigeonholed as impossible of production because of the cost and difficulty of screening. All of these stories, Mr. Frazee contends, would find birth and become highly interesting and highly profitable films through his trick methods.

Mr. Frazee is remembered by his record and ability as a comedy director for the Keystone company with Fred Mace and with the William Fox organization.

The Frazee Films Productions studio is located in the Boyle Heights district of Los Angeles.

**Willis & Inglis Reaching Out.**

Out in Los Angeles whenever old Mother Nature stages a temblor, which is Pacific Coast Spanish for earthquake, the whole town gets cock-eyed from squinting up at the tall buildings to see how much out of plumb the "temblor" has left them. There was a mild seismic shock in Los Angeles in April, in which several of the local skyscrapers lost their dignity and uprightness.

The Wright & Callender Building on Fourth and Hill streets came in for more than its share of squinting because of a peculiar bulging out of the walls at the sixth floor level.

Of course, the squinters blamed this on the tremblor, but as a matter of fact the earthquake had nothing to do with it. The bulge in the building, which was a mere optical illusion, was caused by the remarkable expansion in the offices of Willis & Inglis, who occupy a suite of rooms on the sixth floor.

Willis & Inglis have been actively identified with the picture industry since the establishment of studios on the west coast. They are managers and publicity agents for a large number of stars; they conduct an employment bureau for players, and maintain a large book and play department. They have a costume studio, where producers find full and complete paraphernalia and equipment for the production of any and all kinds of features. Dustin Farnum's latest feature was made at the Willing & Inglis plant.

The Willis & Inglis corporation has grown from one small room to a suite of six offices in three years, and there are few stars, managers, directors or players on the coast who have not had pleasant business relations with them during that time.

Both Mr. Willis and Mr. Inglis devote their personal attention to the employment and publicity end of their business, as well as personally superintending their large book and play department.

Willis & Inglis are so closely identified with all branches of picture making that a statement made by them that the picture industry is in excellent shape and that a very bright future is impending may be taken as authentic and well founded.

**Sunset New Name for Griffith Studio.**

The old Fine Arts studio at 4500 Sunset Boulevard, Hollywood, has been given the name of the Sunset Studios, and has been divided into several studios of medium dimensions, one of which will be occupied by Clara Kimball Young and another by the new Dorothy Gish company until space can

be found at the Lasky plant for Miss Gish, who will produce pictures for Paramount.

D. W. Griffith will continue to occupy his headquarters at the plant and will confine his activities to the six productions he has contracted to make for Artcraft. The other productions made at the Sunset Studios will not be supervised by Griffith, nor will he be in any way connected with them, he states.

### Sam Comly Leaves World.

Sam H. Comly, formerly connected with the Pacific Coast offices of the Moving Picture World, has severed his connection with this journal and has entered the employ of Wid's. Mr. Comly is one of the best known correspondents and advertising men on the western slope and has a wide acquaintance and many friends in all branches of the moving picture Industry.

### Christie Films in South.

The Christie Comedy Company has made arrangements with the E. & H. Film Distributing Company of Atlanta, Ga., whereby that company will distribute the Christie films throughout six southern states.

### Stewart Company at O'Neill Ranch.

Roy Stewart's story, "The Fighting Gringo," is now under way at Triangle under the direction of Cliff Smith. Part of this picture will be staged on the O'Neill ranch near San Juan Capistrano, the largest cattle ranch in California. The big summer round-up of 40,000 cattle on the ranch started early in June, and the Stewart company plans to arrive in time to be in at the finish. Stewart and the Triangle cowboys will take part in the round-up.

### Harry Schwalbe in Los Angeles.

Harry Schwalbe, of Philadelphia, secretary and manager of the First National Exhibitors Circuit, is visiting T. L. Tally, vice president of the organization. Mr. Schwalbe is one of the many representatives from various film corporations who has been in conference with Mary Pickford with a view to securing her services since her contract with Artcraft has expired.

### Fairbanks Company Increases Capital.

The Douglas Fairbanks Pictures Corporation has certified to the Secretary of State of New York, where the company was originally organized, that the corporation has been reorganized and its capital increased from $50,000 to $100,000.

### Quirk on Flying Trip.

James R. Quirk, of Photoplay Magazine, was in Los Angeles on a flying visit last week in connection with the interests of his magazine.

### Weber Studio Celebrates First Birthday.

The Lois Weber studio has just celebrated its first birthday. The studio building was redecorated and a flag pole erected in honor of the event. Miss Weber is very proud of the fact that the studio has registered more than 100 per cent. in all patriotic movements, having gone way over the top in Liberty Bonds, War Saving Stamps and Red Cross donations.

## *Rubbernecking in Filmland*

Personally Conducted by Giebler.

LADIES and Gentlemen, we are now entering Hollywood, a section of Los Angeles that is populated exclusively by movie actors and actresses and real estate dealers who wax fat and overrich by building bungalows for them to live in.

You will note that all the houses we are passing look like movie scenes. They are movie scenes, my friends. There are few houses in this section that has not been shot for the setting of some thrilling drama or laughable comedy.

The street we are now traversing is Western avenue. Mary Pickford and her mother live on this street. Mary is going to move real soon, not because it is cheaper for her to move than to pay rent, but because she has decided to take up her residence in the aristocratic Wilshire district.

The building you see over there is where Theda Bara made her picturization of Salome, in which John the Baptist lost his head because he did not lose his head to the charms of this scriptural siren.

Just beyond, you can see the studio where Henry Lehrman makes his Sunshine comedies. We are not allowed to enter here because of the fact that seven ferocious man-eating lions that are used in making comedies are allowed to roam at will in the grounds. However, if you will rise in your seats and stretch the rubber in your neck you may look into this interesting place.

The tall and graceful person you see leaning against the post is none other than Slim Summerville, said to be the longest and funniest thing on legs. The air of sadness you observe on Mr. Summerville's face is peculiar to comedians. Slim is thinking up something funny to do in his next play, which will have the Pacific Ocean for a back drop and the Sunshine beauty squad as support.

Over on the platform you will observe a movie in the making. The man in the brown suit is Henry Lehrman himself. Henry is directing the piece. This set is a faithful duplication of a dining car, and is open at the end so that the cameraman can shoot right inside. The colored porters in this scene are real Pullman mokes. They have to be tipped every five minutes to make them work. These colored boys are used to put the shine in this Sunshine comedy.

The strange animal you see in this scene is not a dog, but the smallest horse in the world. He weighs but forty pounds, answers to the name of Floto, and kicks up his heels and bucks in the cutest way when you scratch him on the back.

The funny looking little man with the mongolian mustache is Billy Ritchie. Sylvia Day and Hugh Fay are the other movie thespians in this scene.

Down on the platform to the right you have a rare treat awaiting you. Take a look at Lloyd V. Hamilton without his comedy mustache. Not a bad looking chap without his make-up, eh? The lady talking to him is Gertrude Selby. They are doping new stuff for their next comedy in which they are cast together.

The roaring sounds you hear are the voices of the seven lions. The late Daniel didn't have anything on the people who work at this studio.

The group of buildings on the right are the studios of the Fox Film people. The little bungalow over in the corner near the fence is the studio quarters of Bill Farnum, when he is not out on location—which he is now.

Bill calls this his Little Gray Home in the West, and he uses it as an office and dressing room and a place to sign the hundreds of photographs he sends out to his admirers each week.

The house on the left is inhabited by Frank Lloyd, Mr. Farnum's director. Both of these gents are now somewhere near the Grand Canyon, a deep gully in Arizona that is used very frequently as a location for the movies.

The tall person you see standing by the fountain is Charles Clary, and the man talking to him wearing the sheepskin pants and the wide hat is Thomas—sometimes known as Tom—Mix. Mr. Mix is getting ready to mix up in another Mix movie.

The man with the slouch hat near the stage is one of the big moguls of the movies—J. Gordon Edwards. Mr. Edwards is a real friendly guy when you know him. He is the personal director of Theda Bara, and they are now making a film that is a distinct departure from the usual Bara pieces, insomuch as it is a light comedy.

We are now traveling on Sunset Boulevard, a street that is very often closed to traffic because of the number of movie companies shooting scenes on it. A turn to the left brings us up opposite to the Douglas Fairbanks foundry.

The fellow without a hat and wearing white pants and a smile is Doug himself. The somewhat well-built man with the dark glasses talking to him is Allan Dwan, his director.

The great number of buildings you see have all been used as sets for Fairbanks plays. The church steeple is the one Doug climbed to the top in "A Modern Musketeer." He will not allow it to be torn down because so many visitors come to the studio and want to see him climb the steeple, which he always accommodates them by doing.

Doug has just finished his latest picture, "Bound in Morocco," and is resting up before starting another.

Bennie Zeidman is the name of the stately though small gentleman with the suave—no, lady, I didn't say salve—manner. Mr. Zeidman belongs to that strange tribe known as press agents, and keeps the public informed about the doings of Doug.

The kind-faced and cheerful looking individual with the straw hat and the bamboo cane is one of the greatest villains in pictures, Frank Campeau.

The small house at the back of the lot is Mr. Fairbanks' private sanctum, where he retires to do his heavy thinking. None but he may enter here.

The collection of cactuses you note growing at the other end of the lot is a miniature Arizona desert. When Doug wants to get himself in the spirit of a Western part he goes in there and sits on a cactus.

If this were not Friday we would ask Doug to climb the church steeple or jump over something for your delectation, but he never does stunts on Friday, so we will drive on.

We are now passing the Lasky plant Some of the most famous players in the industry work here. The long string of men standing in line are millionaire movie producers. You will note that each has a document in his hand. These magnates know that Mary Pickford's contract has expired, and they are waiting to offer her large sums of money to make movies for them.

Across the street you see a complete and regular circus, with all the appurtenances thereof, which is being used for "Under the Top," Fred Stone's first plunge in pictures.

This circus is complete, from animal cages to popcorn wagons, with a full complement of performers, snake charmers, horseback riders, and clowns.

The actor riding around the ring on the spotted pony is Fred Stone, who finds himself doing some of his old-time circus stunts all over again. Ella Hall and Charles Ogle and a number of famous players assist him in making this picture. The people in the seats are extras.

and they are getting paid to just sit there and enjoy themselves.

This, Ladies and Gentlemen, ends our trip today.

## *Heart Interest Stories of the Week*

### An Embryo Booster.

HOW do you like Los Angeles?" I asked David Morrissey, who has just arrived to take the place of Stuart Acheson, former head of Fox publicity for the West Coast.

"Before I got into the picture publicity game," replied Mr. Morrissey, "I used to cover the ships for a New York newspaper. You know 'ship' reporters are supposed to meet every distinguished European visitor with the question, 'How do you like America?' before he ever steps on United States soil. We used to laugh at this story, although it was included in the American impressions of many visitors to our shores. But since coming to Los Angeles I do not laugh, because that same thing has happened to me. I was asked the question, 'How do you like Los Angeles?' as soon as I stepped from the train, and the query has been propounded to me many more times since. I will say, however, that my first impressions are very good, and if I keep on liking Los Angeles like I have started out liking it, I will wind up by liking it like a native son."

### It's a Good Old World.

It is almost as great a pleasure to me to watch the happiness of one on whom the fates have smiled as to get the smile myself. I had this pleasure last week when visiting the George Kleine exchange in the Knickerbocker building. J. A. Quinn, the shipping clerk, entered the room with a look of dazed happiness on his face and something clutched tightly in his right hand.

"I just went back there," he said, pointing to the cloak room, "and shook down an old vest"—and his voice trembled with joy—"and found sixty-five cents that I had left in one of the pockets over three months ago."

It was indeed a moment of great rejoicing, and it was lunch time, and the Red Cross was giving a swell feed on one of the upper floors of the building.

### Edwards Has Been Fishing.

J. Gordon Edwards, manager of productions at the Fox West Coast studios, has just canceled a number of personal appearance bookings he made just before his departure for Big Bear Lake on a fishing trip.

If the dates had been kept each scene would have shown Mr. Edwards approaching the home of one of his friends bearing a string of rainbow trout and other tasty fish, with the friend and his family on the front porch in an admiring and welcoming attitude—just like one of McCutcheon's illustrations of the George Ade fables.

No male member of the Los Angeles film colony is considered as having thoroughly joined until he has been to Big Bear Lake. Mr. Edwards accordingly made big preparations for a two weeks' stay at the resort.

Upon arrival, however, he found that the altitude was conducive neither to comfort nor fishing, so he packed up and came away.

Mr. Edwards says he finds no record of Isaak Walton ever going fishing at an altitude of 8,000 feet, and so considers he did nothing unethical or against the rules of piscatorial sport when he came down to sea level after a two days' stay.

### Monks Come High.

Albert Shelby LeVino, head scenario editor and continuous continuity writer for Metro's West Coast plant, stood on the little porch of the bungalow in which his sanctum is located. An organ grinder known all over Hollywood as Tony approached. Right out of the air LeVino had an idea.

"I'll get this fellow to lend me his outfit," he said, "and take it over to the studio and have Anna Nilsson photographed with the monk and organ. It will make a great publicity picture for the trade papers."

The proposition was put up to Tony, and two bits offered as a tentative bait, but he showed no enthusiasm. LeVino increased the bait to fifty cents, then six bits, and then one dollar.

Tony smiled with scorn.

"Say," he said, "wat you tink? Dis monk costa me good money. Two 'undred doll'."

"Listen," said LeVino. "You'll go down the street and play your organ for an hour, and only make a few pennies. I'm offering you a whole dollar just to have the monkey's picture taken"!

Tony shrugged his shoulders.

"Say!" demanded LeVino, as Tony started away, "who do you think you are, George Beban"?

## *Studio Shorts*

BLANCHE SWEET has just completed her first picture under the management of Harry Garson, and will go East very shortly, where her next production "The Unpardonable Sin," from the Rupert Hughes story, will be staged. Miss Sweet expects to take the rattler for the East early in July.

Bertram Grassby, former Fox heavy, is cast as the Duke de Sauterne in Mae Murray's new picture, "Merry Mary McGuire."

Mary Pickford has presented a hundred Victory field showers—a shower bath apparatus that can be suspended from a tree—to the 142d Regiment Field Artillery, her godsons.

Vera Lewis, who is taking a vacation from the studios just now, has been elected secretary of the Stage Women's War Relief, of Los Angeles.

Adda Gleason, who played Ramona to Monroe Salisbury's Allesandro, is again working with Monroe in a coming Bluebird, "That Devil Bateeste."

The Lois Weber studio has been designated as a Red Cross Salvage Station for the Moving Picture War Service Association. One half of the studio building has been donated for offices and store rooms.

Clara Kimball Young is on her way East by way of Canada, and will stop over at Lake Louise for a few days rest. Miss Young is to make a film adaptation of "Cheating Cheaters," Max Marcin's underworld drama, in the near future.

Arthur Shirley, star of Thomas Dixon's "Fall of a Nation," is playing an important role in "A Matrimonial Cleanup," a Harry Carey production.

**Mabel Normand in "The Venus Model."**

Joe Rickson, specialist in Mexican heavy types, is supporting Roy Stewart in the star's story, "Cactus Crandall," now being filmed at Triangle.

Jack Curtis, for the past year a Triangle actor, is working in a Fox picture under the direction of Lynn Reynolds.

Ralph Lewis has contracted to appear in coming Triangles.

Charlie Chaplin's new comedy is a war picture, he says.

George Beban, who took out a large insurance policy on his life a few days ago, is considering taking out another policy on George, Jr.

Just to amuse himself during the week that elapsed between the finishing of his last picture and the beginning of his next, Douglas Fairbanks made personal appearances at various theaters in the interests of W. S. S., treated several hundred students of a Balloon School to a watermelon feast, and was chief entertainer at a benefit given by the Hollywood Junior Belgian Relief Committee.

J. Barney Sherry has moved his household goods from the house he occupied on the palisades of Santa Monica to his new residence in the fashionable Wilshire district of Los Angeles.

Lois Weber has returned from Monterey, Cal., where she went for a few days of peace and quiet to finish a story she has been writing for early production.

Jack Curtis, who has been assistant manager of Clune's Auditorium, has resigned that position, and it is said is turning an attentive ear to friends who urge him to take up acting.

Corenne Grant is working in a production being made by the Al Jennings Company.

Mary MacLaren is displaying a gold star in her service flag, in memory of her cousin, Edward Reamer Agnew, who lost his life with the American Expeditionary Forces in France.

Toto, the clown, has left Rolin-Pathe, and has signed up with the Orpheum circuit, making his first step back from the screen to the stage at the Orpheum theater in Los Angeles.

Jack Dillon has gone over to Universal.

Olga Gray is back at Triangle working in Christy Cabanne's new picture, "The Mayor of Filbert."

Paul Powell, former Fine Arts director, will in future direct Bluebirds at U City.

William E. Fildew, cameraman, will turn the crank at the command of Wilfred Lucas at Metro during the making of the May Allison pictures.

Dorothy Gish is expected daily at the Sunset studio, where she is scheduled to begin work on her first Paramount picture under the direction of Elmer Clifton.

William V. Mong has left Triangle and has gone back to Universal, his first love.

Arthur Hoyt, former casting director at Triangle, has transferred his activities to another branch of the moving picture industry at Universal City, and is appearing in "The Yellow Dog," a Colin Campbell production.

Bryant Washburn, who has just become a Lasky star, will be featured in straight drama, with Florence Vidor as his leading woman.

Theda Bara, who has just finished one production and getting ready for another, is under the care of a physician, who advises complete rest from personal appearances in theaters and other exciting feats of patriotism during her short vacation.

George Larkin, Diando serial star, is planning to give a dance for the soldiers in camp near the studio, with the big indoor stage for a dancing floor, and the studio jazz band to furnish the music.

Carmel Myers has gone to New York for a short stay, and will return by the Southern route, with stopovers at various army camps where she has been invited to make addresses to the soldiers and otherwise amuse them.

Albert Parker is a new director on the Triangle staff.

# Chicago News Letter

by Jas. S. McQuade

## *Funkhouser Testifies in His Own Defense*

**As the Case Proceeds Public Opinion Is Disposed to Consider the Major as Victim of a Plot.**

ACTING CHIEF ALCOCK concluded his evidence against Major Funkhouser, the suspended second deputy, Monday afternoon, July 1, after his three chief witnesses had given their testimony.

Tuesday morning's session and part of the afternoon was taken up by a prolonged effort on the part of the major's counsel to have the charges against him dismissed, on the ground of insufficient evidence, but the Civil Service Commission Board decided that the defense must proceed. It was therefore late in the day when Major Funkhouser took the stand.

In the brief time given him before adjournment was made until Friday morning, July 5, the major recited the story of his fight against the social evil for the past five years, and he charged that his department was deprived of vice investigators within a month after William Hale Thompson, the present mayor, had assumed his duties.

It transpired Thursday, July 4, that an important witness for the suspended second deputy had disappeared. The man was one of the major's investigators. Since the suspension of the major this man had been engaged in work with an ice cream company, and it was learned that he had been arrested Wednesday afternoon, July 3, by two men from the acting second deputy's office, no reason being given for his arrest. The man had been arrested on a serious charge about two weeks ago, but his case was continued for a month, and he was released on bonds. The man's attorney is puzzled, as the security furnished for his appearance was good. The man in question was referred to by the Acting Chief in his charges against Funkhouser, when he declared that the major was employing men with criminal records as moral investigators.

While on the stand, Tuesday afternoon, the major testified that this man had been sent to his office by former First Deputy Westbrook, of the police force, who asked that he be put to work without asking him too many questions.

It developed Friday, July 5, that the arrested man was held incommunicado, in solitary confinement, without sufficient food, although no criminal charge had been filed against him by the acting second deputy of police, on the order of Acting Chief Alcock. The man was released on a writ of habeas corpus, issued by Judge Sabath, on Friday.

**Navy Man Not Permitted to Testify.**

Major Funkhouser took the witness stand Friday morning, and again denied emphatically all the charges brought against him. Frank C. Brown, chief master-at-arms of the United States Navy, was not permitted to testify that moral conditions in Chicago have grown much worse since the suspension of the second deputy. For the past six months Mr. Brown has been in charge of the naval provost guard of twenty-five men, fighting vice conditions. President Frazier, of the Civil Service Commission Board, deemed it expedient under the circumstances to refuse permission.

Major Funkhouser cleared away the misunderstanding prevailing concerning the trailing of Miss Kate Adams, who had made an investigation of vice conditions for a Chicago paper.

"It looked as though our men were not making good reports," said the major on the stand. "Her reports were more voluminous and contained things that ours didn't. They showed conditions worse than ours did, so I directed that efforts he made to find out who was wrong.

"I have the highest respect for Miss Adams and am under deep obligations to her for assistance in vice matters. Her reputation is so far above anything of the sort that such a thing is ridiculous."

The major also denied most emphatically that he had ever ordered that Chief Schuettler be shadowed, or that he ever had the chief's telephone wire tapped. The hearing will be continued Monday, July 8.

**Tribune Inclines to Funkhouser's Side.**

The Chicago Tribune of July 5 published the following editorial, under the heading "Mr. Alcock and Mr. Funkhouser," and the article indicates the general trend of opinion in the city now being formed on the Funkhouser trial:

"Mr. Alcock, our acting chief of police, denies he 'laid the wires' for the prosecution of Major Funkhouser, but whatever the truth of that matter it seems clear that he is laying the wires or greasing the skids (if that expression is more in accord with the police parlance), for his own exit from office. Mr. Alcock, only recently a police captain, had a rare opportunity when it fell to his lot to assume direction of the department. But the most conspicuous thing in his record is the prosecution of a man who had the indorsement and support of such good citizens as Carter Harrison and Herman Schuettler.

"Major Funkhouser's testimony seems to dispose of most of the accusations brought against him. To say the least, it would appear to be more in accord with a common sense judgment than the rather fantastic assertions of Mr. Alcock.

"It is not necessary to regard Major Funkhouser as a martyr in order to observe that Mr. Alcock has displayed a surprising degree of unfitness for his office—surprising even for a Chicago superintendent of police. Has he forgot the case of John McWeeny, or does he honestly think he can succeed where McWeeny failed? But the operations of the police mind are often past understanding."

## *Tom North Off to "Frisco"*

**Recently Appointed District Manager of the Pacific Coast for Pathe Exchange, Inc.**

TOM NORTH, one of the most popular and widely known film men in the country, came into the city from New York Wednesday, July 3, and left the same evening for San Francisco, accompanied by Mrs. North.

Mr. North, formerly district manager for Pathe, Inc., in the eastern division, was recently appointed to the same position in the western division, with headquarters at San Francisco in the Pathe branch office there. Under his supervision are the branch offices in Seattle, San Francisco, Los Angeles, Denver, Salt Lake and Spokane Falls.

Mr. North is no stranger to the Pacific Coast, having spent five years there as an exchange manager. Three years of this time was spent with George Kleine in his San Francisco office and two years with V-L-S-E as branch manager of the Seattle office of that organization. This experience means that Mr. North is known by nearly every exhibitor in the territory covered by him—not only known, but favorably known. It also means that a warm welcome awaits him in every Pacific Coast city where a Pathe branch office is located.

But Mr. North is not merely a Pacific Coast trotter; he can fairly lay claim to that of continental trotter, with reference to the United States and Canada. His career as a showman before he entered the moving picture business had to do with leading tented amusement organizations. For six years he was "special-story" man of the Ringling shows' press force. For five years he was general manager of the Harry Askin theatrical road shows traveling out of Chicago, and also resident manager of the La Salle Opera House. He traveled out of New York as business manager of "Buster Brown" and of the "Newlyweds" for several seasons, and was also business manager for other well-known theatrical attractions.

Mr. North's first experience in the film business was gained while filling the position of manager in charge of all the George Kleine road shows for "Quo Vadis," "Pompeii," "Spartacus," etc., on the Pacific Coast. Later on he established the San Francisco branch office for Mr. Kleine and proved himself a most efficient branch manager.

It goes without writing that Tom has the writer's best wishes for his continued success and happiness. [And the New York office declares itself in on those best wishes.]

**V. R. Day Settles in Culver City.**

V. R. Day, widely known in Chicago business circles and for eight years connected with the Essanay Film Manufacturing Company, both in Chicago and on the Pacific Coast, spent the last two weeks in the city on business. Mr. Day has been residing at Culver City for some time past, Chicago still being his home city, and will shortly return to that point, accompanied by Mrs. Day, to reside permanently. Mr. Day has the honorable, as well as the de facto, title of mayor of Culver City. All the trustees of Culver City are connected with the moving picture trade, and they enthusiastically aim at making it the leading moving picture center of the world. The studios of Triangle and Thomas H. Ince and one of the western Essanay studios are located at this point.

**"Over the Top" at Woodlawn.**

E. J. Ryan, publicity manager for the Woodlawn theater, called at this office the other day and in the course of conversation referred to the wonderful business recently done by "Over the Top" at that house. The picture was run for five days, and during that time played to 35,000 people. On certain days as many as 10,000 people attended during the two presentations—4,000 in the afternoon and 6,000 at night. The admission was 25 cents, including the war tax.

**Stephen Fox Writing Another Russell Story.**

Stephen Fox, of the American Film Company, is now at work on the next photoplay for William Russell. "Up Romance Road," the last Russell feature, was also based on a story by Mr. Fox.

**"Claws of the Hun" Fine War Picture.**

Charles Ray in "The Claws of the Hun" (Thomas H. Ince) made a big hit at Orchestra Hall last week. This feature has a great, big war punch, and the spectator is often on the keen edge of expectation while it progresses. In my opinion it is really one of the strongest war films I have yet seen—one that arouses high patriotic ardor and a fierce hatred and bitterness against the methods adopted by the Huns to win at all hazards. I would predict a long and prosperous run for this picture throughout the country. It should be booked everywhere.

**New Advertising Clock for Exhibitors.**

In this day of the conservation of time and effort the progressive exhibitor is quick to take advantage of any improvement that will prove beneficial to his business.

A new advertising clock recently placed on the market by the Kineto Machine Company, of Chicago, can be placed in either the lobby or auditorium of a theater. This automatic clock stereopticon, by means of a high power nitrogen lamp, projects twelve slides, each slide showing the correct time and an advertisement or talk within the clock dial in endless rotation.

The projection is made on a screen about twenty inches in diameter on the standard machine, which is part of the apparatus itself, and is operated by means of clock mechanism.

This advertising clock machine can be used advantageously for announcing coming features, as it requires no attention from the operator of a theater. It will please patrons by eliminating screen advertising, and will satisfy the advertiser by guaranteeing uniform advertising throughout the day.

**War Picture Cheered at Hamilton Club.**

"To Hell With the Kaiser" was shown at the Hamilton Club the evening of July 4 to the club members and many jackies from the Great Lakes, who were guests of the club. Among the guests present was Captain Moffett, head of the Great Lakes Training Station. The boys cheered for fully five minutes after the picture was run off.

**Select's Chicago Booker Joins Navy.**

Edgar Silverman, in charge of Select's booking department, in the Chicago office, has enlisted in the navy, and left for the Great Lakes Training Station, Friday, June 28, entering as a yeoman. Julius Olcott, North Side salesman, has been appointed to take his place.

**George Kleine's Alaskan Picture.**

A photoplay with an engaging story, the scenes of which are laid in Alaska, has been secured by George Kleine for release through the Kleine system in the near future. A. R. Smith, who has taken a number of scenics in Alaska territory, was director. In the rough this photoplay is about seven reels in length, but is now being edited by the Kleine forces and when released it will be about five and a half or six reels.

**George Kleine Tempts the Finny Tribe.**

George Kleine, accompanied by Mrs. Kleine and his daughter, Miss Helen Kleine, went on a fishing trip to Eagle Lake, Wis., to spend a few days around the Fourth. Mr. Kleine, who is a modern Izaak Walton, deilghts to feel through his slender rod the cautious nibbling of a black bass or the voracious pull of a pike. I have a little bet with him that he will catch nothing this trip, so here's to glorious failure!

**Motography and Exhibitor's Herald Merged.**

Motography and Exhibitor's Herald will be merged in one publication on July 20, and will be published thenceforth under the title of "Exhibitor's Herald and Motography." Motography, in its day, under the editorship of the late Mr. Mock, had quite a following in the trade. Martin J. Quigley, editor of Exhibitor's Herald, will be editor of the merged publications, with Chicago as headquarters.

## *Shift in Virginia First National*

**Harry M. Crandall and Joseph P. Morgan Withdraw and Frank Ferrindini Takes Over Their Interests.**

HARRY M. CRANDALL and Joseph P. Morgan have announced their withdrawal from the First National Exhibitors' Circuit for Virginia and of the taking over of their interests by Frank Ferrindini. Under their franchise they had been marketing the circuit's productions in Virginia, North and South Carolina, Georgia and Florida. Offices were maintained in Washington and in Richmond and Atlanta. In addition numerous state rights productions were procured for the territory from Delaware to Florida.

The Crandall-Morgan interests in Washington are large. It was felt that inasmuch as the Circuit's productions could not be used in the Crandall houses in the District of Columbia and the territory running so far south that they could not handle the proposition advantageously. Mr. Ferrindini, it was felt, could handle the business to better advantage, Messrs. Crandall and Morgan being interested more in exhibition.

The Washington office, which is at 420 Ninth street, will be retained by the Crandall-Morgan combination for the handling of the state rights pictures which they already control and such others as they may secure from time to time. Upon the dissolution of their association with Mr. Ferrindini the territory owned by them collectively on the states rights pictures then controlled was divided, they retaining Delaware, Maryland, the District of Columbia and Virginia.

At the Crandall offices in Washington it was stated that it was contemplated going into the states rights business on a much larger scale, handling pictures especially where the immediate territory could be secured. Abe Dresner, who has been managing the Washington office, will continue in that capacity.

**DOROTHY GREEN LEADING WOMAN FOR LOVE.**

Dorothy Green, who has been engaged by World Pictures to support Montagu Love in "Pirate's Gold," is no newcomer in motion pictures. She has played important parts in many notable film productions. Miss Green began her theatrical career as a child at the Metropolitan Opera House as a ballet dancer. She appeared in a number of musical productions in New York and later began her screen career, and specialized on heavies, a line of parts in moving picture parlance called vampires. The character that she will portray in "Pirate's Gold" ranges from a roustabout girl disguised as a boy in the North Carolina swamps and a leader of a gang of pirates to a woman of fashion and society. Oscar Apfel is directing the picture.

**WE CONGRATULATE LIEUTENANT TOM FORMAN.**

Tom Forman, well-known screen actor, who has been seen in many Paramount pictures, is now a lieutenant in the army, having just won his commission at the officers' training camp at Camp Gordon, Atlanta. Forman enlisted as a private a year ago and was sent to Camp Kearney, California. There he was soon made a corporal, then a sergeant and finally was recommended for admission to the officers' school at Camp Gordon.

Lieutenant Forman has supported many Paramount stars, including Lou Tellegen, Blanche Sweet, Vivian Martin, Kathlyn Williams, Sessue Hayakawa, Theodore Roberts and others. His many friends will be delighted with the news of his promotion.

**BERNSTEIN SOON TO MAKE PUBLIC HIS PLANS.**

David Bernstein, who is handling the feature production, "Her Mistake," starring Evelyn Nesbit, made under the direction of Julius Steger, has not yet definitely formulated his plans for releasing this production, but announces that a definite statement to exhibitors as to the method of distribution will be made within the next week or ten days.

# Goldwyn on Threshold of Second Year

*Review of What Producing and Distributing Organizations Have Accomplished and a Look-In on What They Aim to Achieve in the Coming Twelvemonth---President Goldfish Announces Star Series Plan and Vice President Warren Describes Selling Policy.*

GOLDWYN Pictures will be released for our company's second year, beginning in September, under the Star Series plan. This announcement will no doubt occasion surprise among the country's exhibitors, for Goldwyn in its first year abided by the principle of collective selling—selling a year's production under a single contract—and made the biggest kind of success of this principle. But exhibitors, I feel sure, will welcome the policy of selling Star Series because of its greater flexibility and because this system is in perfect accord both with their needs and desires.

Previously we have told exhibitors of our doubled output of productions in our second year—of our expansion from twenty-six productions to an excess of fifty productions in twelve months; and we have been tremendously gratified by the favorable responses this announcement caused. For the coming season Goldwyn will offer: Geraldine Farrar, six productions; Rex Beach, six productions; Pauline Frederick, six productions; Mabel Normand, eight productions; Mae Marsh, eight productions; Madge Kennedy, eight productions; Tom Moore, eight productions.

Samuel Goldfish.

I am now able to tell exhibitors more than the mere number of the productions they will receive from Goldwyn; the titles are also made known here for the first time.

Miss Farrar's first three Goldwyn productions are "The Turn of the Wheel," by Tex Charwate; "The Hell Cat," by Willard Mack, and "The Pirate Woman," from the novel, "Three Palms Cay," by Captain E. A. Dingle, first published in Munsey's. In all of these stories she is again the modern emotional actress that her public desires her to be. We are not wasting her talents or beauty in costume stories of a past period.

Rex Beach's six stories are "Laughing Bill Hyde," "The Crimson Gardenia," "The Iron Trail," "The Net," "Going Some" and "The Silver Horde." In the first of these stories Willard Mack is co-operating with Mr. Beach in the preparation of the scenario and Reginald Barker is the director. To my mind, plus the great cast that will be chosen, this as closely approximates an all-star production as anything possibly could. All of his productions for the year are from his most popular stories.

**"Poverty of Money" Is Pauline Frederick's First.**

Pauline Frederick's first Goldwyn production will be "The Poverty of Money," an emotional drama from one of Willard Mack's well known plays.

Mabel Normand will be seen first in the coming season in a rollicking broad comedy, "Peck's Bad Girl," by Tex Charwate, which should bring joy to everyone.

Mae Marsh is completing her first production for the new year, a romantic emotional drama, "Hidden Fires," by J. Clarkson Miller. As I first said on the day we announced her as a Goldwyn star, she is the ablest young emotional actress on the screen.

Madge Kennedy, having won out immediately and gained tremendous popularity in her first year in pictures, will begin her new season in "The Kingdom of Youth," by Charles A. Logue, who wrote her other success, "The Service Star."

Tom Moore is launched as a star in "Just for To-night," also by Mr. Logue, a surprising and delightful picture directed by Charles Giblyn.

Each of the stars I have mentioned, with the exception of Miss Frederick, has completed his or her initial picture of the series for the coming season. Rex Beach's first production will be begun in a few days.

**Geraldine Farrar to Open Goldwyn Season.**

Our first release for the coming season will be Geraldine Farrar in "The Turn of the Wheel," on September 1. This story was directed by Reginald Barker. Goldwyn surrounded this successful star with an all-star cast, including Herbert Rawlinson as her leading man; Violet Heming in an important role and Hassard Short and Percy Marmont in other important roles. It is a fitting picture with which to inaugurate a new season and will start all Goldwyn customers off right for a new year.

Not because I am expected to say this, but because I believe and mean every word of it, I feel that Goldwyn for the coming season has the most perfectly balanced group of stars and productions in the motion picture industry. We have grown to our present position from two causes other than our stars and production. These causes are remarkable organization of loyal, hard-working, enthusiastic men and women and the splendid support of the exhibitors of the country.

We owe a great deal to the exhibitors who have made us welcome. We felt that another quality organization was needed in this industry, and exhibitor patronage has proved that we correctly sensed an actual requirement. My hope and belief is that we will do more for exhibitors than ever before; that we will maintain with them the same pleasant and amicable relations that were established in our first year. I am proud of the announcements that we are enabled to make elsewhere in this publication. We have planned on sound and safe lines. We have a clean organization with a fine record behind it and a better record ahead of it. We are going to grow bigger still. Goldwyn has been erected and made during the most trying period in the world's history. Having accomplished what we have under adverse conditions, it is fair to predict for Goldwyn a still bigger and more important role in this industry in the period of fair weather that lies ahead. SAMUEL GOLDFISH.

## Warren Describes Goldwyn Selling Policy

**Company Vice President Says Organization Is a Pioneer of the New Day of Motion Picture Distribution.**

**By F. B. Warren,**

Vice-President Goldwyn Distributing Corporation.

THE Goldwyn Distributing Corporation is more than a selling mechanism; it is the pioneer of the new day in the distribution of motion pictures. It marks the day of the merchant entering upon the new duties of picture selling.

It is a remarkable organization in any business that can say truthfully at the end of its first year's existence that it has accomplished the things it set out to do.

Our distribution a year ago intended—

To girdle the globe and be actively releasing our Goldwyn Pictures everywhere before the end of twelve months. We accomplisehd this in six months.

To win the respect and good will of the country's exhibitors. We did this.

To "play fair" with our actual and prospective patronage. We did this.

To rent our goods without haggling and bargaining; to handle pictures as automobile manufacturers, handle cars, as steel men handle their product; to be just in our price

Harold Bolster. Willard Mack. Hugo Ballin. A. Lehr. Albert Weiss.

**GOLDWYN EXECUTIVES.**

schedules but to win respect by abiding by our prices. We have done all of these things in Goldwyn.

It is hardly necessary to restate our initial intentions, for exhibitors everywhere know that we have established ourselves by building on these solid foundations.

Goldwyn for a year has operated nineteen offices in as many cities of the United States and to-day we are opening our twentieth office in New Orleans. Our other offices are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle and Washington, D. C.

In Canada Goldwyn Pictures, Ltd., has six offices, and we are actively operating in England, Australia, New Zealand, Scandinavia, South Africa, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, Porto Rico, San Domingo, Venezuela, Mexico, Central America, Italy, Dutch East Indies and Straits Settlements, Egypt, India, Burmah, Ceylon, Japan, China and the Philippines. We are now opening, in addition, France, Portugal and Spain through our export department.

Out in the field we have sought to find a new kind of men for the motion picture business—men chosen from other big industries instead of just film-sellers who have grown up with the picture industry knowing only its methods and little or nothing about the successful methods of other businesses. We have kept our organization at the top small and compact. We reward our successful men out in the field. We do not "police" them to make them unhappy. We try to work under the Charles A. Dana policy of "Use Your Own Judgment." We would rather have our managers and salesmen develop their own initiative than to have to supply it from New York.

**Organization Believes in Itself.**

We are an enthusiastic organization believing in our product and ourselves. At the start of our selling career we made it a rule not to lie or to deceive each other. We hold our men who make occasional mistakes, but we drop those who make mistakes and try to cover them up. We make office managers out of our most successful salesmen, and there are plenty of other bigger openings for men who show real selling ability. We do not destroy the incentive of our men by bringing in highly-paid outsiders to get the bigger positions above them. We have man power because our men and ourselves have made it.

When the outsider wonders how Goldwyn has created such a powerful selling mechanism he is not in possession of this information, but we are glad to have our exhibitors know these things about us.

We operate under the mercantile slogans of "The exhibitor be pleased" and "The customer is nearly always right." This latter isn't always true, but you would be surprised to know how we benefit in good will by usually proceeding on this basis. One of the popular misconceptions of the industry is that the selling end is "a terrible business." Goldwyn does not feel that way—quite the contrary. It is a fine business and we have found thousands of exhibitors with money to spend just hungry for an organization to come along and play square with them; to sell them straight across the counter instead of trying to sell by chicannery and cunning.

The operation of Goldwyn Distributing Corporation is in the hands of its officers: President, Samuel Goldfish; vice presidents, Alfred Weiss, F. B. Warren and Harold Bolster. Each Goldwyn executive keeps in as close personal contact with the nation's exhibitors as active pairs of feet and ample railroad mileage will permit.

We have found that it pays to sell people by looking them in the eye.

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## *What Goldwyn is Giving In Service*

**In Its Preparation of Exhibitor Advertising Material It Takes Large Account of Varying Individual Requirements.**

THE motion picture industry is a business of queer infatuation and self-delusions. One of the infatuations and self-deceptions of the moment is to be found in so-called service departments for the preparation of promotion aids for the exhibitors of the country. A year ago, when Goldwyn was formed, the determination was reached to create an organization within an organization that would do a great deal without saying anything about it.

Today the service department of Goldwyn is in possession of thousands of cards containing written notations from exhibitors over their sigatures saying: "Many thanks for this. * * * You helped me make a bigger success of my last picture than I could have made alone." "This material is great. * * * I never get anything like it elsewhere." "When you sent your representative to my town he went out and did with my local people the things I ought to have done for myself, but which I hadn't the time to do. I cleaned up with the picture." "Have you ever lived in my town? You even gave me the names and addresses of the women and the organizations that jumped in and helped me make a sensational success with 'Joan of Plattsburg.'"

**Use of the Word Publicity Is Shunned.**

What in most other companies is loosely called the publicity department does not exist at all in Goldwyn. Use of the word publicity is shunned. There is an editorial office for the preparation of magazine and newspaper matter; press sheets and the written aids that are a part of showmanship; there is a sub-division of service equipped to give individual exhibitors personal service which does not mean the mere mailing to them of previously syndicated publicity matter. These two departments are a part of the sales organization. No man in these departments of Goldwyn has ever worked in the publicity department of any other motion picture organization. They have not been enslaved by the routine and methods which prevail in the industry. They have a fresh viewpoint—the exhibitors' viewpoint instead of the viewpoint of the company itself.

Nothing in the form of written matter that does not ultimately result in the sale of a ticket at the box-office of a theater is considered as possessing value by these men. Conclusive proof of the success of such an organization is found in the hearty indorsements of this branch of the Goldwyn organization.

Every Goldwyn manager and salesman in all of the offices of the company has so thoroughly absorbed the service methods of Goldwyn that its efficiency is multiplied by twenty, this representing the branch locations of the Goldwyn Distributing Corporation.

During the coming season this work will be under the direction of Hunt Stromberg and Dwight S. Perrin, the latter

George Irving. Hobart Henley. Clarence G. Badger. Reginald Barker. Charles Giblyn.

**GOLDWYN DIRECTORS.**

the head of the Goldwyn editorial offices and in the brief period of a year the personal friend of hundreds of exhibitors from all sections of the country. Mr. Stromberg has been one of the owners of the Stromberg Company, avertising agents of St. Louis, and is brought into the organization coincident with this announcement because of the doubled output of productions to be made by Goldwyn in the coming season and to double the efficiency of the department. There are in this branch of the organization sub-divisions that deal separately with the daily newspapers, the magazines, the motion picture trade press and foreign publications in all lands. Goldwyn handles its own promotion matter in foreign countries where its pictures are distributed as an additional service for its foreign alliances.

**Will Keep Months Ahead in Its Accessories.**

Discounting well in advance a busy winter season, Goldwyn hereafter will keep months ahead in its accessories, laying them down on the shelves of all branches from one to three months in advance of each release. This will give its offices the opportunity to ship to customers ahead of playing time and reduce disappointments through broken schedules that come during the winter months.

Goldwyn day after day and month after month lays emphasis upon its preparation of newspaper advertising material for the exhibitor. It not only will prepare but actually does prepare the advertising matter for its exhibitors in Missoula or Vancouver, in Fresno or Atlanta, the volume of this individualized service being greater than any outsider can image. This gets away from syndicated advertising—the kind that takes no account of different tastes in widely separated sections, or of the difference in the prevailing methods of typographical display as between the newspapers of one section of the country and another.

Going further than this, Goldwyn often introduces the exhibitor in Butte to an expert on one of his local Butte newspapers—a man who will bring a powerful selling conception to the aid of the exhibitor. Laying down on the exhibitor's desk a volume of available material does not end the Goldwyn interest. It is intensified at that point. Seeing that he uses it well; seeing that the local newspaper with which he spends his money helps him get the best values for his money—those are the more extended developments of Goldwyn service.

No exhibitor objects to spending money if he reaps a profit on his expenditure. Goldwyn's idea of service is to help him make a "good buy." Intrinsically when he purchases space in his local paper or papers he is making a good purchase, but virtually every newspaper of any consequence in the country at this time has likewise capitulated to "service." They can give more than the space that paid advertising occupies. Amusements if properly written provide news that the editor's readers desire. The publisher's business office, being in contact with every other business in the town or city, can also link up his amusement advertisers with his other mercantile advertisers. He can get them window displays, book displays, pictorial displays that the exhibitor in most cases would have no chance of obtaining. It is in these directions that Goldwyn has proved of such great benefit to its customers. In other words, Goldwyn has made its service an actuality instead of a theory.

## *Goldwyn Exchanges Open to Good Pictures*

**Company Early Decided to Place Its Distribution Facilities at Disposal of Independents, with Satisfactory Results.**

SHORTLY after the release of the first Goldwyn picture last September the Goldwyn organization decided to place its distribution facilities at the disposal of any independent producer of worthy pictures in America. Goldwyn felt then, as it feels now, that many persons would be glad to make good pictures if they felt that there was a good marketing organization in existence through which they could be released.

At that moment of its oranization the so-called "state rights" market was shot to pieces, and men had reached the point where they hesitated about production investments because, even with good productions, they were unable to anticipate the revenues to be obtained.

The first independent producers to avail themselves of the Goldwyn distribution were Ira M. Lowry and associates of Philadelphia, makers of "For the Freedom of the World," a patriotic picture of great appeal and drawing power. This production, after a skilled but quick campaign of exploitation, was released last October and has played in more than 4,000 theaters in the United States, with an additional large percentage of repeat playing dates. Taking its chances with weather and circumstances, "For the Freedom of the World" has established the unsual record of scoring a huge success for every exhibitor who has ever booked it. It deservedly takes rank as one of the big special release successes of the past few years.

Next Goldwyn arranged with the late Henry J. Brock for the distribution through its offices of Hall Caine's great story, "The Manx-Man," which has just completed a successful New York run at the Criterion theater. This production has been most successful for exhibitors and has done a splendid business for its owners by making use of the Goldwyn facilities.

Rex Beach's "Heart of the Sunset," released in the late spring of the present year, has rapidly duplicated the huge volume of business with and for exhibitors that previous Rex Beach productions have done; and at this moment, on the edge of summer, is doing week by week an increasing volume of business in all twenty of the Goldwyn distributing offices in the United States. So successful has been the Goldwyn distribution of this popular author's productions that he has in the coming season arranged to make six productions within the period of a year. These will be sold under the new Goldwyn star series policy.

**Capitol Comedies Are Getting Along.**

No star has ever been more fortunate in selecting the date of his entry into motion pictures than "Smiling Bill" Parsons, whose Capitol Comedies are released exclusively through Goldwyn. Mr. Parsons' friends literally drove him into being a comedian. He was a successful business man and producer of pictures who had never given a thought to becoming an actor-funmaker. But suddenly he made two trial pictures which forecast for him instant success on the screen. The result of the experiment is twenty-six Capitol Comedies a year, one every second Monday. Capitol Comedies are playing in all of the big first-run houses in the principal cities of America and have gained a tremendous volume of business in the smaller theaters. To add to Mr. Parsons' good luck, other screen comedies were discon-

**GOLDWYN STARS.**

tinued about the time he made his first release and exhibitors everywhere welcomed him as the successor of their previous fun-makers.

Three special Selexart productions were taken on by the Goldwyn organization for distribution a few months ago, and they are rapidly gaining headway in sales over the summer, and unquestionably will duplicate the sales successes of other productions handled under the Goldwyn auspices.

For the coming season Goldwyn has enlarged the man-power of its sales organization and opened, besides, a twentieth branch office, New Orleans being the city selected for this development. All the facilities of the Goldwyn Distributing Corporation are available to the owners and makers of any well-produced picture. Behind this actual sales service these independent producers can avail themselves of the usual publicity and sales exploitation resources of Goldwyn.

While no announcement is made now, Goldwyn will offer the exhibitors of the country additional special productions of great value and importance during the coming season.

## *Teamwork is the Aim of Goldwyn Personnel*

**At the Fort Lee Studios Workers Major and Minor Are Made to Feel Their Responsibility for the Success of Completed Product.**

IN co-ordination of effort lies the secret of success in the management of any enterprise enlisting the services of many people. This is especially true of the Goldwyn studios, where efficiency and harmony are allied with genuine artistic achievement. It is accomplished by means of a system very nearly perfect, and which bids fair to bring about ever better results with the beginning of Goldwyn's second year as a producing organization.

Manned and operated by men of ideals and achievements, the studio organization stands as an example of what may be done when all the forces concerned in the creation of motion pictures unite in upholding a definite standard.

At its Fort Lee plant, where all the productions are now made, the producing and technical departments are distinctively Goldwyn in personnel; men selected because their ideals and accomplisments represent the things Goldwyn desires for permanent association with its name.

Every worker is conscious of his intimate relation to the finished product, and when a production is completed everyone in the studio is made to feel that his endeavors have made possible whatever success attends the picture's reception by the public. The forces entering into a production are, of course, varied and the departments controlling them are managed by executives recognized as specialists.

The management of the Goldwyn studios is in the hands —and head—of Abraham Lehr, whose able generalship embraces every department, and whose presence at every conference is a necessary help to his colleagues, no less than his handling of the hundred and one questions which arise daily in the big studio.

His keen sense of human values forms a happy combination with his training in business efficiency, thereby enabling Mr. Lehr to achieve practical results with no sacrifice of the amenities. His work is closely related to that of Willard Mack, officially editorial director of Goldwyn, but in reality much more than the title implies.

To Mr. Mack falls the responsibility of selecting the stories intended for Geraldine Farrar, Pauline Frederick, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand, after which the various department heads confer jointly with Samuel Goldfish, president of Goldwyn, for final decision. Mr. Mack is concerned with every stage of production, and his work does not cease until a Goldwyn picture is released.

His auxiliary is the scenario department, of which H. R. Durant is editor. His functions include the supervision of all the work connected with receiving books, plays and stories submitted to Goldwyn as well as arranging for those purchased, together with the preparation of continuities, of which three are made by as many writers for each scenario.

**Ballin's Work a Large Factor.**

It has been said often that the striking note in Goldwyn pictures has been contributed by Hugo Ballin, the distinguished art director. His work begins with the first conference with the other department heads when a story is under discussion. For every scene he makes a separate sketch, employing a color scale of photographic values originated by himself. Directly under him are two buyers, or studio shoppers, who purchase everything required for the settings, while Edward Wortham, stage manager, superintends the work of his corps of assistants in building the scenes.

In direct contact with this department is Charles De Soria, electrical expert, and his fifteen aids. Every problem of lighting, as well as the devising of special effects as they are demanded from time to time, is handled by this very necessary department of Goldwyn production.

As director of photography, Percy Hilburn advises the cinematographers in regard to any difficulty which may come up during the course of a production and inspects the film as it comes from the laboratory. The still photograph department from which emanate the volume of scenes from the various productions, as well as special publicity photographs, is in charge of C. H. Detrick.

The inspection of the finished negative is continued by Emmett Flynn and Robert Kern, film editors, who have in mind not only the photographic quality to be maintained, but the continuity of the story. The work of Paul Bern, cutter of the negative, then follows, with every emphasis laid on the narrative, on preserving the dramatic unities

and bringing out the most appealing moments of the star. The titling comes next, in which Willard Mack's acute sense of dramatic values and individual sense of humor play a large part.

Other departments are the wardrobe room, the restaurant and, what is of paramount importance to the players who come and go, the treasury. Henry Eckman is the cashier and the details of transportation are looked after by Joseph Cohen.

## *E. K. Lincoln in New War Picture*

DEVOTEES of the screen who have watched the work of E. K. Lincoln in Goldwyn's "For the Freedom of the World," and saw his great impersonation of the artist in "The Beloved Traitor," a Mae Marsh Goldwyn production, will soon have the opportunity of seeing him in an especially timely picture when "Lafayette, We Come!" an elaborate patriotic production now being made by the Leonce Perret Productions is released. In this picture, Mr. Lincoln plays the part of a young American army officer in France, and enacts many a thrill.

E. K. Lincoln.

The role is one which carries with it unusual requirements and, realizing this, the producers carefully scanned the field with a desire to obtain the one star who was best fitted to portray the heroic young American. E. K. Lincoln was finally selected as the personification of all the producers desired. He was then in California. The telegraphic wires were kept hot for a few days until the arrangements were concluded whereby he was to return to New York at once to take part in this film, in which he will be ably assisted by talented Dolores Cassinelli, who is co-starred with him.

Mr. Lincoln confesses that he has never felt a keener interest in his work than he has in the making of this picture. There was something of a patriotic nature in the work that appealed to him, and made him feel that in his work he was doing his country a real service. With every picture Mr. Lincoln has added materially to his already large number of followers. There are several reasons why he has achieved and permaenntly retained such popularity. Of course, he has made friends on the merit of his acting ability alone, but his democratic spirit is well known, and perhaps more than one might think this has to do with the love the photoplay world bears for him. Lincoln is typically American, but there is nothing affected about him. He loves the big outdoors and all its invigorating sports. That is why he is so rugged and every inch a man.

### KANE RUNS DOWN TO WASHINGTON.

General manager Arthur S. Kane of the Select Pictures Corporation started on July 3 for a short motor trip. His first objective was Philadelphia, where the Select executive was in conference with Max Milder, manager of Select's exchange in that city. After a couple of days spent in smoothing out the problems of the Philadelphia territory Mr. Kane pointed his motor southward and drove to Washington, where a brief visit was paid to Manager V. P. Whitaker.

### EDWARD L. WHITE ANSWERS CALL.

Another star was added to the service flag at Metro's west coast studios in Hollywood when Edward L. White, assistant cameraman, responded to the call to the colors in the draft of June 24. It is expected White will be sent to Camp Kearney, at Linda Vista, near San Diego. He left with the best wishes of everybody at the studios, together with a wrist watch and a substantial sum of money, the gift of studio employees. White is the fifth to go from the mechanical force at the Hollywood studios.

## *Frank Mills, Metro Leading Man*

FRANK MILLS, whom Metro has engaged as Edith Storey's leading man, has had a most successful career. He was born in Kalamazoo, Mich., and educated at the University of Michigan. He began his stage career with the Lyceum Theater Stock Company, and from that beginning later held many successful engagements in the productions of Charles Frohman, David Belasco, Daniel Frohman, Klaw & Erlanger, Lee Shubert, William A. Brady, and Henry B. Harris.

Frank Mills.

In London, where he remained for five years, he was equally successful. He played successively with Sir Herbert Tree, Cyril Maude, Patrick Campbell, Lewis Waller, Lena Ashwell, and Sir Johnston Forbes-Robertson. His Athos to Sir Herbert Tree's D'Artagnan in "The Three Musketeers," which ran in London for a year, was a triumph. On this side of the water he was notable in his support, as leading man, with Olga Nethersole, Elsie Ferguson, Mary Mannering, and Mrs. Fiske.

Mr. Mills was a member of the company of "A Girl of To-day," the last production made under the personal management of Charles Frohman. The New York Motion Picture Company provided Mr. Mills with his screen debut in "The Golden Claw," in which he was starred. This was followed by "The Edge of the Abyss" and "The Moral Fabric." For the Vitagraph he played in "The Dollar and the Law"; for the World "Who is Sylvia?" and "A House of Cards" for the United States Amusement Corporation; he played a prominent role with Mary Pickford in a Famous Players film, and also in "The House of Mirrors" and "The Flower of Faith."

With Metro, where he is one of its best known and most popular actors, his record of screen achievements includes prominent roles in "The Wheel of the Law" 'The Eternal Mother," "A Sleeping Memory," "Red Horse Hill," "Capital Punishment," with Emily Stevens and directed by George D. Baker, and now as leading man with Edith Storey in her latest Metro feature, as yet unnamed.

### EDWARD LAWRENCE ASSISTANT METRO DIRECTOR.

Metro has appointed Edward Lawrence as assistant to Herbert Blaché in directing Edith Storey's picture, as yet unnamed. Mr. Lawrence, who is a New Yorker, began his professional career as a vaudeville singer. Later he sought the legitimate stage. In the "Three Twins" Mr. Lawrence was stage director as well as actor; in fact, he bears the distinctive record of fifteen years as a stage director.

His screen debut was as an actor, however, with Edison, remaining there ten years, during the latter part of which he was studio manager. With Griffith he was at the Biograph as a principal in many of the former's well-known successes and also his assistant. He was the Hercules of "Intolerance."

### STRAND COMEDY RAISES MONEY FOR "SMOKES."

Excellent results have been achieved through the recent tie-up between "Our Boys in France Tobacco Fund" and the one-reel Strand comedy, "My Lady Nicotine," released through the exchanges of the Mutual Film Corporation. This production, which deals with the sending of "smokes" to the American soldiers now fighting in France, has been working industriously for the fund.

The organization has been responsible for the shipment of 850,000 kits of smokes to our soldiers in the trenches and now has in the treasury $236,000, the result of contributions received from the loyal in all parts of the country.

## Screen Telegram Comes to New York

**Mutual's News Reel Will be Published from 1600 Broadway Under Editorship of Terry Ramsaye.**

JAMES M. SHELDON, president of the Mutual Film Corporation, announces that Screen Telegram, Mutual's twice a week news reel, will be published hereafter from New York under the managing editorship of Terry Ramsaye, director of publicity. Mr. Ramsaye has opened editorial offices adjoining the Mutual exchange at 1600 Broadway and has surrounded himself with an able staff. The first release from New York was Screen Telegram No. 36.

Associated with Mr. Ramsaye in the publication of the Mutual news reel will be Donn McIlvaine, who has been on the editorial staff of Screen Telegram since its inception. He will be assistant editor. W. E. Harrison is New York cameraman, Tracey Mathewson will cover outside assignments from New York, and Harold P. Brown will be Chicago cameraman.

Mr. Harrison is known as a New York newspaper photographer, having worked with the camera for most of the New York daily newspapers and having been associated with motion picture photography for several years as a study and news photographer. Mr. Mathewson has a name as a capable and daring cameraman. He served with General Pershing in Mexico and one of his first assignments was a trip to national army training camps. Ray L. Hall, who has been called to an important post with the division of films of the Committee on Public Information, has been assisting in the organization of the New York headquarters of Screen Telegram.

"New York has become, under war conditions the world's most important news center," commented Mr. Sheldon in announcing the change of Screen Telegram editorial offices to New York. "By maintaining a staff for special service to Western territories in Chicago, we feel that we can serve all of the theaters of the country more efficiently from New York. Mutual's efficient distribution methods make it possible to edit our reel in New York and reach the theaters of the West as quickly as though the reel were edited in Chicago.

"By virtue of its arrangement with the Division of Films of the Committee on Public Information, Screen Telegram will continue to present United States official war pictures showing on military and political activities abroad.

"Mr. Ramsaye has been selected to supervise the news weekly because of his particular training and talent in that direction. He is a newspaperman of long experience and his work as director of publicity of the Mutual has given him an added insight into the commercial necessities of motion picture exhibition. He has some very clearly defined ideas on the subject of news pictures which he will put into Screen Telegram."

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**Mutual Brings Advertising Department to New York.**

The publicity and advertising departments of the Mutual Film Corporation have moved into quarters adjoining the New York exchange at 1600 Broadway. The rest of the executive offices remain at 220 South State street, Chicago, where Mutual moved two years ago. The change was upon orders of James M. Sheldon, the new president of Mutual, who decided that Mutual should have an executive office in New York.

Mr. Ramsaye has been in New York for several weeks in connection with his new duties and he was joined last week by Colvin W. Brown, advertising manager of the Mutual, and Arthur James Pegler, special publicity writer. Mr. Brown is a western newspaper man who has been associated with Mr. Ramsaye in the publicity department of Mutual for nearly two years. He was appointed advertising manager some months ago. Mr. Pegler is a writer of national reputation who has for years been a star reporter on New York, Chicago and Minneapolis newspapers. He has been on Mr. Ramsaye's staff since the removal of the Mutual executive offices to Chicago. Joseph O'Sullivan, director of music service for Mutual, remains in Chicago where he will cue Mutual productions as in the past.

## Parsons Makes Speech to Strand Audience

**Tells Easterners Among Other Things How He Pushed Thrift Stamps on Western Porters.**

MUCH to their amusement, audibly expressed, "Smiling Bill" Parsons, star in the New Capitol Comedies, told several thousand persons at the Strand Theater, New York, Sunday, June 30, how he happened to give up writing life insurance to become a funny man of the screen.

Parsons, who is here from California with his leading woman, Billie Rhodes, to make a couple of comedies with the Manhattan atmosphere that even a West Coast studio cannot simulate, was the guest of Managing Director Harold Edel of the Strand. He occupied a box and evidently had not been expecting to speak, for when a spotlight was thrown on him and an urbane announcer came out on the stage to say that Bill would say a few words to the audience the comedian appeared taken by surprise.

"Unaccustomed as I am to public speaking"—he began.

That was enough for one laugh, and it was a full minute before the comedian could resume.

"Unaccustomed as I am to public speaking," he reiterated, "I didn't study elocution at school for nothing. I've wanted for years to catch an audience where I could make a speech to them with the knowledge that they couldn't get up and walk out without missing something better to come later. I need not remind you here that the next number on the program is 'Dad's Knockout,' starring me."

"Smiling Bill's" bald head bobbed and gleamed in the spotlight as thousands in the darkened house roared their approval of this deft bit of humorous advertising. Then the comedian turned for a moment from funny business to say a word for the Thrift Stamp campaign. He recalled that he had originated on the Pacific Coast the scheme for giving tips in the little green war coupons, and observed that porters and other recipients of the public bounty in his section of the country already had become reconciled to having to save what they used to spend.

It is probable Parsons and his company will work in the Goldwyn studio at Fort Lee while they are here.

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## King Baggot to Play for Metro

**Popular Actor Will Be Seen Opposite Emily Stevens in "Kildare of Storm."**

KING BAGGOT has been engaged by Metro to play opposite Emily Stevens in "Kildare of Storm," which is to be directed by Harry L. Franklin. Mr. Baggot was the director's first selection in making up Miss Stevens' support. Actual work on the production will be started immediately. Finis Fox and Peter T. Volkman will be Mr. Franklin's assistants.

This will be Mr. Baggot's initial picture for Metro, and the character of Kildare will afford this screen favorite one of the best opportunities in his career. King Baggot is a native of St. Louis. He began his stage career in stock in his home city and later in Chicago, after which he played road engagements in "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch" and "The Bishop's Carriage." His screen career began with the Imp, from which he joined the Universal. Among his best known pictures are "Absinthe," "The Man from Nowhere," "The Silent Stranger," "The Captain of the Typhoon" and the "Boontown Affair." Mr. Baggot was the founder of the Screen Club, and is also a prominent member of the Lambs.

Mr. Baggot's most recent appearance before the camera was in "The Eagle's Eye," an expose of the intrigue and machinations of the German spy system in this country prior to and during the present world war, and in which he played no less a role than that of the great detective himself—Chief W. J. Flynn, former head of the United States Secret Service.

The new affiliation should be a pleasant and a profitable one for both parties.

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**SAILORS SEND THANKS TO ADOLPH ZUKOR.**

In the large mass of correspondence which daily reaches his desk Adolph Zukor, president of the Famous Players-Lasky Corporation, received a letter the other day which he prizes highly and with good reason. When the suggestion was made some time ago that the men on Uncle Sam's fighting ships and transports would appreciate the loans of motion picture films for their entertainment Mr. Zukor was among the first to respond, with the result that hundreds of thousands of soldiers and sailors have been provided with Paramount and Artcraft features and shorter films, chiefly comedies, while on their way either to or from the shores of France. The letter in question was received from Commander Robert Henderson, U. S. N., in charge of one of the big American transports.

"With the returning of the reels you so kindly loaned us I wish to thank you for your most patriotic and truly helpful act," wrote the commander.

## *Edward Earl*

President Nicholas Power Company, Inc.

"IT is a fortunate man," he said, "who knows where he fits. Myself, I couldn't make a speech on a public platform to save my life; and." Here the interviewer interrupted with: "Yes, but you are possessed of a very broad and extensive business experience and your very remarkable executive ability enables you to direct affairs." To which may be added that, after all, nothing speaks so potently as character. And there you are.

**Edward Earl.**

A "close up" of Mr. Earl readily explains why he has been able within a few short years to write his name so indelibly on the history of the machine manufacturing branch of the motion picture industry. He believes in organization. He is not an autocrat and does not claim to know it all. Thus he has at the heads of his various departments trusted, capable men to whom he outlines a policy, furnishing them with all necessary tools and ammunition and delegating to them the proper authority necessary for the discharge of their duties.

In a business where there is so much of bluff and bluster and the "side" of the nouveau riche, it is refreshing to meet a man who at all times typifies democracy.

When you enter the busy plant at 90 Gold street and ask for the "chief," you are not held up by an argus-eyed office boy and made to tell the story of your life. If you have a card it is sent in; if not, your name; and usually Mr. Earl comes out to extend a personal greeting. Once in his private office, you are made to realize that you are talking to a man who believes you to be his equal, no matter what your station, so that you be honest. Edward Earl is an apostle of the square deal.

He enjoys a good story and likes to tell one. Ask him how he started in life and he will tell you that he had no opportunities at all but began as a bare-footed boy.

As a matter of fact he began life with about the usual opportunities of the average American boy. His ancestry is American on both sides for many generations and the patriotic pulse beats strong with him.

He was born in Elizabeth, New Jersey, less than fifty years ago, and was educated in the public schools there. When about seventeen years of age he struck out for himself and entered the employ of one of the prominent banks of New York. Twenty-one years later he became its president.

Mr. Earl's rise has been meteoric and he has carried many a man with him. He became associated with the Nicholas Power Company as treasurer in 1908, and was elected president in 1917.

He has many business irons in the fire, but he applies himself very closely to the affairs of the Nicholas Power Company.

This in brief is a sketch of a man who believes in service and in serving. He is a splendid leader because he inspires his men with confidence—and something more. And the moral fibre is pronounced in him. A case in point:

Once his cashier came to him greatly worried because his cash was one hundred dollars short. "Good," said Mr. Earl. "I'm glad to know it." "But," said the cashier, "you don't understand, Mr. Earl, my cash is short one hundred dollars; how can you be glad?" "I'm glad," replied Mr. Earl, "because you had the moral courage to come and tell me; go on home and forget it; you'll find it all right;" and he did.

If one were to seek a reason for the success of Edward Earl one need go no farther than to quote the man.

"Have confidence in yourself, but be sure to give the other fellow plenty of reason for sharing your confidence. In getting along in life, push is much better than pull."

It is this characteristic that has put Edward Earl where he is today, and has made it possible for him to command men with credit. By all with whom he comes in contact he is respected and trusted; and by those whom he knows well he is liked because he is a likable man.

## *"Dick" Edmondson Due Here This Week*

**European Representative of Goldwyn Coming to New York To Confer on Company Business.**

R. S. EDMONDSON, European representative of Goldwyn Pictures Corporation and one of the best known motion picture men in Great Britain, is due to arrive in New York this week for his annual conference with Samuel Goldfish and the Goldwyn executives.

Goldwyn, being organized and its distribution being perfected in the United Kingdom, will, in its second season, have twice as many productions for distribution abroad as it had in its first twelve months. It was therefore deemed expedient, in spite of the difficulties of war-time travel, to have its principal foreign representative come over for a home office conference.

The Stoll Film Company, bearing the name of Oswald Stoll, a big amusement magnate, and under the managing direction of Jeffrey Bernerd, is the British distributor of Goldwyn Pictures through an arrangement made by Mr. Edmondson. Trade showings of Goldwyn Pictures have been held in England and much enthusiasm was created for the Goldwyn product. The first release in England, through the decision of Messrs. Stoll and Bernerd, is Mary Garden in "Thais," to be followed by Mae Marsh in "Polly of the Circus," Mabel Normand in "Joan of Plattsburg" and Made Kennedy in "The Service Star."

"No productions brought into Great Britain in years have received such a gratifying welcome as the Goldwyn Pictures," writes Mr. Edmondson on the eve of his departure. "Their first showing followed a campaign of introduction conducted from the home offices of Goldwyn in the principal trade journals of the empire. This has been pronounced to be the most distinctive campaign ever made to challenge the attention of British film-renters. It departed from the customary methods of cinema exploitation and was pitched to win English liking from the day of the first announcement. The campaign was invested with a dignity and tone that the productions themselves lacked upon their arrival here."

## *Submarines Have Sunk No Fox Films*

**All Foreign Exchanges Report They Have Received Their Consignments in Good Time.**

THE first anniversary of the landing of American troops in France reminded the foreign department of the Fox Film Corporation that despite all the perils of ocean traffic across the Atlantic not a single Fox film has yet fallen prey to the German marauders of the deep. Exchanges in England, Spain and South America all have reported that their shipments have arrived on time and in good condition.

Considerable difficulty has been experienced by the Fox foreign department in getting its films shipped promptly, but the department is taking every precaution to keep Fox branches all over the world far enough in advance in their shipments to take care of any emergency.

The foreign department of the Fox corporation, by the way, recently was obliged to enlarge its office space at 130 West Forty-sixth street. The department now has practically an entire floor, the executive offices leading off from a beautifully furnished reception room.

This enlargement has been made compulsory by the great increase in the corporation's trade abroad. In addition to the flourishing trade already established in Africa, Australia and various countries of Europe, special drives are now under way in South America and the Far East.

### LOUNGE LIZARDS GET CHANCE TO WORK.

The Fort Lee Ferry, which runs from New York to Fort Lee, certainly paid dividends on the crowds it carried last Monday morning when the work or fight law went into effect. Having heard that motion pictures were considered by the authorities essential industries a large portion of the lounge lizards and other idlers of New York City did a "hot step" for the World studio seeking jobs. It happened that a mob scene was needed for "The Road to France," so it turned out that it was an ill wind that blows no good.

## Goldwyn Holds Conference on Wire

**Home Office Hooks Up with Denver, Los Angeles, San Francisco and Seattle—Long Trip Avoided.**

GOLDWYN'S series of zone conventions with its branch managers and salesmen, held last week in New York, Chicago and Cleveland, was brought to a novel close July 1 by a cross-continent telephone conference between the home office and four branch managers in the far west and on the Pacific Coast. A Goldwyn executive in New York spoke the company's selling message for the year beginning in September into a telephone connected with the offices in Denver, Los Angeles, San Francisco and Seattle and the branch managers in those cities listened simultaneously by means of a "looped" wire.

After the selling policy for the year had been outlined over the wire, each of the managers asked questions and for nearly an hour a joint discussion was carried on. Sometimes the home office executive talked, sometimes one manager talked to another, while the others and home office man listened. In the brief time consumed the viewpoint of each was expressed as thoroughly as though the participants in the unique conference had been seated about a table in a central office in the territory—San Francisco, say.

It was Goldwyn's intention to have a San Francisco conference, to be attended by the West Coast managers, but pressure of work made it impossible for the New York executive to leave his desk long enough to make the journey across country. The plan for the telephone convention was outlined by letter and wire to the managers involved, and their enthusiastically expressed approval was immediately followed by putting the scheme into effect.

Despite the multiple connections, practically no trouble was experienced. C. F. Hill, the Seattle manager, said he heard as plainly as could be, and Ben Fish, in Los Angeles; G. C. Parsons, in San Francisco, and W. S. Rand, in Denver, each echoed his approval.

The expense incurred was, of course, considerable, but negligible compared to the expenditure that would have been necessary had the home office executive had to go to the coast and had the other managers to travel from their offices to San Francisco.

## Changes in First National of Oklahoma

**Tom Boland Buys Substantial Interest and Will Devote Much Time to Circuit's Affairs.**

A COMMUNICATION from E. H. Hulsey, president of the First National Exhibitors' Circuit of Texas, announces that important changes have taken place in the executive staff of the First National Exhibitors' Circuit of Oklahoma.

Tom H. Boland, one of the proprietors and manager of the Empress, the largest theater in Oklahoma City, has purchased a substantial interest in the circuit and has been elected president of the Oklahoma corporation. Mr. Boland will in future devote the major portion of his time to First National affairs, and those familiar with his capabilities declare that under his direction the Oklahoma exchange should show a prompt and unmistakable increase in efficiency.

Jack Brainerd, formerly branch manager for Mutual, has been appointed local manager of the Oklahoma circuit under Mr. Boland's regime.

T. E. Larson, who formerly represented the Hulsey interest in Oklahoma, is no longer connected with the First National Exhibitors' Circuit.

## Colonel Brady to Write for Metro

**Soldier and Author Will Fill an Important Position in Scenario Department of Producing Company.**

THE Metro Pictures Corporation has secured Colonel Jasper Ewing Brady to fill an important position in its scenario department. Colonel Brady brings to his office the fruits of a career rich in experience as a United States military officer, a member of the secret service staff, a newspaper man and extensive traveler, and an active worker in the motion picture field.

Colonel Brady is averse to giving his age because it will take he says, a sworn birth certificate to make one believe he is beyond the age the Government will allow officers to serve in the army during the present war.

Colonel Brady was for years connected with the Vitagraph as manager of the scenario department, and for a year prior to joining the Metro forces was editor of the Universal in California. He has but lately returned from the coast, and is a natural born rooter for California. He is an author of note, as well as a playwright. "Tales of the Telegraph," "On Secret Service" and "The Case of Mary Sherman" are three published books from his pen, and "Honor, Faith and a Good Intent" is a new novel for publication this fall.

## Success Still Attends Petrova Tour

**Actress in Journey Through South Continues to Roll Up Pledges for Savings Stamps.**

MME. OLGA PETROVA'S personal appearance tour on behalf of the Government's thrift stamp campaign, during which she has appeared in theaters of the First National Exhibitors' Circuit, is meeting with striking success. During the last week of June Mme. Petrova appeared in Atlanta, New Orleans, Houston, Dallas and Fort Worth.

At Atlanta, where she made her first appearance before southern audiences, she was greeted by the largest crowd that the Forsyth theater of that city has held during the year. At the matinee and evening performances on June 22 she obtained pledges from purchasers of thrift stamps totaling $24,499.

During her visit to New Orleans Mme. Petrova secured pledges for the purchase of $42,000 worth of thrift stamps. She appeared there at the Strand theater, which is controlled by E. V. Richards, Jr., one of the prominent members of the circuit.

After a brief stop at Houston, where she disposed of $5,500 worth of stamps, Mme. Petrova arrived in Dallas June 27. She appeared at the Old Mill theater in that city during the afternoon and evening and persuaded several hundred of her admirers to pledge themselves to the purchase of over $18,000 worth of stamps.

Her visit to Fort Worth on the following day was marked by two of the most successful meetings of her entire tour. During her two appearances at the Hippodrome theater the adding machines utilized by Manager A. E. Levy to record the amount of pledges subscribed totaled over $20,000 worth of stamps. In proportion to the size of the community this amount overtops any figure on record in localities visited by Mme. Petrova.

The Polish actress is using both argument and song to open the purses of the patriots in her various audiences.

Mme. Petrova will continue her tour to the Pacific Coast, visiting all of the large theaters in the First National Exhibitors' Circuit during the course of the next six or seven weeks.

## World Pictures Seeking New Talent

**Company Plans, When Away from Hom , to Give Opportunity at Studio to Promising Aspirants.**

WILMINGTON, N. C., is all excited these days. A moving picture company is in town. The World Film has sent there Oscar Apfel to direct Mantagu Love with a cast of a dozen or more, including Dorothy Green. The picture to be made is "Pirate's Gold," by Forest Halsey. The scenes of this photoplay are laid in the famous cyprus swamps, which are adjacent to Wilmington. In making the picture it will be necessary to use a large cast, and the World corporation is going to utilize local talent. Mr. Apfel, on arriving in Wilmington, interviewed nearly a hundred young women of the town, and from this aggregation he will make his selection. This will be the beginning of the plan the World has decided upon to discover and develop talent. If Mr. Apfel finds in his work that any of these candidates are especially gifted he has the assurance of World Pictures that the best of them will be brought to New York and given steady employment. In the future whenever World Pictures are to be made outside of New York only the absolutely necessary players are to be taken along and local talent will be depended upon for the small parts. In this way World Pictures hopes to secure material that they can develop into possible future "greats."

### UNIVERSAL MAKES CHANGES IN SEATTLE.

Changes in the managerial and booking berths at the Seattle exchange, have been made by Joe Brandt, treasurer of Universal. W. F. Mead, well known in the film circles of the coast and formerly manager for Fox, has been appointed manager of the Seattle branch of Universal. Mr. Rubin of Portland, former booker with Paramount, has accepted the position of booker in the same office.

# The Motion Picture Exhibitor

## Maine Exhibitors Choose Delegates

**Also Hold Annual Election of Officers, at Which A. S. Black Again is Made President.**

THE annual meeting of the Motion Picture Exhibitors' League of Maine was held at the Elmwood Hotel, Waterville, July 2, with twenty members present. The meeting was held for the purpose of choosing delegates to the national convention which is to be held in Boston and also to discuss matters for the future good of the organization. This was the sixth meeting since the organization in June, 1917. The officers elected were:

President, A. S. Black, Rockland; secretary, J. M. Goodwin, Hallowell; treasurer, S. Hanson of Camden. The delegates elected to attend the national convention were W. B. Williamson, Augusta; A. S. Black, Rockland; J. M. Goodwin, Hallowell; S. Hanson, Camden; S. W. Wing, Fairfield; J. F. Eugley, Waterville. The alternates were H. Stitham, Pittsfield; W. B. Gray, Lewiston; W. E. Reeves, Portland; P. P. Peakes, Milo, and G. P. Churchill, Fort Fairfield.

## St. Louis After Next Year's Convention

**League and Chamber of Commerce Will Send Boosters to Boston Session.**

ST. LOUIS will send a delegation of more than thirty exhibitors to Boston to the National Convention to plead for the holding of the 1919 convention in St. Louis. The film men will be led by Joseph Mogler, president of the Missouri Exhibitors' League and the St. Louis organization, and by Manager Louis Stephens of the Juniata Theater, secretary of the League. The delegation will represent at least twenty towns in the State and will hold proxies for at least forty others.

The Chamber of Commerce of St. Louis has also agreed to send at least two delegates with the motion picture men to make a plea for St. Louis in the convention city bidding and the St. Louis Convention Bureau will also send a delegate to the work of seeking the convention.

The St. Louis delegation has selected the Copley-Plaza Hotel as headquarters in Boston and will make a strenuous fight for the next meeting.

## Would Prohibit Theater Opening Before 6.30

**Report That Governor of Idaho Threatens Such a Measure Stirs Exhibitors.**

HERMAN J. BROWN, theatrical man controlling houses in Boise, and also president of the Idaho State Exhibitors' League, calling at the Universal Salt Lake office recently, said that there is a big fight now on to head off a measure which threatens to put a serious handicap on the exhibitors of Idaho.

Governor Alexander threatens a measure to prohibit the opening of any theaters in the state before 6.30 p.m. during the war. All members of the exhibitors league, recently meeting at Pocatello, went on record as strongly opposed to such a measure, which they deem as emphatically unjust.

Before leaving for home Mr. Brown was assured by Gus Hager, manager of the Universal exchange, that his organization would be glad to give the Idaho Exhibitors' League all the co-operation possible in their effort to head off its passage.

A. B. Hager, manager of the Rex Theater, Idaho Falls, Idaho, was elected secretary of the league at the Pocatello meeting.

### NEW JERSEY LEAGUE ELECTS DELEGATES.

At a meeting of the New Jersey branch of the Motion Picture Exhibitors' League, held in Newark on June 28, the following delegates to represent that branch at the Boston convention were elected: Dr. Charles Hespe, John G. Crawford, Walter H. Meier, John Collins, Louis H. Blumenthal, H. H. Wallenbrench. The president was authorized to select two others to complete the delegation. The members present adopted resolutions opposing increased admissions and the footage tax. The meeting also declared in favor of the National League taking charge of all Liberty Loan, Red Cross and other drives so that the Government and the public may see what the industry is doing.

## Rolfe Re-enters Manufacturing Field

**Will Make Eight Special Features a Year, But First Will Produce Serial With Houdini.**

IT has been known for some time that B. A. Rolfe, long a producer of motion pictures, had disposed of his various cinema connections and intended re-entering the field of screen drama at the head of a new company. Further speculiation is set at rest by Mr. Rolfe's first authentic intimation to the public and the trade of his future plans.

"I have formed what will be known as Rolfe Productions, Inc., to produce only high-class pictures, and these only with established stars who are among the best in the firmament of screendom," said Mr. Rolfe. "We propose making eight of these super-specials a year, and will offer several new policies in their manufacture and distribution that I believe will have a most positive appeal.

"But preceding the making of these special features we will engage in the making of a serial exploiting Houdini, an announcement that should prove of special interest to the industry and the public. I intend devoting all of my personal attention to the production of this important serial, which, I believe, will be an epoch-making one.

"The authors of the Houdini serial are leaders in the world of scenario writers. They are Arthur B. Reeve and Charles A. Logue, both of whom have to their credit such serial successes as 'The House of Fear,' 'The Clutching Hand,' 'Exploits of Elaine,' etc. There will be ten episodes, and work will begin about July 15. I cannot announce the complete cast yet, but it will be a notable one.

"For the first special feature Miss Florence Reed has been signed. We intend completing the serial and the first special in the East. After that the company will move to California, where the winter will be devoted to other features."

## Coming League and Other Exhibitors' Conventions

**(Secretaries Are Requested to Send Dates and Particulars Promptly)**

**National Convention Moving Picture League of America at Boston..... July 16 to 18**

**American Exhibitors' Association, Business Convention..... Week August 20**

## St. Louis Distributors Get Together

**Form Body for "Protection and Advancement"—Interesting Situation Among the Larger Theaters.**

AN organization of distributors is a reality in St. Louis at last. After years of fruitless attempt at combination "for protection and advancement" the St. Louis film managers have formed a St. Louis Film Board of Trade and are now preparing for concerted action on a wide scale. Just what the move will mean to the exhibitors is now being earnestly watched by the Exhibitors' League, but film distributors promise that the ultimate result will be "good for both sides."

The Film Board of Trade was formed during the week at a meeting of nearly all the managers in the district. It followed a visit here of Jack Woody, district representative of Select, who, while he did nothing to put the organization in actual motion, told the distributors a whole lot about the organizatiion in Seattle.

The president of the Film Board of Trade is Eddie Dustin, who represents Pathe in St. Louis. Dustin has had wide distribution experience, having been formerly with Select and previous to that with a number of other concerns, each step in his career having been an advancement. Dustin promises that the purposes of the new organization will be those in accordance with justice and self-development, and will bear none of the earmarks of combination in a trade way. Dustin is considered an able head for such an organization.

William Sievers, manager of the New Grand Central theater, and St. Louis and Missouri representative and agent for the First National Exhibitors' Circuit, is vice-president of the board. Sievers, too, enjoys the confidence of factional parties here. He combines the dual role of exhibitor and distributor, which, while a novel combination, seems to work out satisfactorily. In selecting Sievers for vice-president the film managers are credited with having cemented the possibility of getting co-operation from the better class of exhibitors. Manager Boswell of the Vitagraph office is secretary and treasurer. Boswell, like the two others, has had wide experience in the selling end and has also been free from alliances during the periods of certain bitter competition.

The board selected Ray Weinbrenner as general counsel. Weinbrenner is a young lawyer, who has held the post of assistant prosecuting attorney for several years in St. Louis, and is a Republican of considerable power in city politics. He is drawing up the incorporation papers.

A film man in close touch with the organization said the matter of "collection" was about as important a consideration in the impetus back of the organization as any. He explained that for years there has been necessity in this district of some action in the case of delinquents, especially in the "C. O. D." business. The peculiar nature of the district is responsible for this to a great extent, the fluctuation of business at out-state houses being one of the disturbing factors.

**Competition on First Runs Is Stiffening.**

A very unusual situation exists here and one that bids fair to become more unusual when the fall and winter season opens. There are at present virtually only three first-run houses in St. Louis. The New Grand Central is on the Goldwyn program. The West End Lyric and the Downtown Lyric are also first runs, the Paramount-Artcraft program being at the west end house.

But Fox has no first-run house. Manager Thomas has completed arrangements for the opening of the Victoria theater on Delmar Boulevard, just west of Grand avenue. This house is within a block of the New Grand Central, the largest house in the city, and the competition is expected to be keen when the Fox house opens. It is persistently stated that Paramount also will open a St. Louis house, although nothing definite can be obtained from the local management. Should Paramount and Fox open this fall in the neighborhood of Grand avenue the situation would be most interesting. Especially is this true in view of the fact that the First National Circuit, which Sievers represents at the New Grand Central, is promising an extensive program for about October or November. Goldwyn, of course, would also do its best to aid the New Grand Central in the film battle. Sievers until recently used the Paramount-Artcraft program, but was unable to get a divisional first-run right with the West End Lyric on the big pictures. He then turned to Goldwyn, and has done well.

The most interesting thing about the fall prospect is the Cella-Tate string of theaters. The two largest of these theaters are the Park and Shenandoah. There are eight others, all of first-run possibility and all very high-class houses, two of them—the Columbia and Grand Opera House—being in the downtown district.

The contracting and booking for the Cella-Tate string of theaters has been under the supervision of David Russell of the Park. Russell some time ago took over the Triangle program and used it at the Park, King's and Shenandoah. The King's is probably the most exclusive house in the city. Three weeks ago Russell closed his big houses for the summer and discontinued his contract with the Triangle.

That puts these big houses in the field for pictures for next season. The houses are all money-makers, and there will be strong bids for them. Russell says he will "pick up" the best that the distributors have. Russell will open his houses about August 1.

## Dobbs Takes Over Laboratory

**General Manager of Palisade Laboratories Company Ready to Begin Work in Ridgefield Plant.**

GEORGE C. DOBBS, vice-president and general manager of the Palisade Film Laboratories, Inc., announces that the working forces have taken possession of the new steel and concrete building situated at Lafayette avenue and Bergen Boulevard, Ridgefield, N. J., a short distance from the 130th street ferry, on the Jersey side.

"Our new home is the largest building in the country devoted exclusively to a laboratory," says Mr. Dobbs, "and consists of three floors, totaling 12,000 square feet of space. The departments are laid out in sequence so that the film progresses in its various stages of development and takes no backward movement.

"Everything in the plant is the most modern and up to date, and elaborate arrangements have been taken to take care of the comfort of our employees and outside directors and cameramen who may desire to project and cut film. The building is strictly fireproof, and large vaults, complying with fire insurance regulations, will protect the film.

"The capacity of the plant is two million feet a week, though I do not propose to handle more than half that amount, which will enable me to give my personal attention to all work in the same manner I did at the Triangle laboratories.

**The Palisade Film Laboratories.**

"I will turn out at least as good film as I have in the past, for, while it is a new plant, with new equipment and everything spick and span, I have a lot of my old employes, some of whom have been with me for four or five years.

"The location is an ideal one for a laboratory—on top of the Palisades, several hundred feet higher than New York, where there is very little humidity in the atmosphere."

### HARRY ASHER NOT CONCERNED IN FILM CORPORATION.

Harry Asher, district manager for New England for Famous Players-Lasky, declares that the World was misinformed concerning his connection with the "Hearts of the World" company of New England, mentioned in last week's issue under the department of Trade News, with a Boston date line. It was declared that Mr. Asher and others had formed a corporation to handle the New England distribution of the Griffith film. This statement Mr. Asher denies and wishes us to correct.

## A Message from Griffith

**Master Director Congratulates Producers and Exhibitors on the Realization of Their Dreams.**

IT WAS some ten years ago that many of us began working in the service known as the business of motion pictures. I know that many of you must often dream back to the old days, for this is common to all humanity, to dream back. It is also the truth that time remembered is grief forgotten. And again, perhaps, they were really very pleasant days.

How little we pioneers knew or dreamed to what great heights our little business of then was to grow? When we first talked even, seven years ago, of the picture that would run like a play for a full evening's entertainment at regular theatrical prices, it was considered a great joke. A few years before that it would have been equally as great a joke to have pictured the magnificent temples of art and delight you exhibitors have now given to the service of the people.

D. W. Griffith.

But we, the producers, and you, the exhibitors, had our little dreams. Your dreams have come true in many a beautiful temple where the people worship at the shrine of a beautiful Art. And our dreams in a small measure came true in "The Birth of a Nation," which went throughout the world at regular theatrical prices and has broken everywhere the records of the most successful plays produced in the history of man. It would be absurd to claim personal credit for this—we merely happened to strike one of the many millions of notes ready to be played on the great organ of the moving pictures—not your business and mine now—but the great world's.

I am glad to come back to you again with some short subjects. Not having made a failure in these special pictures, but after having another success which, so far, is rivaling "The Birth of a Nation"—"The Hearts of the World," which, as you well know, has played at top prices in many places with more extraordinary success than even "The Birth of a Nation."

But we do not have to take pictures into first class theaters to get beautiful presentation, because the moving picture theaters are now, since your dreams are realized, more beautiful than any theaters that have ever been built.

Also we believe that the story of the human heart can be told with the few people as well as with thousands. I do not intend to make you any exaggerated promise as to what we shall do. I am working night and day as in the old hall-rooms at the Biograph to try to catch a little of the tears and laughter, the joys and sorrows, of humanity, and to pray that I may bring to you some of the flavor that you were gracious enough to like a little in the old Biograph days.

Most sincerely and gratefully yours,

D. W. GRIFFITH.

## "Shoulder Arms!" Is Chaplin's Next

**It Is Designed for Entertainment of Soldiers and Their Families—Comedian Finds Possibilities in Grenades.**

THE secret is out. Charlie Chaplin's second picture to be made under his contract with the First National Exhibitors' Circuit is to be a military subject, and will be entitled "Shoulder Arms!" It will probably be released early in August.

The comedian decided during his recent Liberty Loan tour to make a picture primarily for the amusement of the boys in khaki and their friends and families. Those who have had a peep at some of the scenes already filmed declare that they represent the last word in comic novelty. Chaplin is said to be as expert in the manipulation of a hand grenade as a trench veteran, although the effects he secures with his markmanship are extraordinarily different from the accepted military kind.

Corporal O. W. De Varila, who fired the first shot in France for the United States artillery, and who is now in this country on furlough, has recently visited the Chaplin studios to give his friend Charlie some first-hand pointers on life as it is actually lived in dugout, trench and camp. There is a possibility that De Varila may himself appear in some of the scenes.

## Clarke Appointed Division Director

**Rochester Man Engaged by Community Bureau, Which Distributes Film Among Soldiers and Sailors.**

SIDNEY R. CLARKE, former secretary of the Rochester Chamber of Commerce, has been appointed a division director for service in France by the Community Motion Picture Bureau, which supplies the war film here and abroad. Previous to his tenure of office at the Rochester chamber he was secretary of the San Jose (Cal.) Chamber of Commerce at the time of the great earthquake.

The Community Motion Picture Bureau, which operates under the War Work Council of the Y. M. C. A., carries out what is probably the largest individual undertaking in the film business today. It is under the direction of the Government's agencies, which is directly represented by the Commission on Training Camp Activities of the War and Navy Departments.

The Community Motion Picture Bureau is distributing something like seven million feet of film a week, all selected for the camps and cantonments and military posts in this country alone. About three million additional feet are circulated weekly on the transports and battleships. About two million feet are supplied weekly to the camps in France, and arrangements are being made to extend this service to England and Italy.

The service in France requires the highest type of men, preferably those who have been engaged in work that fits them for the great social work of the Y. M. C. A.

The foreign service is personally supervised by Warren Dunham Foster, president of the bureau, and includes mechanics, skilled transport men and others capable of organizing and directing the work of a division covering a large amount of territory and many thousands of troops

### WILLIAM BITTNER, VETERAN ACTOR, DIES.

Very suddenly, in his rooms at the Hotel St. Margaret, in New York, William Bittner died July 5 as a result of hemorrhage. He was fifty-two years old. His widow and two daughters survive him. Mr. Bittner entertained friends who called upon him the evening before he died, and he was then apparently in his usual good health. It was 8 o'clock in the morning when he suddenly passed away.

Mr. Bittner was an actor of wide experience on the dramatic stage, and at one time managed his own repertoire companies, touring the Middle West. In later years he played vaudeville dates, and finally began work before the camera. His last role upon the screen was that of Von Tirpitz in "My Four Years in Germany," the Gerard propaganda feature.

A delegation from the Green Room Club, of which organization he was a popular member, attended funeral services at St. Chrysostom's Chapel, and the burial was at Evergreen Cemetery under the auspices of the Actors' Fund.

### ATLAS TO RELEASE COMEDIES IN THE FALL.

Miss Ida Harrison, representing the Atlas Film Corporation of Boston, was a visitor in New York the past week. Miss Harrison, who is on the ladies' committee for the Boston exposition, says the Atlas will begin releasing early in the fall the "Kiddie Comedies," which it has been making. Quite a number of these comedies have been privately shown, and the producers have received substantial encouragement to continue in their making. Frank J. Howard, the veteran New England film man, is president of Atlas, and Leon E. Dadmun is vice-president and general manager.

### WALTER E. STRADLING, CAMERAMAN, IS DEAD.

The death of Walter E. Stradling at the Polyclinic Hospital July 6 brought to an end twelve years of service as a cameraman. With Vitagraph, Famous Players and other producing companies Mr. Stradling turned the crank for many screen celebrities, of whom Mary Pickford was the most conspicuous. His brother is manager of the Broadway theater, Yonkers. The funeral services were conducted at Campbell's Funeral Church. Deceased was thirty-nine years old.

## American to Release Through Pathe

**Announcement Is Made That Twenty-four Feature Pictures Will Be Distributed Yearly.**

THE American Film Company, for years one of the most prominent of producing companies, announces that arrangements have been made with Pathe for release through the Pathe exchange of a minimum of twenty-four feature pictures yearly. This announcement sets at rest the many rumors which have been circulated and the speculation which has been rife ever since it was announced that the American had made plans for a different method of distribution of its product. The facts reveal a distinct departure from any method of distribution used by any other producing company. The new contracts have been signed by Paul Brunet, vice-president and general manager of Pathe, and Samuel S. Hutchinson, president of American.

"I take great pleasure in making public announcement of the new alliance," said Mr. Hutchinson when interviewed at his office at 6227 Broadway, Chicago. "Naturally the question as to through what channels our pictures were to be released received the most serious consideration from us when we decided it to be advantageous to terminate our former arrangements. We came to our decision after a most careful consideration of the entire motion picture field. We became convinced that the utilization of Pathe's great distributing organization, which, to our way of thinking, is as near ideal in its conception and development as this business has yet furnished, was materially to our advantage, and we have decided upon that to the exclusion of the many flattering offers which we have received from competing distributing companies."

Mr. Brunet was also enthusiastic over the new arrangements. When seen at his office at 25 West 45th street, New York, he made the following statement:

"The pictures made by the American Film Company have been popular with exhibitors and public alike for years," said Mr. Brunet. "It is noteworthy that its product has shown a consistent and marked improvement, that it has not been content to merely hold its own, but has steadily forged ahead. It has built up a producing force which, in accomplishment and ability, is second to none. In William Russell, Mary Miles Minter and Margarita Fisher it has three stars who have been identified with a succession of real successes and whose names have a special box office value.

"There will be representatives of the American in each of our exchanges, who will personally secure bookings on the American pictures. These representatives will receive every possible co-operation and support from our exchangemen. The American will furnish the prints and the selling organization, but nothing else. Pathe will attend to the physical handling of the film, the booking, billing, collecting, shipping, scheduling, etc.

"The American will produce and exploit through the Pathe exchanges a minimum of twenty-four features a year, consisting in part of eight Mary Miles Minter productions and eight Margarita Fisher productions. Mr. Hutchinson has been able to make arrangements to distribute the William Russell productions through these same channels. These features will be released approximately every other week, beginning with September 15."

It is announced that Directors Edward Sloman, Henry King and Lloyd Ingraham of the American are already well along on the first productions.

### CARUSO WILL DEBUT IN SPECIAL PLAY.

Contrary to rumor and general impression Enrico Caruso will not make his first film appearance in a visualization of one of the operas in which he made his way to fame, but will be presented by Adolph Zukor in an Artcraft production especially written for the event. Caruso will appear in at least two pictures during the summer, his work beginning July 15 at either the New York or Fort Lee studios of Famous Players-Lasky.

Artcraft publicity emphasizes the fact that Caruso's final decision to accept a motion picture contract was largely prompted by a patriotic motive. His usual summer engagements in Europe seemed out of the question because of war conditions there, and rather than spending these months in idleness the celebrated star of the opera expressed particular pleasure at the opportunity of being busily engaged in artistic endeavor and incidentally turning over to the Government a large sum of money in the way of income and film taxes as a result of his activities before the motion picture camera.

## Official Films Must Be Widely Distributed

**So Says Vice-President Brunet of Pathe in Letter of Instruction to Branch Managers.**

WITH the desire that the Allies' Official War Review have the widest possible distribution, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has notified the managers of the thirty Pathe branches in the United States that the fullest co-operation must be given the Committee on Public Information and the Division of Films in placing this weekly feature in every city, town and village in the country.

"Wide distribution is the paramount object," declared Mr. Brunet. "The placing of the Government films before the greatest number of people is the Government's desire and Pathe's desire. Exclusive runs and consideration of regular customers must all be subordinated to the main issue—distribution. In fact, it is vitally necessary to obtain this important wide distribution."

Mr. Brunet said that under no circumstances shall Pathe managers accept excessive rentals for the Allies' Official War Review film, "Bear in mind," he said, "that we have promised Mr. Hart, director of the Division of Films, that every Pathe employee will loyally co-operate with a great endeavor to have the Allies' Official War Review shown in every motion picture theater in America."

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Charles S. Hart, director of the Division of Films, said to a reporter for the World, during an interview at the division headquarters in the Times Building, that the subject of rates and matters of distribution may possibly be revised in some particulars very shortly. There will be a meeting at Mr. Hart's office of several representative exhibitors, and then the entire matter will be thoroughly canvassed.

It is Mr. Hart's purpose to have this delegation of showmen represent all classes of theaters where pictures are exhibited. It may not be generally known, but the fact is that the Government, in order to assemble all of the allied war pictures in news-reel form, was compelled to pay to France, Italy and England a substantial amount of money for subjects to comprise the weekly releases.

The Allies need money and the United States Government needs propaganda. The foreign countries are not vitally concerned in having their war subjects shown over here, while it is a matter of absolute necessity that United States activities shall be shown upon screens abroad as well as at home. Our soldiers over there must know what we are doing here. The general public in allied nations must be kept sustained in morale by photographic proof that the war for democracy will be battled to ultimate victory.

These considerations will enter into whatever decision shall be made concerning the cost of Government pictures to exhibitors.

## Picture Men Reported Working for Lewis

**Said to Be Backing New York Attorney-General's Campaign Against Whitman for Gubernatorial Nomination.**

IT has come to light in Rochester that motion picture men throughout New York State have been quietly working in the interests of Merton E. Lewis, of Rochetser, candidate in the Republican primaries for the nomination for governor of New York State. In the first place it is understood Mr. Lewis is an ardent picture fan. In the second place those exhibitors who were at Albany in the interests of the bill legalizing the opening of moving picture theaters on Sundays will remember the scant courtesy that they received at the hands of Governor Whitman.

A quiet talk with theater men throughout the western end of New York State discloses the fact that they are lined up for Lewis almost solidly. They exhibit considerable friendliness for the attorney-general, and express the belief that if he is nominated and elected to the gubernatorial office he can be depended upon to further the interests of the exhibitors in any upright and honorable proposition that may arise during his term of office.

While the theater men are by no means mixed up in politics, either individually, as a rule, or as a fraternity, there is a hint that their open friendliness for Attorney-General Lewis may later develop into something more than passive support. There seems to be a deep-rooted feeling, learned by bitter experience, that a friend in Albany is the best kind of a friend.

Should the Lewis boom develop into an actual contest at the polls it may be that Mr. Lewis will find that his friendliness for the pictures is materially appreciated by the patrons of the silent art.

## *Official Convention Proclamation*

New York, July 5, 1918.

To the Members of the Motion Picture Exhibitors' League of America:

The forthcoming annual convention of the Motion Picture Exhibitors' League of America will be called to order in Mechanics' Hall, Boston, on Tuesday morning, July 16, 1918. The convention will remain in session on the two succeeding days, July 17 and 18. In accordance with the by-laws of the League, the Executive committee will be called together on July 14.

The opening day of the convention proper, Tuesday, July 16, will be devoted to the appointment of committees and the hearing of the reports of officers of the League.

On Wednesday, July 17, the reports of the committees will be read, and new business transacted.

On Thursday, July 18, unfinished business will be taken up, and the election of officers held.

LEE A. OCHS,
President, Motion Picture Exhibitors' League of America.

**Exposition Declared Off.**

To the Motion Picture Exhibitors of America and to the Motion Picture Industry:

Abandoned at the last moment by the producer and distributor branches of the National Association of the Motion Picture Industry, I have been compelled to call off the exposition scheduled to be held in the city of Boston, July 13 to 20, at Mechanics Building.

In lieu of the exposition and to make up in some part the loss sustained by the League by reason of the action of the National Association, a ball will be held at the Arena in Boston on Friday night, July 19, at which many of the great stars of the motion picture world will be present.

In behalf of the League I also desire to thank the trade papers for the space that they have generously donated to the League in furtherance of the aims of the exposition.

The convention of the exhibitors will be held as scheduled and from present indications will be the largest convention ever held under the auspices of the Motion Picture Exhibitors' League of America.

Motion Picture Exhibitors' League of America.
LEE A. OCHS, President.

New York City, July 8, 1918.

## *Maryland Exhibitors Must Submit Paper*

**State Censor Board Declares Some of the Posters and Photographs Have Been Misleading.**

THE Maryland Censor Board has sent a letter to all film exchange managers releasing pictures in Maryland, stating that hereafter they must submit to the Board for examination before used, all paper and photographs employed in advertising features. The letter does not specify what is the minimum length of the features to which the ruling applies.

Mrs. Marguerite E. Harrison of the Censor Board charged this ruling was made because several of the theaters in Baltimore have been using advertising matter which is misleading. This she says, tends to give a bad impression of the moving picture industry.

The ruling of the Board provides that all paper and photographs left at the offices of the Censor Board will be examined and held for twenty-four hours, at the expiration of which time, if not called for, it will be destroyed.

### MRS. SPOOR PRESENTS FLAG TO ESSANAY UNIT.

Mrs. George K. Spoor, wife of the president of Essanay, presented Unit 380, Illinois Volunteer Training Corps, with a large silk flag at a military ceremony at the Essanay studios Friday, June 21. The flag was made at West Point of heavy silk, with hand embroidered stars. It was accepted for the company by Captain Richard N. Woodman.

Although the company is officially enrolled in the state organization as Unit 380, it is known generally as the Essanay unit, George K. Spoor having supplied the company with guns as well as a drill hall.

There are now 118 members of the company and 43 stars in its service flag. The purpose of the organization is both to train younger men for service in the army and to form a nucleus of older men for service in the state.

The same week an entertainment was given by the auxiliary of the unit of which Mrs. Spoor is president. Two thousand dollars was raised to pay for the uniforms of the company.

### IRENE CASTLE MAY GO ABROAD.

Two new Pathe Plays, in which Irene Castle stars, are announced by Pathe for release this summer. These are the last photoplays in which Mrs. Castle will appear for a long time, it is believed. She is said to have decided to give her services as an entertainer in the Y. M. C. A. huts in France, probably for the remainder of the year.

"The First Law," in which Antonio Moreno is her leading man, will be released on the program of July 28. Gilson Willets wrote "The First Law" and it affords Mrs. Castle a splendid opportunity for legitimate acting.

"The Girl from Bohemia," which has to do with the experiences of a young woman in studio life in New York, will be released on the program of August 25.

### SOLE "UNCLE TOM" SURVIVOR TO BE GUEST.

Mrs. Cordelia Howard MacDonald, who as Cordelia Howard appeared in the role of Little Eva in the original production of "Uncle Tom's Cabin," the first performance of which was given at Troy, N. Y., in the year 1852, has been invited by the Famous Players-Lasky Corporation to be the guest of honor at the initial screen presentation of Harriet Beecher Stowe's story in Boston, the Paramount production starring Marguerite Clark being set for release July 15. Mrs. MacDonald resides at 22 Putnam avenue, Cambridge, and is the only member of the original "Uncle Tom" cast still living.

### SIMPLEX EMPLOYES TO HOLD OUTING.

The annual outing of the employes of the Simplex Company, 317 East Thirty-fourth street, New York, will be held at Belvidere Park, North Beach, near Long Island City, on Saturday, July 13. The outing last year was held at the same place. Over two hundred employes will attend the event. They will assemble at the Simplex building at 9 A. M. and march to the Long Island Ferry at 34th street to the accompaniment of a band of eight pieces. Special cars will convey the guests from Long Island City direct to the park.

A flag with thirty stars will be raised in honor of the Simplex employes who are now in military service.

### LASKY FOLKS AT HOME FUND.

Approximately $9,000 was realized from the recent carnival and dance held at the big Lasky studio at Hollywood for the benefit of the Folks at Home Fund of the Famous Players-Lasky Corporation West Coast studios. This sum will be devoted to the care of the men of the studios who are now in the service of the United States and the dependents they have left behind. Although for several weeks the committees in charge of the big event had worked with zeal for the success of the affair, even their most sanguine hopes were exceeded in the actual result.

### MUTUAL'S PRESS DEPARTMENT IN NEW YORK.

Terry Ramsaye has returned to New York, bag and baggage, after a stay of considerable duration in Chicago, where he went with Mutual's publicity department, and now comes back to the old town he loves so well. On the top floor of the Mecca Building, at 1600 Broadway, Mr. Ramsaye and his battery of mimeographs, stenographers and typewriters are now established in commodious quarters, from whence will issue a continuation of the fine line of publicity Mutual has been producing under Mr. Ramsaye's inventive patronage.

### TOURNEUR FINISHES "SPORTING LIFE."

Maurice Tourneur has just completed his film production of the Drury Lane melodrama, "Sporting Life," which is to be exploited by Hiller & Wilk, Inc., and has started work on a photodramatic offering the title of which is at present withheld.

### TWO DENVER JEWELS JOIN FORCES.

C. H. Griffiths, accountant for Jewel's Denver office, left for Liverpool recently, having joined the British army.

Fred Clark, poster clerk, left at the same time to join the United States Navy, which makes five service stars in the Denver office flag.

### O'CONNOR IN CINEMATOGRAPHY SCHOOL.

L. William O'Connor, who turned the camera for Commodore J. Stuart Blackton during the filming of "Missing," is now enrolled in the School of Military Cinematography, Signal Corps, Columbia University.

# Community Centers in Every School District

By Rev. W. H. Jackson

## A Daughter of the President of the United States Is a Strong Advocate of the Community Center Work

THERE is no time as good as the present for the proper establishment of community centers. The war work of each community could be concentrated to a degree that would prove of inestimable value, and duplication of effort would be obviated in an unmistakable way." These are the words of Miss Margaret Wilson, daughter of the President. Community centers are at present of two kinds—those which find themselves in the school-house and those established by neighborhood associations. Wherever they have been established they have proved of that "inestimable value" of which Miss Wilson speaks. It is not at all surprising then that with her experience that she seeks to have them established in all parts of the United States.

To those who have had any experience in community center work it is accepted that the first necessity for successful work is the moving picture. Indeed, it is only fair to say that it is the moving picture which has given the strength and character of the community center idea, and nowhere yet has there appeared a work of this kind without pictures except in such places where the work has been only for Red Cross purposes. The writer may be permitted to say that as he is associated with two such centers and personally responsible for one of them therefore he can speak with the authority of experience.

**Timeliness of Miss Wilson's Efforts.**

Without doubt the present is the most opportune moment for the beginning or the development of community work in city, town or country. Even the most remote places can now be reached by the community center arrangements. This especially has been proved by the excellent work done and results obtained by the school principal of Mingo, Ohio, who, together with others similarly situated, has accomplished much.

Miss Wilson very wisely points out that the timely combination of events demands immediate attention to this work—the war's needs, the benefit of concentration and coordination, also the great educational value to all. The greatest hindrance to the more rapid development of this great work comes from those in scholastic work and authority, who ought to be the very first to espouse the cause, and, still worse, the war needs, which Miss Wilson pleads as the reason for immediate efforts, are the very things which these procrastinators plead for their inexcusable delay.

The strange opposition, which in many places comes in the shape of the refusal of school authorities to allow the use of the school buildings for this new work, brings from Miss Wilson the demand, "Do not the people own the school buildings? therefore they have the right to assume the complete control of those buildings when they are not being used by the children. This is a principle which must be recognized and fearlessly followed if there is to be truly democratic use of the school buildings. It sounds radical, but it is only as radical as true democracy."

One cannot but admire the courage which puts forth such ideas, and coming from such a source may we not be permitted to at least suppose that the head of the nation shares these views, and, further, may it not be rightly supposed that if the people had more to say about the use of the school buildings the community center idea would not be long hiding behind its present living barriers.

**Permanency of Community Work.**

The community idea has the law of permanency within it. That which educates always grows and always lives. The school will never die. Anything which educates will never die. It may change its form, but its change will be progressive and more lively. This truth causes Miss Wilson to say, "The community center as a place for all sorts of community ideas and activities has come to stay. It is a fact coincident with the district school plan, which furnished the school as the common meeting place for all purposes." Strengthened by these opinions coming from such a most authoritative source the writer intends to push with still greater vigor the use of the moving pictures, which are the backbone of community enterprise. In the daytime pictures will supplement the text books for the scholars; at night they will enlighten, instruct, cheer and entertain the community at large. Their next mission will be to open the door for all those many things for which a community center stands. There are few branches of such activities which the pictures do not introduce and sustain, and the growing generation will be greatly benefited by the great advantages resulting therefrom. Let no one now delay any longer this good and great work.

**The Church as a Community Center.**

Ohio seems to be the leading state for community center work. At a recent meeting of a rural church conference, held at Pardue University, Lafayette, Indiana, the secretary of the Presbyterian Forward Movement in Ohio, the Rev. Moses Breeze of Columbus, Ohio, read a paper upon the subject of "The Church as a Community Center." He said he thought the church should be the supervisor of the community spiritually, recreationally, educationally and federationally. To teach a boy how to play is to teach him how to pray, and so far as he knew two of the best mediums for this purpose were the moving pictures and a gymnasium. It is an easy matter to agree with the above. There are places where the church and not the school has taken the lead in this work. Such will still often be the case. This is purely a local matter. Under either circumstances neither will be excused from either initiating or supporting the work it is part of the business of both alike.

### EDUCATIONAL SELECTS NAME FOR COAL FEATURE.

The Educational Films Corporation of America announces "When the Giant Wakes" as the working title of its spectacular picture production, with many of the scenes laid in the West Virginia coal fields. As is the custom, the definite title will not be selected until after the completion of the picture.

Most of the cast have been engaged and are preparing to go to Charleston, W. Va., under the leadership of Carroll Fleming, director, and George B. Wilson, business manager. Among the players are: Ethel Grey Terry, for the leading feminine role; Albert Hall and Harry Hollingsworth, for prominent masculine roles; Robin MacDougal, the well-known Tyltyl in "The Bluebird," in the juvenile role; also J. J. Dunn, Charles Mason, William T. Hayes, L. F. Kennedy and George Harcourt.

### DITMARS COMPLETES ANOTHER ANIMAL STUDY.

Professor Raymond L. Ditmars' recent completion for the Educational Films Corporation of his fifty-two "Living Book of Nature" studies marks the first definite transference of a natural science from the literary to the motion picture form. In the series presented, in 500-foot lengths, and now finished with "Birds of Vanity" and "The Tiger," the natural historian has covered the principal species of zoology, as well as the laws of natural selection, adaptation and evolution, on which biological changes depend. "The Tiger" is a portrayal of this gigantic feline species ranging from British India to the frozen regions of Northern Siberia.

"Birds of Vanity" are the most georgeous birds in the world, and the picture in which they are shown is a fit companion piece to "The Tiger." They belong to the group of pheasants, and many of them come from almost inaccessible regions in Asia.

### IMPROVEMENTS AT VITAGRAPH WESTERN STUDIO.

A number of important improvements are now being made at the Vitagraph studio in Hollywood at the direction of Albert E. Smith, president of the company. W. S. Smith, brother of the Vitagraph chief and manager of the western studio, is supervising the drilling of a one hundred and fifty foot well on the Vitagraph lot adjoining the negative department. The well will insure this department running cold water throughout the year, thus protecting the thousands of feet of negatives taken care of weekly at the Hollywood studio.

An additional row of dressing rooms for the men of the Vitagraph company has just been completed. The next construction activity will be by way of converting one of the entire buildings on the Vitagraph lot into directors' rooms.

# *Don't Let Summer Interfere with Business*

**If Your Patrons Are Thinking of Resorts Advertise and Bring 'Em In, Says Metzger.**

G. A. METZGER, manager of the Portland branch of Universal Film Exchanges, Inc., doesn't intend to allow summer to interfere with business. A firm believer in the idea that business will come to him who goes after it hard enough, Universal's Portland representative has been preaching this gospel to the exhibitors in the Northwest territory.

Recently Metzger sent out a letter to these showmen, in which he pointed out that the amount of business done by an exhibitor during the summer season is in direct ratio to the amount of energy he puts into trying to get it. His letter continued as follows:

"Old Sol, plus the gentle breezes of summer and good roads, inviting every one who owns or can borrow a car to stay outside, is a combination that the theater man views with annual alarm; and usually the summer "dull season," so-called, is accompanied by an outbreak of retrenchment.

"Which may be well and good, but in a big percentage of the cases the retrenchment starts in on the advertising end of the budget, which is just where the pruning hook should be applied last of all.

"If you want 'em inside you've gotta convince 'em you have something there that outlures the sun and the wind and the call of the outdoors, and you can't convince 'em by curtailing your advertising.

"Walter Armstrong showed what can be done in competition against the outdoor impulse when he put over the lobby on 'The Guilt of Silence' in Portland recently and packed his house for four days running in spite of a run of the kind of weather that makes every one want to stampede to the seashore.

"The summer dull season doesn't have to be so all-fired dull unless the exhibitor helps it along by lying down on his crowd-getting activities.

## BIG COAST OPENING OF "PERSHING'S CRUSADERS."

An audience that tested the capacity of the Columbia theater of Oakland, Cal., witnessed the west coast premiere of "Pershing's Crusaders," the first United States official war film, on Sunday, June 20. A martial touch was given the opening performance by the presence of a number of prominent army and navy officers, who were guests of the theater management. A number of California's most prominent political and civic leaders were also in attendance, and were unanimous in praise of the big war film.

The Columbia was appropriately decorated with flags of the allies, the American Red, White and Blue, of course, predominating and forming the keystone of the entire decorative scheme. An enlarged symphony orchestra added materially to the effectiveness of the presentation, and during the intermission gave a medley of patriotic selections that aroused the audience to a high pitch of enthusiasm and brought forth volleys of applause.

## FOX THEATERS HONOR MEN WHO HAVE FALLEN.

Taps, as a tribute to America's roll of honor, or the American soldiers who have lost their lives in the present war, was ordered played by William Fox in all of his theaters immediately following the playing of "The Star Spangled Banner" on the Fourth of July.

## COAST DEFENSE MEN ENTERTAIN DORIS KENYON.

In honor of her appointment as an honorary sergeant of the 122d Company, Seventieth Regiment, U. S. Coast Defense, Doris Kenyon, star of the recent photoplay success, "The Street of Seven Stars," was tendered a dinner Sunday evening, June 23, at the general headquarters of the Coast Defenses, at Fort Hamilton.

The dinner was given by Brigadier-General Eli Hoyle and Mrs. Hoyle, while Colonel Delamore Skerrett acted as master of ceremonies.

## WILLIAMSON JOINS TRAINING CAMP FORCES.

James E. Williamson, general manager of Physical Culture Photoplays, Inc., has resigned his position with that company and enlisted in the War Department Training Camp Activities. He will be stationed at Camp Gordon, Atlanta, Ga.

# *S. Snowden Cassard*

Assistant General Manager Nicholas Power Company, Inc.

THE man who owns up to the above likeness, wishing to come to earth the worst way arrived via Baltimore on January 9, 1886. His friends say that he looks older. His early ambition was to become a fireman, but as there were already sixteen or seventeen of this profession in the family his father persuaded him to abandon this idea. The child next turned to literature, and at the early age of ten he had thoroughly mastered the works of Jesse James, Old King Brady and Frank Merriwell. Being undecided as to whether he should become a famous train-robber, a great detective, or a college hero, he compromised by entering upon a manufacturing career.

S. Snowden Cassard.

He is generally known as "Dick," having foresworn his middle name entirely. This because it is the name of a mountain, and he is afraid it will always keep him "up in the air." We have it on information and belief that the name "Dick" was fastened on him by the police lieutenants of Baltimore, who became weary of writing the triple barrelled name of Samuel Snowden Cassard upon the blotter.

"Dick" Cassard is young in years but old in experience, and he has been well schooled in business affairs.

In 1908 he became associated with the Bay State Brass Company, located at Haydenville, Mass., where he had complete charge of the factory This was a big man's job in itself.

In 1912 he became associated with the Nicholas Power Company, inaugurating a cost system, and later becoming the purchasing agent. This enabled him to obtain a keen insight into the business with the result that there is no phase of the mechanical end that he is not thoroughly familiar with.

His career has been marked by continuous, steady growth which is best evidenced by the fact that in November, 1917, he was made assistant general manager.

A genial, sunny dispositioned man is he. The door of his office, like his heart, is always open to any one who is "on the level," and rich and poor all look alike to him.

In addition to being a good business man he is also musical. He isn't afraid of the biggest piano ever, and he has many compositions to his credit.

A many-sided man is "Dick" Cassard.

## MacLAREN LOOKS US OVER AND STAYS DRY.

W. S. MacLaren, of the Majestic and Colonial Theaters, Jackson, Mich., was in town last week looking us over and both getting and giving pointers on the business. Mr. MacLaren is a well grounded manager and he has a pretty good idea of what he wants and how he wants it and he threw a jolt into some of the press men. And he did not indulge in the usual privilege extended a man who comes to New York from a dry state, and Michigan is arid if it is named after and mostly surrounded by a lake.

## FILDEW BECOMES MEMBER OF ALLISON STAFF.

William E. Fildew has joined the camera staff at Metro's west coast studios in Hollywood. He will crank the cinema machine for Director Wilfred Lucas in the making of the forthcoming May Allison picture, "The Finding of Mary," the dainty star's first west coast production. Fildew was a Metro cameraman for a year in New York and has worked for Fine Arts, Kinemacolor, Majestic and Goldwyn.

# Grinding the Crank

With Thornton Fisher

## Being the Fable of a Guy of the Press

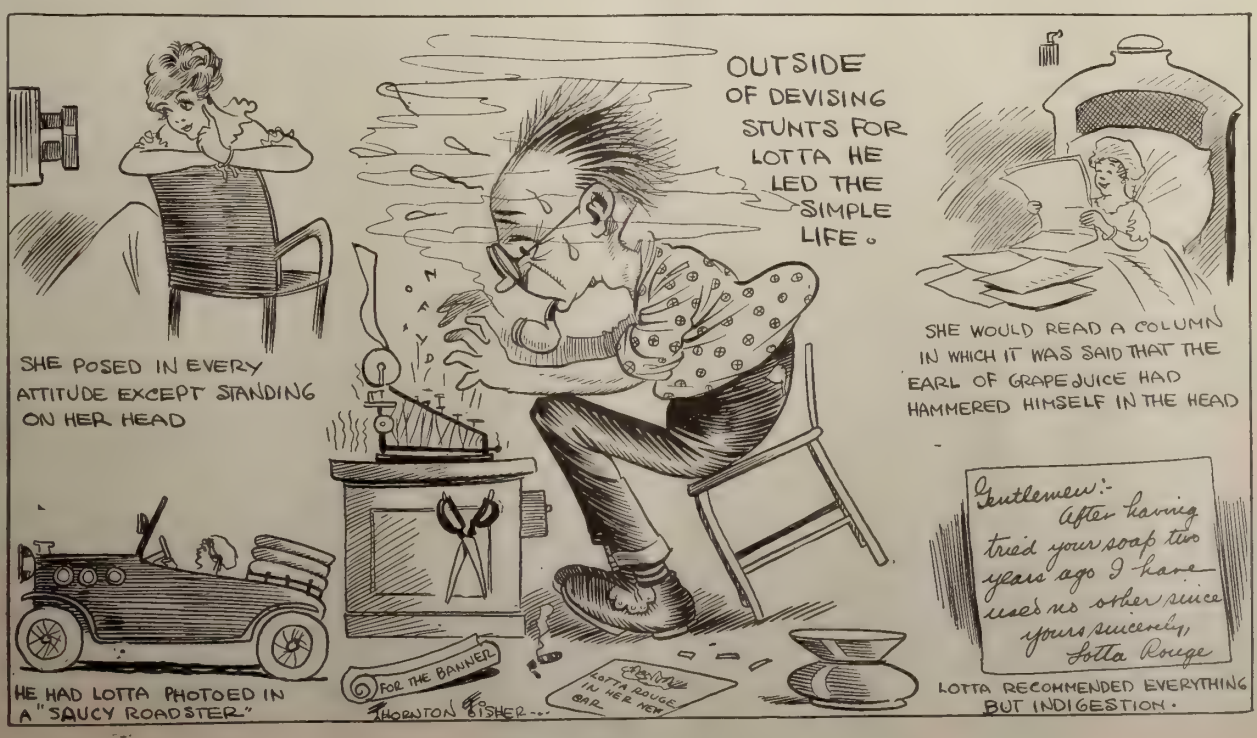
ONCE upon a time there was a publicity man who said, "This is the life, I guess I'll get busy and everything." So he employed a star for whom he might write some fiction, hired a metal typewriter and slid into first speed. The star was a nice lady who wore the loveliest gowns and had a regular maid and as many marriage fiascos as Ford has cars. So the "pub" man says to the nice star something like this: "Publicity is a great thing. A burglar gets publicity and pounds rock for twenty years. A star gets the Page One stuff and gets a five-year contract for so much mazoom that Rockefeller looks like a man who mortgaged his last year's panama by comparison. The Kaiser don't employ any press agents, but look how that guy keeps Germany in the papers." All of which nearly asphyxiated the nice lady star and she immediately subscribed for forty-five hundred of the country's leading newspapers in exultant anticipation of a popularity propaganda that would have made the Queen of Sheba quit like a dog. She went to a photographer and posed in every attitude except that of standing on her head. At last everything was set and the wise press guy was ready to pull a "Barnum." So one day Miss Lotta Rouge, the lovely star, ascended in an air wagon and flew with the nice aviator around the church steeple and penetrated the cloudy heights, meanwhile dropping her autographs upon the marveling throngs who twisted their heads like guys with stiff necks to witness the lady star cavorting in the heavens. And that night all the papers had it and the press guy got a twenty buck raise and the exchanges were as busy as a goof bailing water out of a leaky skiff supplying the exhibitors with Lotta Rouge's latest film. Over night Lotta's phizog became as familiar to the public as the measles. Then the wise "pub" man borrowed a new Rolls-Ford for a few minutes and had Lotta photographed "getting into her new limousine." After which he continued down "automobile lane" with the nice star and borrowed the "Saucy Roadster" and took a view of Lotta "driving her latest model." Lotta was sure going like lace at the bargain counter. She was there forty ways for a royal flush with the cards stacked in her favor. Six regular film companies broke their legs trying to tie her up to a ten-year contract. She was in as much demand as food in Germany. The press guy got another ten buck raise and a nervous spell turning out stuff about his star. He sat up nights writing advertising recommendations for her, for Lotta was recommending everything but indigestion. As an actress she was a swell dresser and no photograph section in the Sunday papers was complete without her. Competition for her latest releases was so keen that the exhibitors refused to speak to each other. Nobody knew the press guy except his tailor and laundry man. He seldom came up for air. Outside of devising popularity stunts for Lotta, writing six thousand words a day and kidding the editors he led the simple life. Every morning as the flaming sun pierced the boudoir of the nice star, Lotta's maid would serve her breakfast in bed while the second maid delivered Lotta's morning papers. One morning she would read with pleased surprise a column in which it was said that the Earl of Grapejuice had hammered himself in the head with a chisel after Lotta had given him the gate. Next morning perhaps she would discover in the news accounts that the war department was considering appointing her the first lady general in France. The funny thing about it was that the nice lady actress began to fall for her own stuff. She began to believe it. Lotta accused herself of being great and returned a verdict of guilty.

She rode to and from the studio in her robin's-egg blue machine and always reported at the camera two hours late. This lovely vision of feminine beauty was going strong. She had 'em eating out of her mitt. Picture fans were naming their offsprings after her and a tobacco company produced a "Lotta Rouge cut plug chewing tobacco." She almost noticed the nice press guy when she passed him. She seldom passed him, for that gent was leading the life of a recluse writing popular fiction. But one day—one day—the poor press guy withered and cashed in and Lotta sent around half a dozen carnations and her sympathy. Six months later the only persons who knew Lotta was on earth were her mother and the neighbors next door.

Moral—The pen in the hands of a press guy is mightier than the real thing.

### FEATURES AND TOPICALS FOR SOLDIERS.

B. L. Steele, professor of physics, Washington State College, Pullman, Washington, visited the Universal exchange in Portland recently to arrange for features to use for the entertainment of the soldiers who will be sent to Pullman for special instruction in the near future. The course at Pullman began June 15, and about 1,500 soldiers were enrolled for special instruction during the summer. Professor Steele paid especial attention to war features in the Current Events, Animated Weekly, etc., and to special features, such as "The Man Without a Country," "The Kaiser" and similar productions.


SHE POSED IN EVERY ATTITUDE EXCEPT STANDING ON HER HEAD
OUTSIDE OF DEVISING STUNTS FOR LOTTA HE LED THE SIMPLE LIFE.
SHE WOULD READ A COLUMN IN WHICH IT WAS SAID THAT THE EARL OF GRAPEJUICE HAD HAMMERED HIMSELF IN THE HEAD
Gentlemen:- After having tried your soap two years ago I have used no other since yours sincerely, Lotta Rouge
HE HAD LOTTA PHOTOED IN A "SAUCY ROADSTER"
FOR THE BANNER
THORNTON FISHER
LOTTA ROUGE IN HER NEW BAR
LOTTA RECOMMENDED EVERYTHING BUT INDIGESTION.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## Interesting Educationals

**One Military Subject, One Sport, Two Zoological, One Travel, One Topical, and One Scientific Subject. Reviewed by Margaret I. MacDonald.**

**"Britain's Bulwarks, No. 10" (Pathe).**

THIS tenth instalment pictures a visit of King George to the Grand Fleet and gives a comprehensive view of the great fighting body of ships lying in readiness for action. The king is seen moving about among the officers and men. He is shown in conversation with Admiral Beatty and other officers, with Prince Albert, and also greeting the sailors. The knighting of Vice-Admiral Falenham and the farewell of the sailors are fine features.

**"The Quest of the Big 'Un" (Educational-Maigne).**

A one reel subject arranged by Charles Maigne. This picture will prove a delight not only to those who follow the "fly" in quest of the gamey brook trout of the Catskills, but to lovers of the beautiful in nature. The scenes photographed in the very best style are rampant with the beauties of deep perspectives of wooded valleys and rushing streams; and interwoven with these scenes is a slight story in which Rudolph, the monarch trout of the mountain stream, is pursued by an expert fisherman, caught, and then accidentally let go by a pretty maiden who indulges a desire to caress this splendid specimen of fishhood. The fisherman, thoroughly a gentleman, skilfully covers his disappointment and gallantly declares that he had intended to let it go anyway.

**"Birds of Vanity" (Educational-Ditmars).**

In this number of the Ditmars subject, which, by-the-way, is his 51st, a proud array of pheasants and peacocks greets the eye. The picture which is something over half a reel in length is delightfully entertaining, and introduces considerable comedy into ordinary bird life. Pheasants of different kinds are shown following their usual habits. These include the Reeves pheasant, the Silver pheasant, the Golden pheasant, the Sombre pheasant, the Chinese pheasant and others. The peacocks vie with one another for the beauty prize, and we are inclined to hand it to the exquisite beauty of the Albino peacock. This picture will be enjoyed by all.

**"Prize Beauties of Birdland" (Universal).**

In the 79th issue of the Screen Magazine will be found some pleasing views photographed on the farm of G. D. Tilley, at Darien, Conn. Among the species of fowl that are shown are the Bronze domestic turkey, and the White Silky fowl from Japan which are worth $250 apiece. Muscovy ducks from South America, a Chinese goose and a Mandarin duck and also the Rouen duck from France are also to be seen.

**"Roseau, Dominica" (Post Film-Pathe).**

Views taken on the island of Dominica, in the British West Indies, are included in this interesting number. It is one of a series picturing the islands of the West Indies and others of the Carribean sea. A great deal of tropical beauty appears in this, together with views of the natives at work and play. This is the land the Calabash pipes come from.

**"Dogs of War" (Universal).**

The Shepherd Police Dog is the center of attraction in this subject found in the 79th issue of the Screen Magazine. In sub-title his virtues are extolled while groups of his kind pose obligingly for the camera. It takes a seven-foot fence to keep him from going "over the top" we learn, and his usefulness as one would expect includes the saving of drowning persons as well as the locating of the wounded on the battlefield, which vocation he has but recently found.

**"Motion Analyzed" (Paramount-Bray).**

In the 127th release of the Pictograph will be found an interesting analysis of motion. These pictures were taken at the rate of 80 exposures to the second and are made to follow views of athletes in motion at normal speed, giving slow illustration of what really does happen with every movement of the muscles in jumping, falling or running. This method of the analysis of motion is not new but always interesting.

## Getting the Flying Sensation

**U. S. Marine Corps Pictures Photographed Under S. L. Rothapfel's Supervision at Miami, Fla., Prove Startling Success.**

IF the use of the three reels of wonderful aviation pictures which were photographed for the U. S. Marine Corps Publicity Bureau at the aviation field at Miami, Fla., are desired, it will be necessary to communicate with the Committee on Public Information. These pictures were photographed under the personal supervision of S. L. Rothapfel, and were exhibited for the first time at the Rivoli Theater, New York City the week of June 30.

In looking at these pictures one gets as nearly as possible, without actually being in an aeroplane, the sensation of flying. The photography employed in the taking of the pictures is exceptionally good, and as the machines circle through the air sometimes at startlingly close range and sometimes at a distance which makes them appear like a flock of birds, the gleam of the sunlight on their bodies can be plainly seen. Through all three reels we live literally in the sky. From our plane the photographs are being taken; and there is no feeling other than the exhilaration of supposing oneself aloft in a lighter-than-air machine, until our pilot takes a sudden notion to loop the loop or make a tail spin. At this moment the heavens and the earth seem to meet in the most astounding fashion, and we wonder at the clearness of brain which must be a necessary adjunct of the successful aviator.

An interesting part of this group of scenes which occurs in reel three takes us to the assembling ground where the novice learns all about his machine.

**Items of Interest.**

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters: Goldwyn—"Joan of Plattsburg," "All Woman"; Metro—"The Winning of Beatrice," "Cyclone Higgins, D.D."; Paralta—"An Alien Enemy"; Paramount—"Selfish Yates," "M'liss," "Missing," "His Own Home Town," "Mile-a-Minute Kendall," "Prunella," "Hit the Trail Holliday," "Believe Me Xantippe"; Pathe—"Ruler of the Road"; Select—"De Luxe Annie"; Universal—"$5,000 Reward"; Vitagraph—"The Little Runaway"; World—"The Journey's End."

* * *

E. M. Newman, the famous traveler and lecturer, whose splendid scenic "Through the Nation's Parks," is released the first week in July by the Educational Films Corporation, has written to the home offices in New York from Paris on the eve of his visiting the war front. He says:

"Life goes on here as before, more soldiers perhaps and food plentiful but very expensive. No one seems to mind Big Bertha or the air raids. American soldiers are everywhere and very popular. France and England look to us and we must finish the job. Paris is not quite so gay but just as attractive as ever. Now for a tin hat and what goes with it and I am off."

**PROMOTIONS IN WORLD PICTURES SALES FORCE.**

World Pictures announces the promotion of Norman Moray from chief clerk of the New York branch office to be assistant manager of New York branch office.

Harry M. White, from special assignment, New York branch office, to become manager of the Indianapolis branch office. Nat Barach resigned to go with the colors.

This is in line with the policy of World Pictures to promote its own men who have made good.

## John Van Denbroek Is Drowned

**Cameraman for Maurice Tourneur Washed Out to Sea by a High Wave at Bar Harbor.**

JOHN VAN DENBROEK, cameraman with the Maurice Tourneur Film Company of New York, was accidentally drowned at Schooner Head, Me., near Bar Harbor, Saturday, June 29, when he was swept off his feet by a huge wave while filming a scene in a photoplay under way here. At the time of the accident the company was in the vicinity of Spouting Horn making a picture, and Mr. Van Denbroek was on a ledge close to the sea, with his back to the water, using his camera. The sea was rough and a heavy swell was running. The director urged Mr. Van Denbroek not to stand so close to the water, but the cameraman said there was no danger and stuck to his post.

The company had been working all the forenoon when at about 12:30 a high wave came in with overwhelming power and took Mr. Van Denbroek and his camera out to sea. It happened so quickly that the other members of the company were powerless to render their companion aid, and he was drowned before their eyes. At the time of writing the body had not been recovered. The death of Mr. Van Denbroek, who was twenty-three years of age and unmarried, cast a gloom among the members of the company, with whom he was very popular.

Mr. Tourneur pays a high tribute to his assistant. "Van Denbroek was an artist, and didn't consider his own safety when he saw the opportunity of taking a beautiful effect," he said. "He risked his life many times and in the end gave his life for his art. For more than four years the boy worked with me every day, from morning to night. He is responsible for all the splendid photography of 'Barbary Sheep,' 'The Bluebird,' 'Prunella' and all the others. He was more than a cameraman; he was a lovely, sensitive, delicate artist. My intention was to surprise him by making him a director next fall, and he would have been among the best ones. He was loved by everybody."

Van Denbroek was born in Rotterdam, Holland, and educated there. He had been in America for seven years, being with Mr. Tourneur for the last four years.

### SUNDAY CLOSING DOESN'T WORRY CINCINNATIANS.

Few Cincinnati exhibitors were present at the meeting held in Columbus a few days ago for the purpose of discussing the status of Sunday-closing agitation and of formulating proposed legislation to end the matter once and for all. The existence of a law which has several times been construed as making Sunday theatrical exhibitions of any sort illegal is, at best, an annoyance, but as it is in every respect a dead letter in the larger cities, including Cincinnati, most of the exhibitors are not doing any worrying about it. However, it is probable the Motion Picture Exhibitors' League of Ohio will ask for the repeal of the old law at the next legislature, believing that it is not now representative of public sentiment, and that consequently its existence is an injustice to the exhibitors, who are forced by it to keep their doors closed on what would otherwise be their busiest day.

### MARGUERITE COURTOUT ADOPTS A BATTERY.

Marguerite Courtot has taken on responsibilities which would cause many an older and bolder person to hesitate. She has been and gone and adopted—that's the word—a whole battery of Uncle Sam's gunners. Moreover, she has promised to answer every letter she receives from each of her "boys," as she calls them, and see to it that they are kept supplied with chocolates and cigarettes. It goes without saying that this will be no small job.

Battery E, 126th Field Artillery, U. S. N. G., stationed at Camp Merritt, after viewing a picture in which Miss Courtot was starred, sent an invitation to her to visit the camp. Miss Courtot came, saw and was conquered. Then and there she was installed with full military honors as the Battery's adopted "Mother."

### KENNETH HARLAN AT CAMP KEARNY.

Kenneth Harlan, popular matinee idol, who has supported numerous Bluebird and Universal stars, has been called to the colors and is now stationed with the Fortieth Division at Camp Kearny, Linda Vista, California.

Harlan supported Mary MacLaren in "A Model's Confession"; Mae Murray in "Her Body in Bond" and "Forgive Me"; Carmel Myers in "The Wife He Bought," "My Unmarried Wife," "The Wine Girl" and "The Marriage Lie," and co-starred with Ruth Clifford in "Midnight Madness."

## Utica Theaters to Open Sunday, July 14

**Managers Decide on This Action Following a Conference With City's Mayor.**

AN announcement which will come as a surprise to exhibitors of New York State and those showmen who have been attempting to open their picture houses on Sunday is that the city of Utica, one of the larger cities in the state, will open its moving picture houses on Sunday, July 14. The fight for Sunday pictures here has been a big one and has extended for over a period of four years when Dr. A. L. Bender opened his Bender Theater here on a Sunday in 1914. His house was closed within a half hour after he opened, and he fought the case throughout the courts even to the Court of Appeals, but to no avail. Bills introduced in the Legislature at Albany were defeated.

A conference was held in Utica, July 2, at which Mayor James D. Smith heard the arguments of the theater managers of the city that Sunday pictures should be permitted in Utica. The managers said that under existing laws they have a right to open their theaters on Sunday just as many other cities of the state are doing. Several theaters have already arranged for films for the first Sunday on which they will open. The managers stated further that they will govern their opening hour so that it will not interfere with the church services.

A new argument was brought up by the managers at the meeting which was that Sunday baseball has been discontinued in this section, and that there is, therefore, a need for clean and wholesome entertainment. They laid stress upon this argument by stating that such recreation is necessary in war time. As a large number of persons are now employed in the Savage Arms Corporation, a plant manufacturing the famous Lewis machine guns exclusively, there are many who will welcome this form of entertainment in Utica on Sundays. It is a matter of conjecture as to whether or not Sunday shows will pay in Utica in the summer, as there are a number of nearby resorts and amusement parks, but it is certain that in the winter the open houses on Sunday will easily prove their popularity by playing to capacity.

Just how the plan will meet with the public in general remains to be seen, but of course there will be a clique to oppose the plan while there are others who will heartily approve of it.

## Big Week For Famous Players-Lasky

**Seventy-nine Theaters in New York City Territory Showed Paramounts and Artcrafts in Week of July 1.**

THE week of July 1, designated by the Famous Players-Lasky Corporation as "Paramount and Artcraft Week" in and around New York City, established a new high mark for the New York exchange of the big organization. Seventy-nine leading theaters in this territory showed Paramount and Artcraft pictures every day during the week.

The observation of "Paramount and Artcraft Week" in these theaters also marked a most striking example of close co-operation between distributor and exhibitor in the exploitation of pictures. A newspaper campaign, in which the distributors advertised for the exhibitor his program for the entire week and in which a number of the larger exhibitors took additional space, tying up with the big advertising, offered a most effective exploitation plan.

In the New York Evening Telegram, the New York Evening Mail and other newspapers there appeared page advertisements, announcing the daily attraction of each theater. The Telegram on Sunday carried four solid pages. One of the pages consisted of a directory of the seventy-nine theaters and the attraction they would show. These theaters included all three of Broadway's big theaters—the Strand, Rivoli and Rialto—thirteen Marcus Loew and sixty-three other houses. In addition the Famous Players-Lasky Corporation shared with the Strand, Rialto and Rivoli in the placing of three full-page advertisements of their respective attractions for the week—Mary Pickford in "How Could You, Jean?" "Charles Ray in the Ince production, "The Claws of the Hun," and William S. Hart in "Shark Monroe."

### NEW YORK TICKET TAKER FINED $50.

Murray Sternberg, ticket taker of the Crescent theater, 38 West 135th street, was arraigned in Special Sessions Court, before Justices Edwards, Collins and Murphy, July 1, charged by William H. Nickels, of the Children's Society, with admitting Napoleon Hauser, a twelve-year-old boy. He pleaded guilty and was fined $50, with an alternative of ten days in prison.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Study These Pages.

BECAUSE he uses first runs an exhibitor writes that this department does not give him much service. So long as he feels that way about it this department is of no use to him whatever. This is not so much a department on how to advertise certain selected subjects as it is a critical study of advertising to help the reader advertise films in general, and unless it is taken in this light it does not perform the fullest service it can give the reader. If you have played a certain film and see a paragraph telling how another house advertised that same film, do not pass over the item because you have already advertised that particular title. Read the story, and you may glean a hint as to how to advertise some other title next week or next month. Keep the paper on file, and look it over now and then to refresh your memory. Be able to show a reproduction to your printer, and tell him you want something like that. Don't think that because one man raises a mock tombstone for "The Kaiser" that you can use the idea only for "The Kaiser." You can use the same stunt for any one of half a dozen other films from "My Four Years in Germany" to the Red Cross propaganda story. This department is not so much a news feature as it is a study of advertising in general. It presents each week some of the best work of the men at the head of the profession. These advertisements tell you how to advertise rather than how to advertise this film or that. Study the department each week. Learn what others are doing and how they are doing it, and you will be better able to do your own work. It is not so much the advertising of any one picture that counts. It is the advertising of all pictures that is important. Most companies give you ready made advertisements for special plays, but it is the purpose of this department to show you how practical men, rather than press agents, have done their work, and unless you regard the department as educational rather than news you are losing most of the benefit you can derive from these pages.

### From South Africa.

The cut shows the center pages of a program of Fisher's, Cape Town, South Africa. The program is printed on better paper than can be met with around here these days, and looks very neat. It is eight pages, pages 5½ by 8½, with write-ups for Harold Shaw, formerly

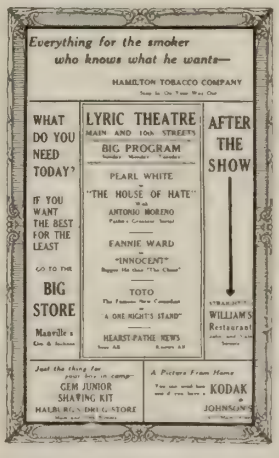
an Edison director, and his camera man, and with a photograph of Mrs. Shaw (Edna Flugrath) on the cover. Apart from this and two advertisements on the inside back cover the cut shows the only house space, the rest being taken up with trade advertisements. We think that the house could have profited by the use of more chat.

### Vaudeville and——

Sydney Pollock, the sixteen (he must be seventeen by now) year old advertising manager of his father's house at North Tarrytown, N. Y., says we are mistaken on the sort of vaudeville he runs, and cites Elsie Janis as one of his headliners and also names a Hippodrome act. We did not know that Miss Janis had come down to split weeks yet. His vaudeville may be above the average, but as a rule the sort of acts that will play picture theaters are not first-class, nor yet third or fourth class. He seems to be getting a better grade of act than the average, but we do not think that most of them match well with really good photoplays. He must have the advantage of stopping a jump. He has cut down to one feature, a comedy and an educational, as he writes that his patrons come in later these daylight-saving times, and it is necessary to give a short show if he is to run two a night. He claims that they made more money with the double feature. But would he keep on making more money? That's the point.

### Handy Heralds.

Pathe is getting out heralds for "The House of Hate," with the back page left blank for the advertisement of the exhibitor. The cut shows one of these back printed by the Amuse-U, Lincolnton, N. C., with the program for a half week. The same herald is used during the run of the serial, but the copy is changed for each instalment. There is no



reason why all heralds should not give the exhibitor room to use for himself, and every reason why he should be given decent space for house use, but heralds that give him more space than three postage stamps would cover are rare indeed.

### Stoning the Kaiser.

E. N. Collins, of the Liberty, Elextra, Texas, sends in a photograph of his lobby dressed for "The Kaiser." Just in front of the box

office is a tombstone for the Kaiser, the epitaph being the doggerel verse on the Hennegan novelty, which is not in the best of taste even for a propaganda story. At the base of the stone are a lot of rocks and cacti, the rocks being lettered with the title and amounts of the three Liberty Loans, which are supposed to cover the grave of the Kaiser. This is good, and can be elaborated with other details such as the troops abroad and in training, the Red Cross fund, and similar displays of patriotism. Profanity and cheap phrase are not in place around a picture theater. It would be possible to originate a stronger epitaph without the use of such material. The idea in the main is excellent.

### Well Put.

E. P. Cox, of the Theater Louisiana, Baton Rouge, gives a new twist to the old war tax announcement. Others have found that you help the Government when you pay the tax, but Mr. Coe puts it—

KEEP THIS IN MIND—
that every time you attend any theater (through the war tax) you
TAKE A SHOT AT A HUN,
and statistics show that it takes several thousand shots to kill one Hun.

Mr. Coe works another good idea. He runs a calendar underline, and when he has an open date he merely writes "Not booked" instead of announcing "Great surprise" or some similar rot. It gives the impression that he books with care, and it does not get the goat of the intelligent part of the patronage. He does not cry "Wolf" until he sees what it is.

### Getting in With the Town.

The Theater Wilbert, Plaquemine, La., was only opened this year, but it has been hustling right along. Lately, Lionel Delacroix donated the house to the Thursday Music Club for an organ recital by a New Orleans organist, thereby winning the attention of the town to the fact that the organ in the house was a superior instrument, bringing out many who do not usually attend picture performances, and getting himself solid with the club and their friends. The club got out a 32-page program that is as much an advertisement for the house as it was a source of revenue to the club. It is good work along the right lines, but we can't see a five-part feature being run through in 55 minutes even if there was an otherwise long program.

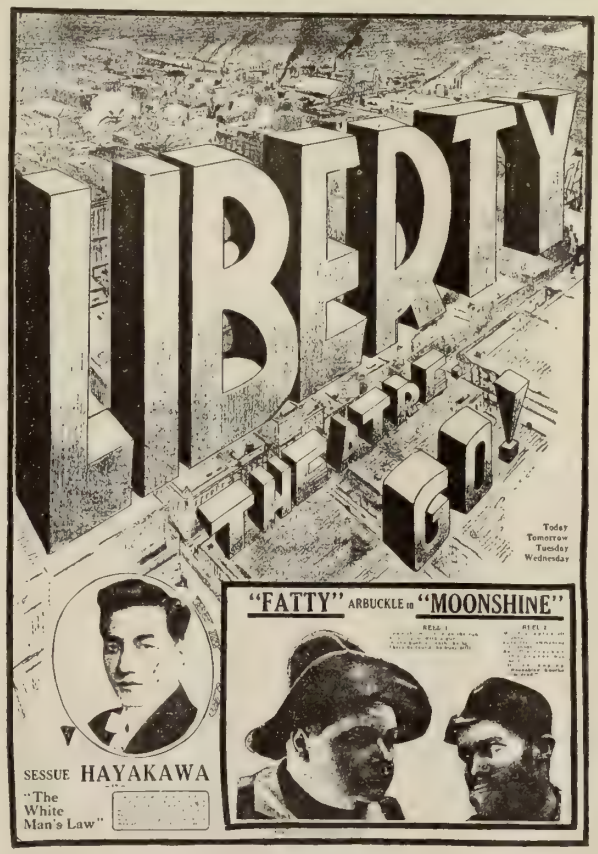
### Had to Run.

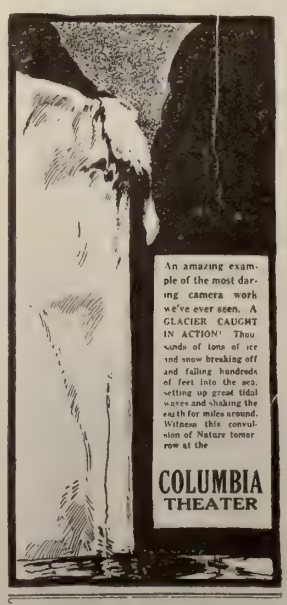
Manager Charles W. Decker, of the Majestic, Grand Junction, Colorado, was up against it the other week. He had "Intolerance," "A Dog's Life," and "Tarzan of the Apes" all in the one week, and he was hard put to get all three on the front page of his Movie Fan, but he managed to locate them all. The Movie Fan, by the way, has closed its third year, an excellent record for a newspaper size four and eight-pager. Most houses drop down after a few months, but the Movie Fan stays put. It pays because Decker makes it pay. That's the secret.

### Ruff Stuff.

Here is an example of what the patient exhibitor is up against. The stills or The Sign Invisible did not work well from an advertising point of view, and Ralph Ruffner worked up this three-sixteens from the press book, adding some groundwork to the figure taken from the press sheet. It would seem that good stills should accompany the state rights stories, but most of the stills are prepared by the cameraman, who may have no idea as to what constitutes a good advertising photo. This is the trouble that managers face all the time. The stills are made by persons who have no knowledge of the advertising end, and who probably would not care if they had. They shoot "dramatic" scenes and send them along whether they fit or not, and it is only by lucky chance that they fit. In this case a single figure was picked up and made use of, but there should be some effort made to supply exhibitors with proper materials for advertising purposes. We have passed the days when a ten-inch space was considered remarkable. This display is 48 inches, and it is through no credit of the company making the picture that the space was provided with an attractor. The lower part of the space is given to a news film, featuring some pictures of the leper settlement, but the display can well take in two features of one bill, and it does not detract from the longer length to play up the single reel. A corking good advertisement is shown in the five sixteens reproduced here. The major portion of the space is taken up with the house name and the slogan, but it brings attention to the double bill with the major portion of the space driving in the house name. The house gets about two-thirds of the space, and it is the only advertisement we recall having seen that drives the house name in so prominently. We think it pays, because the house will still be there when the films are playing elsewhere, and it is just as important to feature the house as the attraction. Of course this sort of thing would not do for every day or every week, but for a "just once" it is hard to beat. Ruff always has favored the block letter in perspective, and used it frequently in Spokane. It looks just as well in the Portland papers. The small cut shows a special two-tens for a scenic. Apparently Ruff finds that it pays to play up these scenics and educationals, for he has several times played up the Finley Nature Pictures, but this special advertisement for an attraction to be shown the following day is something new. It is an unusual scenic, for that matter, but it takes nerve to pay newspaper space for a scenic, and it is in glaring contrast to the days when the scenic was tolerated as a necessary filler and left as severely alone as possible. As a matter of fact, sometimes a good scenic or educational will draw more business than a five-reel feature; particularly a feature that does not utilize the services of a star of the first rank, and people who get the scenic habit will pay just as good money as those who come in for the drama. If you can get both classes you will be getting more money and more money will more than pay the cost of the extra advertising. Make more of your own educationals, play them up to the schools and give them special readers now and then. The experiment will not cost much and it certainly will interest you if you follow up the results.

"The Sign Invisible"
Mitchell Lewis
The giant of "The Barrier"
in A Mighty drama of the Northland
3 DAYS ONLY
TRY TO GET IN
and here I found a land peopled with the best and the worst. The Oxford graduate on his homestead claim, side by side with a renegade American, later arrested for murder in the States, the genial Hudson Bay factors with their ever ready welcome to the strangers where the human emotions are found stripped of all pretense and men and women stand clean and true"
Animated Weekly
"FORBIDDEN ISLES"
To Molaki, the Leper Colony—First Time in Pictures
COLUMBIA





An amazing example of the most daring camera work we've ever seen. A GLACIER CAUGHT IN ACTION! Thousands of tons of ice and snow breaking off and falling hundreds of feet into the sea, setting up great tidal waves and shaking the earth for miles around. Witness this convulsion of Nature tomorrow at the
COLUMBIA THEATER

### All in German.

The Box Office Attractions Co., of Detroit, has gotten out a very effective bit of advertising for The Caillaux Case and other Fox war pictures. It is printed with German type, but in English, and purports to be a warning from the German Government against displaying the propaganda films for the sake of the extra money you will

make. It is hard to get at the idea for a moment, and you are started reading before you get the drift and then you follow it through. The suggestion is made that the posters in German be put up at night by permission of the police, then when they are torn down in the morning by those unable to read German the press story breaks. We think it would be better to adapt the circular with the English spelling to a warning against a certain play to be shown and to mail these out. The effect is apt to be better, and the advertisement will get further.

### For Pro-Germans.

Here is a good idea from the Grand, Faribault, Minn., but we think than an even better effect could be gained by double printing, using stock the same size as the usual ticket instead of a card 3 by 4 inches.

COMPLIMENTARY

**Grand**

Good Only On Dates Named Below

**Wed. & Thurs., May 15-16**

Admit One

This Complimentary Ticket will be honored Only when presented by a friend of "The Kaiser"

**I'm a Friend of 'The Kaiser'**

Sign Here .....

We do not know what the attraction was, but presumably it was The Kaiser, the Beast of Berlin. It would fit any propaganda film, however, and it would work a little better were the title worked into the ticket, as "This ticket will admit one to witness the performance of The Kaiser, the Beast of Berlin," with the dates following and then the declaration "I am a friend of the Kaiser," with the line for signature below. It is a good idea and a new one, capable of much extension and always calculated to work longer than the film does. The Grand also sends in a neat program, a sheet 5¾ by 6¼. Two inches of the wide measurement are printed as a flap to fold over onto the remainder of the sheet, which carries the program for the month. The program is neatly set, carrying eighteen changes in the space and still with a good display. We reproduce a small section to give the idea.

*Schedule of Attractions for The Month of*

**...JUNE**

| | |
|---|---|
| Saturday, 1st | WM. S. HART in "The Narrow Trail" Comedy and Scenic Pictures |
| Sunday, 2nd | EARLE WILLIAMS in "In the Balance" "Hungry Lions in a Hospital" Sunshine comedy |
| Mon. & Tues. 3-4 | Maeterlinck's "THE BLUEBIRD" Screen Telegram |

The reproduction is almost normal size. By the use of uniform type the entire month is shown in good display. It is not a question of the size of the type, but the relative sizes which determines the advertising value.

### Uses Billboards.

S. P. Clark, of the Park theater, Pitman, N. J., uses bill boards for house advertising, and wisely plans copy that does not require frequent changes. Painted boards are not to be used for film advertising. Advertise the house instead, and it will be found that it will turn attention to the house advertising in the newspapers if the list of current attractions is desired. It is just as essential to boom the house as a place of entertainment as to announce this subject or that as a means of entertainment. It is more important, in a way, because the house advertising lasts over while the films may be there but a day or so. Boom the house at all times.

### Uses Lines.

Because he has to fight a lot of extra black reverse cuts, Harold B. Franklin, of the Hippodrome, Buffalo, uses the outline frames, and in a recent Sunday advertisement about two-fives deep, he goes a bit further and uses a line benday effect instead of solid black. As a result, the advertisement stood out on the page and got the first reading. It is not a matter of how large and black a cut may be. It is purely a question of how distinctive it is, and on a page of blacks, or with blacks in the majority, the light-line cut will stand out because it is so different from the rest. Previous reproductions of pages with the Hippodrome advertising standing out has proven this, but the benday effect is something new and worth while passing along. And note the box below the title announcing that the feature will not be shown elsewhere within thirty days. We are approaching what the English exhibitor calls "exclusives." The only thing we do not like about the advertisement is the lack of a date. Sunday to Wednesday is not as definite as the actual date, even though it is not to be supposed that a reader will keep the daily paper by him for several weeks.

### The Hill Expands.

The Hill theater, Newark, has expanded its card program into a four-pager, with house talk on the front and a trade advertisement on the back. The house talk is announced as a "Weekly Letter," in the first issue, so we presume that the letter form will be adhered to. It is suggested that the signature of the manager will be better than the non-committal "The Manager." The signed announcement is greatly to be preferred to the other form and means much more. There seems to be a disposition to blame rebookings on "By special request." This phrase has been so sadly abused that it no longer carries weight with the average person and is apt to be looked upon as an apology. If a film is shown for a return engagement, the effort should be made to create the impression that it is brought back because it did so well the first time. It should be an act of the management and not be blamed upon an anonymous patron. A rather poor feature of the first program is a lack of uniformity of arrangement. One page is all display type and a second carries so much description that there is no display. Each hurts the other style. Either there should be a reader for each feature or none for any.

### Needs Identification.

A. D. Cloakey, of the Allen, Calgary, uses a reproduced telegram to advertise The Bluebird, using both the normal size sheet and one 21 by 32. It is signed merely "Rothapfel, Director Rivoli-Rialto." We do not think that this carries much weight. The average patron in Western Canada knows little and cares less about Rothapfel and will not be impressed by his recommendation. Where he is known, his habit of endorsing is also well known and again the advertisement fails of its effect. It no longer carries as much weight with the trade to be endorsed by Rothapfel and the general patron out of town is apt to be even less impressed. The Bluebird, in particular, needs no endorsement. The play is by far the better known and should have been boomed for itself. The Allen does better with a coupon offering a free ride on the sight-seeing car to children attending the matinee, but here, again, the film rises superior to the boosting attraction. Advertising could have been so attractively worded that the children would have come without any premium. An over effort on behalf of a really good film will defeat its own aim in that it will seem to the patron that the film needing such extraneous boosting must be bad enough to need this outside aid.

HELP FOR THEATRE MANAGERS

**Picture Theatre Advertising**

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

**Moving Picture World, 516 Fifth Avenue, New York**

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

# The Photoplaywright

**Conducted by EPES WINTHROP SARGENT**

**Notice!**

**Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.**

## Giving It Time.

SYNOPSES take time to write, even if they are comparatively short. Lately an alleged author told of a script he had written in a day, but confessed that he had put in part of the previous day on a preliminary synopsis. Then came a man with a synopsis he was going to sell to a certain company. It ran between five and six thousand words. "It took a little more than two weeks to write," he replied, in answer to a question, "but, man, it's all there. I bet I sell it this afternoon." He did, and he got $750 for it, because all of it was "there." The editor did not have to use his own imagination. The whole synopsis was mapped out so that all he had to do was to visualize. All of the little points made were dovetailed into the other points. The editor did not have to figure that this or that thing happened "because." He knew that it happened on account of some other specified action. He did not have to invent excuses, the story was properly motivated. It took two weeks to get the story down so clearly that any person of average intelligence could get the idea. There was no trusting to luck, no omission of details on the argument that the editor ought to know that this or that was the case. It was all put before him because the author knew that the editor wanted a complete and finished story, and not merely something from which a story might be made. He confessed that it was more work than writing the continuity, but he knew that it would bring more money than a continuity, and so he was willing to give the extra time for the additional payment. He knew, too, that he stood a better chance of getting it over with the director. He knew from his own editorial experience that the director was prone to change and alter and that he stood the best chance of avoiding detrimental alterations by giving the director the least possible excuse for changing. If a director is forced to supply the psychology for the story, he will supply his own psychology and the story will require radical alteration to meet this new angle. Possibly the director will make ruinous changes anyway, but the surest way to prevent this is to make the story so clearly defined in both plot and psychology that the director has no alibi. The editor knows that the story was a good one when it went to the director. If there is something wrong on the screen, then the director, and not the author is at fault, and the editor retains his confidence in the author and will buy other stories from him. If the director can argue that the synopsis was so incomplete that he was compelled to fix it up, then both the editor and the author stand in a bad light. Take the time to get the synopsis right. Get it all down, even if it does take two or three weeks. When we get more of these stories coming into the studios, we shall have more original stories on the screen and fewer book adaptations, for the editor will then feel more safe in buying from a market in which the supply will meet the demand. Even some of the old-timers are doing sloppy work in their synopses. They do not realize the importance of getting the story all down. It is necessary to write in the psychology as well as the plot, to explain why things happen as well as to tell that they do happen. It is not sufficient merely to say that Mary dislikes John. Give an adequate reason for Mary's dislike, and this will, to a large extent, help the director to understand what sort of a girl Mary is and why John is the villain instead of the hero. It may be that the reason for this dislike does not appear in the story, but tell it, anyway, for the better exposition of the characters of Mary and John. Do not tell that Jack kills Henry "in a sudden fit of rage." Explain that Jack thinks that Henry has spread a slander about Mary and that he is preparing to still further traduce her character. Then the director can frame up the action to suit the motive instead of planning the killing to suit his own ideas. Of course this attention to detail may be abused as sadly as the avoidance of details, but a little practise will soon show the trained author about how much to write, and what the untrained man does is of small consequence at best. He will learn better when he has become a real author and not a student.

## Do As You're Told.

A Chicago correspondent gets all het up because he is told not to send his continuity with his synopsis. He argues:

> This forced custom may well apply to those who send a crude continuity as a result of their haste, but to me it really hurts, as my work represents the labors of two years and a half.

Evidently he thinks that because he has spent two years and a half studying photoplay form he should be made an exception to the rule. To begin with, two years and a half is not such a long time to have given to the study of a subject that pays so well as photoplay synopses now pay, when they pay at all. In the second place, he can write a better synopsis as a result of these studies without having to send along the continuity, and even two and a half years' work has not yet taught him to do as he is told and not as he wants to. There is nothing to prevent any writer from sending in continuities if he so desires, and there is nothing to require the editor to read these undesired continuities. He knows that the man who does not know enough to follow the rules is not apt to know enough to write a good play. All synopses with continuities attached are generally thrown out on this broad principle.

Some authors seem to think that the market should be as they think it should be rather than as it is, and when there is any departure from what they individually regard as the proper procedure they proceed to yell their heads off instead of giving time to their plays. It is not probable that they even stop to figure out the reasons. It's all wrong merely because it is not their way.

We do not like the synopsis-only idea. We never did, and never shall, but studios think this is the best plan, and since it is their money which pays for the work the work must be done their way. The motion picture differs from the fiction story. The fiction story is a definite form. The written words give the final result. It may be set in eight point type or twelve point, but the story is precisely the same. The play is different. The author merely suggests certain lines of action. The director either seeks to reproduce this action or follows his own ideas. If he follows the author's idea, at best he can only give his version of the author's action. It is not like a dance where the choreographic symbols can be used; at best the most careful following of the author's scene will largely be influenced by the personality of the director and the players. The same players under the same director may not give the same results twice playing from the same script.

It is argued that since the director can at best but imperfectly realize the author's idea it is better to give him a free hand and permit him to have the continuity constructed by someone in sympathy with his ideas and able to shape the plot to his liking and understanding. For this reason the details are asked for in synopsis instead of in scene layout, and the synopsis only is requested. When the continuity accompanies the script it has been found that the bulk of the details will be found in the continuity despite the care of the author, and so the sending of the continuity is discouraged, and those who follow this practice immediately mark their work as that of an inexperienced and therefore inexpert writer.

No matter what line of work you follow you must please the purchaser rather than yourself. To be dictator you must first get the money. And you cannot consider yourself an exception to the rule. There are no exceptions.

## Staff and Free Lance.

The money is not as regular if you are free-lancing as it is when you have a staff job and get an envelope every Saturday, but free-lancing is apt to prove best in the long run. The staff man is apt to work along a certain line favored by the studio until he can write in no other direction. If he loses his position he is handicapped in the general market. He is apt to find, too, that he has grown careless, knowing that his stuff must be used as it is written. If he does not do his very best, he is doing well enough to get by for a time, but when he ceases to get by then he discovers that he is out of the habit of writing good stories that will sell in the open market. On the other hand the free-lance is continually kept upon his toes. He knows that unless he writes something better than the staff man he stands no chance of a sale, so he does his best at all times and is more regular in his sales. If one company stops buying he has other connections and is only slightly inconvenienced. It may not seem as nice to be a free-lance, but it pays best in the long run and gives a better future.

## Playing Personality.

Speaking of a recent production Wid Gunning proclaims that the weak story is "saved" by the dominating personality of the star. He does not realize that the star's rather unusual personality would be no asset were it not that plays were written to suit this personality. We happen to know that this story was written with one idea in mind of fitting one of the robust screen stars; not this particular one, but one of his type. And to that end all the work was thrown to the star, giving him his opportunity. And yet the author receives no credit and the star is given all. This would not be worthy of comment were it not that it represents an all too common condition of affairs. If the story is good, the star saves it. If he fails then the author is to blame. A man of a desert island might have a pocket full of diamonds and yet be hungry and thirsty. The most appealing personality is useless without a vehicle, and the better the vehicle fits the less apt is the critic to give credit for the story. He does not realize that the story is what makes the star possible. He sees merely the good action of the star and gives credit. Unless the critic is a man of sufficient intelligence to know, he should at least refrain from commenting upon the story. He is apt to do the author an injustice.

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# Projection Department

Conducted by F. H. RICHARDSON

### Richardson Saves the Bacon.

AT the request of the officials of the I. A. T. S. E. and M. P. O. unions the editor of this department went to Washington on the "Work or Fight" order as affecting projectionists and had a talk with Colonel Warren with favorable results. Read the story on page 365 of this issue.

### Important Notice.

**Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.**

**Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.**

### Insult to Projectionist.

Perry Sherman, Corpus Christi, Texas, is with us again with the following:

> I was a bit puzzled by Friend Miller's statement. Concluded he believed what he said, but was a little out of date as to some points. He says the single meniscus lens is used by some advanced pictorial photographers. This I am not able to agree with, nor with the statement that they are used in any of the leading studios. So far as I am informed they are used only by small, country photographers. They are very cheap, costing around five dollars for the lens itself. As for the rapid rectilinear lenses they are not trust anastigmats. As to the circle of confusion modern lenses are corrected for this down to 1/1,000 of an inch. As applies to the motion picture industry the only lens worth considering is the anastigmat, it being the only one which will give a perfectly sharp image with any size opening, which means that it will pass more light, as it can be worked with a larger aperture than can the meniscus or rapid rectilinear. I would also inform Friend Miller that the true anastigmat is an expensive lens—that is the really good ones are. The Glauker Models range from $150.00 to $325.00 in price.
>
> It has long been my contention that the lenses ordinarily supplied with projectors are an insult to the intelligence of the projectionist. By the use of cheap lenses we are forcing inferior screen results on the public and doing injustice to the work of our producers. Although the camera departments of our studios invest small fortunes in fine lenses and fine work in developing, printing, and tinting combine to produce some marvels of photographic excellence it is all shot onto the screen by CHEAP lenses. The lens manufacturers of England are planning better lenses for the trade after the war. It is to be hoped that our own manufacturers will do the same. The Germans were turning out really splendid lenses when Bill the Kaiser started on his murderous career. The German supply stopped short, of course, and today our own optical manufacturers are forging to the front, and we will soon be teaching the German his own game in lens making, as we have in other things he thought before the war he owned.

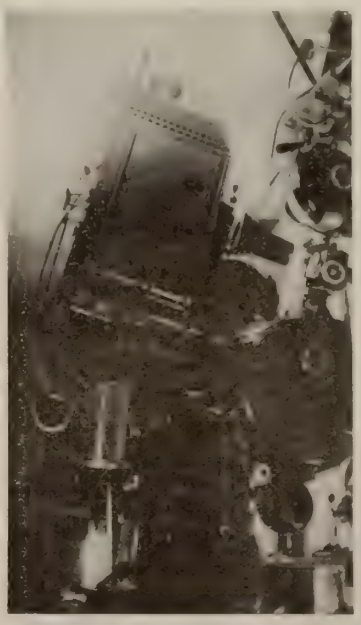
And by golly he pretty nearly did, too. But the day of German superiority is Past (observe the capital P, please). In future, "Made in the U. S." will be the hall-mark of excellence. Don't know where you got your dope on the English manufacturers. Hope it is right. As to our own lens makers, I was talking with one of the head men of the Gundlach-Manhattan Optical Company recently, and he made the positive statement that they were right now making the best possible lens for projection purposes; that if I or any one could show them a better one they would gladly produce it. But with this, I take serious exception. That they are making a very wonderful lens *for the money* I freely grant. But that a very much better lens cannot be made for more money I dispute. Or at least I firmly believe a better lens can be made for more money. I fall back on the proposition: Why pay large sums of money for a camera lens if its work is to be done in reverse by a cheap lens? Maybe I'm wrong, but they have got to prove that fact to me before I'll believe it. I am not a lens man, and don't profess to be. But I do know that one plus one makes two, and common sense applies in lens problems as well as in other matters. An anastigmat lens is a more highly corrected lens than is the lens ordinarily used for projection. There is no reason why it won't work equally well, as applies to the conditions of projection, hence it will, as a matter of plain common sense, work BETTER, it being a more highly corrected lens. The only trouble is it is more expensive as to first cost, and is apt to be more expensive in operation, since, as I understand the matter, it cannot be had in large diameters.

### His Lonesome Life.

P. L. Boardwell, Hood River, Oregon, arises to make the following pertinent remarks:

> For the first time in my lonesome life I am going to bust into the Projection Department. Have been in the business two years and am projecting pictures at the Liberty theater, this village. Hood River is a town of about 2,500 souls, and we claim to have the best theater for a town of this size in the entire west. I have sufficient nerve to say that no theater in the west puts up a better projection than we do. Yes, that's saying a whole lot, but allee samee I firmly believe that it is true. And, by the way, when are you coming to Portland again? That is the only place I could hope to go to hear you. It is sixty-five honest miles away, but when you come again I'm going to be there. We have a Simplex and Motiograph DeLuxe and I like the latter machine very well indeed, but I also like the Simplex very well also. They both put on a rock-steady projection, and I think that is Jake. (Say, are you from Chicago? "Jake" is Chicago slang for "good" "allright." Ed.) I have just constructed one of those ten-minute rewinds, and it too is Jake. I took the regular Motiograph rewind and reversed the gears, put an 8-inch pulley on the rewind and a 1-inch on the motor, which latter turns up to 1,700 r. p. m. Quite classy! Quite considerable classy! I also second the motion that manufacturers put out a left-hand projector. It would, I think, be a very acceptable improvement. Am sending small photo of the Motiograph as it is installed in my projection room. I have a jake boss. It is only necessary to ask for supplies to get 'em. Have one of your handbooks and a set of Hawkins' Electrical Guides, both of which are invaluable.

If you claim that you can equal the work of some of the large western theaters, friend Boardwell, you certainly have a good, steady nerve, though the thing is not impossible. Duplicating the projection of some of the San Francisco, Portland, Seattle, and other Coast cities would, however, be a pretty expensive thing in a town of 2,500, unless your electric power is very low in price. You might duplicate it in every way except brilliancy, however, as you have the projection equipment to do it. Well, anyhow, I am sure you have high-class results, and that is good. Cannot say when I will come west again. Maybe never. Trips of that kind are very trying, and aside from the pleasure of meeting so many good friends, travel has very little attraction. You have done well to reduce your rewinder speed. If more projectionists did that there would not be so much film damage, but it is very hard to get men to realize and understand the importance of such things. They will watch a crooked reel running at high speed, scraping the edge of the film, without apparently having the slightest idea that damage is being done, or that they ought to do anything about it. Time and time again I have showed projectionists their rewinder doing this sort of damage, and have pointed out to them that the standards were not even in line with each other, only to find later that I might as well have talked to a stone post, for all the good it did. It is bad enough to have to be told or shown so simple a thing as that, but to



be told, and even then do nothing about it, spells rank incompetency, carelessness and a reckless disregard for property placed in their charge. If the rewinder does not actually rip out some of the film track right before their eyes they seem to imagine that no damage is done. They do not seem to have the power to reason from cause to effect, and to understand that a thing of that kind must inevitably work damage to the films. Either that or they just don't care, so long as the damage is not enough to cause the exchange to charge it to their theater.

The future hope of the profession does not lie in such men ,or in such crude work. It lies in the careful, painstaking, intelligent projectionist who uses his brains and is not too infernal lazy and shiftless to take the trouble to remedy a condition which common sense tells him is wrong. Come again, brother Boardwell, when the spirit moves. Always glad to hear from up to date, progressive men, whether they be in the largest city or smallest hamlet in the land.

## The Blow That Killed Father.

Our old friend Moon, Sherman, Texas, shines forth once more with the following:

> The new Handbook is for an apprentice serving under me. He is progressing nicely, this being his fifth month, but gets a little peeved when I occasionally nearly eat him up concerning something I have already corrected him about several times, but you can bet if he serves under me he will learn to do things right, and remember the things I tell him. And now here is the blow that killed father. I have one brand new Type S Simplex, and it is a beauty. The late model speed control is the best I have ever used, bar none; also, I have a two-inch diameter Gundlach lens on the baby, and sure get the results on friend screen. Incidentally, I notice the new Gundlach lens I have has no spacing ring between the two back lenses. I do not consider this as good practice, since should a particle of dirt get between them in replacing after cleaning a scratch would almost inevitably result when the ring is tightened down. Of course this would not occur with the careful man, but—. We have just taken over a panel in the wall of Labor Hall, cleaned it up, and hung our charter, a satin service flag with three stars, a large photograph of the local, and an emblem of the I. A. It certainly looks good, old man. Would like to see you down here again this summer, but am afraid we'd have to feed you on hamburgers and take you for a spin in a mule cart, as we have bought bonds, contributed to the Red Cross, and are doing our "bit" by buying tobacco for the boys. Say, can you imagine that little old Edison on one side and the Type S on the other? Looks like a bird cage beside a coffee mill. Have removed the noisy tin from the projection room floor and put a door in the wall, so that I can now ascend to my domain in dignity befitting its importance via a honest-to-gosh stairway. Maybe now I'll get that other new machine. Best wishes to you and to our department.

I'm glad you have the new projector, Brother Moon, and that it pleases you so well. The Type S is a fine machine, and that is the kind you deserve. Hope friend manager loosens up for a second edition real soon. He must feel guilty every time he looks at the horrible example beside the new projctor. As to Mr. Apprentice man, why (this is for his ear only) you must not imagine because you have served five months, even under a good man, that you know it all. Any idea of that sort will seriously hamper your progress. The very best attitude for you is to try and imagine you know but very little, because the man in that frame of mind is in the best possible mental attitude for learning and making rapid progress. The man who thinks he is already a reservoir of knowledge is very apt to not be keen to acquire more. And here is a secret, friend apprentice—a dark, dense, deadly s-e-c-r-e-t. For Gawd's sake keep it inviolate. On peril of your life don't let it leak out. Sh-h-h-h: I don't know it all, or even nearly all, myself, about projection, although I have studied that subject, with unusual facilities for learning, for many years. That being true, and it is true, five months' apprenticeship has not put you beyond the point where you may still acquire knowledge if you try.

Would like to give that panel the once-over, but there'll be no trips to the Lone Star State for me this summer. I have just purchased a big lot on the ocean beach at South Lyme, Connecticut, 12 miles this side of New London. It is a beauty alright, and all my spare time this summer will be given over to improving it. And I'm going up there in July, peel off my good clothes, clamber into a bathing suit, and just live in the darned thing (suit, I mean) for a month anyhow. I'm going to shoot lobsters on Hatchet reef, snare clams, go in swimming every seventeen minutes if I feel like it, and in my own individual ocean too. And that's where your projection department dope will come from in July, and maybe August, too. We're going to live in a gol darned house tent and co-habit with the bugs, etc. Point o' Woods is the name of the place, and South Lyme is the post office. If any of you Connecticut, Rhode Island, or Massachusetts boys who have gasoline to burn feel like calling for a chat or a swim, why the latch string will be found swaying gently in the breeze, and the welcome mat spread all over the place. Also, I don't like hamburger, and mule-cart joy riding hath no pleasure for me. Nope, sorry, but no Texas for mine this year. My very best to you all, nevertheless, and some day we'll shake hands again; in fact, as I am now doing in the spirit, for the Sherman men are the real, simon-pure, all-wool-and-a-full-yard-wide goods.

## How About This?

C. A. H., Decatur, Illinois, asks why it is that some otherwise respectable insurance companies refuse to consider motion picture projectionists?

Did not know any insurance company behaved in such a scandalous manner. If any do I cannot tell you the reason why. Probably because of the stories written by square-head newspaper reporters, with more space to fill than brains, concerning "film explosions." Can any of the good neighbors enlighten us further on this subject?

## New Theater—Fine Equipment.

Recently the editor of this department received an invitation to attend the private opening of the Symphony theater, Broadway and Ninety-fifth street, New York, which was accepted. As the new house and its opening already have been described in another section of a previous issue, only the equipment, lighting and projection will be taken up here.

The Symphony theater has every facility for an absolutely ideal auditorium lighting installation, and I at first thought it had the right system. But, alas, it was not so. The ceiling is a series of deep indentations, or coves. I merely use those words for lack of more descriptive ones. These indentations are somewhat in the form of an inverted V, maybe ten feet across at the bottom and several feet deep, or high. They run crosswise of the auditorium. At the back of each of them, and near the bottom, is a light trough, quite similar to a stage border trough, its face covered with some kind of amber-color diffusing material. And that was the chief error. Had they placed proper side shades for each lamp, left the front open, or covered it with a transparent, non-diffusing material, and brought a shade down in front so as to cut off the light at the proper point, the Symphony auditorium would be lighted in an absolutely ideal way, and the lights could be left burning during projection, if desired, without in the least annoying the audience or injuring the projection. But the instant the diffusing covering was placed over the front of the trough, all chance of directing the light where it is wanted, and keeping it away from where it is not wanted, is utterly lost. But anyhow the Symphony management started in the right direction.

The projection that night was fine, with one exception. The light was pure and brilliant, and the speed for the most part correct. I would recommend the use of amberlux ray filters to slightly soften the whiteness of the light. The exception noted consisted in the blowing of a fuse while the show was in progress. This was and was not the fault of projectionists N. I. Gannon and O. F. Diehl. The too-small fuses were installed by the electrician; also there were no duplicate fuses to throw over on in case one blew. But the projectionists should have examined the fuses and made certain they were of sufficient capacity to meet their needs. That is one of the things they were there for. They may, however, have done this and made demand for larger fuses, which was refused. I do not know. As it was, Mr. Robin, who was present in the room watching the operation of special equipment he had installed, bridged the fuse terminals with a pair of plyers to finish the reel. For several minutes the light left much to be desired, and an otherwise most excellent performance was sadly marred. Must have been pretty hot work holding those plyers, though. Moral: Fuses amply large and two sets of them connected by D. T. switch. Moral No. 2: Examine and test all new equipment thoroughly to make sure that it will do the work.

The projection room is of the asbestos type, of goodly size, and opposite the screen. It contains a closet for use of projectionists. Two Type S Simplex projectors are used. Barlow arc controllers handle the arc, but the criticism is made that they are not powerful enough to feed the Type S lamp. There is a Robin program recorder, which supplies the management with a permanent record of happenings in the projection room; also a Robin speed indicator. Aside from the lack of duplicate fuses the installation was most excellent. The interior walls of the projection room should be painted, either a very dark green or non-gloss black. There is an ample vent flue and an exhaust fan, but I did not notice any fresh-air inlet.

The picture was of correct size for the house, and conditions are such that the Symphony should have continued high-class screen portrayals, as I am sure it will have. Aside from the fuse incident I congratulate Messrs. Gannon and Diehl on their excellent work. Also I congratulate the Kennedy Theaters, Inc., on its excellent installation and its beautiful Temple of the Photoplay. The installation was made under the direction of B. F. Porter, of the Precision Machine Company.

## Rectifier Trouble.

E. F. Roberts, Abilene, Texas, is having trouble with his rectifier, which trouble he describes as follows:

> Would appreciate information as to what causes series underload relay of my G. E. rectifier to heat. It gets so hot that the insulation has burned off from around the coil. Can only use 20 amperes. Were I to use 30 amperes, capacity of same, I think it would at once burn out. It has a 60-cycle, 110-volt rectifier. Would you suggest having our voltage tested and then have the G. E. make a coil for whatever it proves to be? Have examined all the wiring of rectifier, which same is O. K. according to the blueprint. The Queen Amusement Company, who owned the house before the present company took it, had the same trouble with their rectifier, which was the same size and kind as ours. It burned out the coil; also the tube.

By all means test the voltage; also amperage on arc side. If the series underload relay gets hot at 20 amperes there is something wrong with it, and very radically wrong at that. Most likely it is a coil short-circuited. I am of the opinon, however, that you are actually, due to high voltage or to wrong connection, pulling very much more than 20 amperes at the arc. This opinion is strengthened by the fact that the other company had the same trouble. If there is an ammeter on the outfit, and it shows 20 amperes, it is, I am pretty sure, a gay deceiver, a wanton prevaricator, and the truth is not in it. The relay in question is in series with the arc, hence carries the entire secondary amperage. Test your amperage and if it is high (I think you will find it nearer 45 than 20) seek for the cause, and the first thing to test will be the line voltage. If the amperage is found to be really 20, then you must have a new coil for the relay. If the amperage is found to

be high and the relay continues to heat after it has been reduced, then the relay coil is damaged beyond repair by the abuse it has been subjected to through heating.

### Apprenticeship.

There is just as much reason for the beginner in projection serving a lengthy apprenticeship as there is for the beginner in any other branch of human endeavor. About the only thing which does not need and require some term of learning is shoveling dirt, and even there the man who is advanced to position of foreman is the man who has learned how to "lay out work," and to use the labor of other men to advantage, which, in itself, requires a term of learning—an apprenticeship, if you please.

It may be conceded that the greater the required amount of knowledge required in any profession or trade, the longer the term of apprenticeship is required to master it, and if it be not mastered, then the novice must, perforce, gain what he lacks in knowledge at the expense of efficiency while posing as a full-fledged professional.

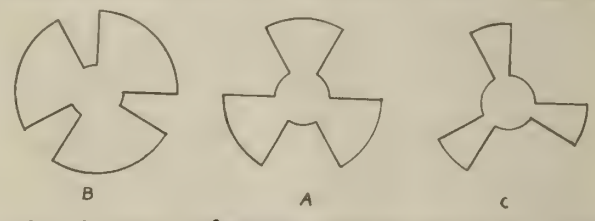
And this is precisely what the non-apprentice projectionist has been, and still is doing. In seeking to induce the establishment of a really competent term of apprenticeship this department feel absolutely certain that it is acting in the best interest of all concerned. The interests at stake in the proper, high-class projection of the modern photoplay are too many and too weighty to be given second place as against the curtailment of the supply of half-baked projectionists, whose only recommendation is their comparative cheapness; that is to say, cheapness in first cost—in salary, or wage. But the incompetent man is never really cheap. What his employer gains in wage reduction he loses, and very much more than loses, in inferior results, or results which are excessive in cost. As the matter now lies, the average projection equipment for a theatrical show represents pretty close to two thousand dollars, where there are two projectors and a current rectifying device. Considerable of this is in the form of films, which are highly susceptible to damage through improper usage, and any damage done to films is, as has been repeatedly pointed out by this department, an overhead charge of the industry, which must inevitably come out of the box-office receipts; for example, suppose that for the week ending July 20 there is a total film wastage of 7,000 reels (about what it is if we figure average life of films at four months). At $125 per reel this means $875,000 a week overhead on this item, which must, of course, be assumed by the box offices of the country. Now suppose that by more careful, intelligent work in the projection room we can reduce this wastage by five per cent., it would mean a saving of close to $44,000 per week, or more than $2,200,000 a year, in one item alone. And let me again tell you that the film wastage due to carelessness and lack of knowledge in the projection rooms of this country is very great indeed. But film is not all. There is something like $800 worth of projectors in the modern projection plant, and often a motor generator costing well up to $700. Say a total equipment cost of $1,500, which is at the mercy of incompetency, if that article is present in the projection room, added to which is an input wattage of electrical power which runs into the thousands, very much of which may easily be wasted through lack of knowledge. As a matter of fact, I myself have found cases where a projectionist was wasting more than half his electrical power, for no other reason under the canopy of heaven that an utter and complete lack of knowledge of the optical train of the projector, and the possibilities for width reduction in the blades of his revolving shutter, under the existing local conditions. I remember one instance of this sort where a theater manager employed me to look over his projection plant, believing his projection expense was out of proportion to screen results. I found the projectionist (?) using D. C. through two rheostats in multiple. The theater ran continuously thirteen hours a day. The current bills for projection (projection room on separate meter) averaged more than six dollars a day. It required little more than a glance at the apparatus to show the man in charge to be totally lacking in technical knowledge. Before he knew who I was I asked him if he had a Richardson Handbook, to which came swift reply: "Naw! What th' hell do I want with that junk?" I asked him if he had matched the revolving shutter to his local condition, to which he replied: "Match it? How? What do you mean? It's the shutter that came with the machine, and I guess the ——— people know their business." To make a long story short, I worked there that night for just one hour, having secured the lenses, etc., I wanted during the day, and at the end of the hour made that by-main-strength-and-awkwardness projectionist admit that there was a better light on the screen, with LESS than half the amperage. He then had more respect for technical knowledge, but the fact remained that for two solid years he had been wasting in excess of three dollars a day for no other reason than pure, unadulterated IGNORANCE.

I do not claim that a competent apprenticeship would eliminate all waste, or make all apprentices competent projectionists at the end of their apprenticeship. We would still have carelessness and laziness to contend with; also there would be the apprentice who would not learn were he to serve a ten-year period. But by and large a reasonable term of apprenticeship of say two years would be very much worth while. Even the most humble craftsmen (if there is any such animal as a "humble" craftsman in these days of King Labor) must serve at least that period, whereas very many must serve much longer. Yet the projectionist who must, in order to be really competent, have at his finger tips accurate knowledge in electrics, mechanics and optics, and whose knowledge must be fairly wide in each of the things named, serves absolutely no real apprenticeship at all. In mechanics he is handling machinery which must be true down to one one-thousandth of an inch. In optics he is handling a complicated and extremely difficult optical train, lack in efficiency of which costs friend Boss real money every moment it is used. In electrics he is using motors, generators, rheostats, arc lamps, electric speed recorders, electric programme indicators, and other things, all of which he must understand thoroughly if he is to handle them intelligently and efficiently.

Taking these facts, and THEY *are* facts, mind you, into consideration, gentlemen, don't you really think the motion picture industry is acting the part of the ingrowing solid-ivory top in placing its finished product in the hands of men who have served absolutely no apprenticeship at all, many of whom are almost entirely lacking in the most elementary technical knowledge, or any apparent desire to acquire it? Of course we now have a large leavening of men who have served what amounts to the equivalent of an apprenticeship in a way, since they have been projecting pictures for years; also there are many who are well equipped with technical knowledge, and a very large number partially equipped. But for the future don't you think it would be well to demand that the novice start in right, and serve at least a reasonable period of apprenticeship? We would then at least have some guarantee that he did not learn his profession while showing people to their seats and rubbering in the port holes while returning along the aisle.

### Projectionists, What Is Your Experience?

Burton Benwell, Los Angeles, California, puts forth the following proposition, which same I am not prepared to admit. I would like




to have the views of projectionists, particularly those who have experimented with this particular thing.

> The point I wished to make in my letter, June first issue, was somehow left incomplete. It was this: At the expense of more or less light, dependent on speed of intermittent, any projector may be made to reach the point of minimum flicker merely by putting on a cardboard shutter with all blades the same width as the width of the main, or cut-off blade. Whether it is advisable to do this with all machines and under all conditions depends on many things. It certainly is worth while with one very popular make of projector. Insofar as flicker be concerned, the width of shutter blades does not matter, provided they all be the same width. This may be proven by trying out three shutters as per diagram. It will be found that all three will become flickerless at the same speed.

You will have to illustrate that to me, brother Benwell. That is all I care to say at this time. Admitting that my actual knowledge on this point is based on experiments made by projector manufacturers, my understanding is that the most nearly flickerless shutter practical for a projector is a three-winger, with blades of equal width, light openings of equal width. In other words all blades and openings to have equal width. As I understand it there is increased tendency to flicker when this condition is departed from either way. This is an important and interesting question. Let us hear from you, gentlemen. If I am in error, let it be proven. If you make experiments, give figures as to speed in various tests.

### Maybe This Explains.

In looking through one of John Griffiths' articles I came across the following item: "The tendency is to advance the crater image beyond the aperture, towards the projection lens, so that the beam does not begin to diverge until it is quite near the lens. This results in a somewhat higher candle power at the screen, because there is no loss, or but slight loss through divergence. To accomplish this the crater is advanced toward the condenser, but this practice has the drawback that it has tendency to introduce Mr. Ghost, the film being then in a section of the light beam which has uneven illumination."

Maybe this is the secret of the added illumination secured by the short distance from condenser to film in Mazda lamp practice. At what point does the condenser focus the lamp filament? Is it approximately at the aperture, or at a point near the projections lens?

### Special Lenses Wanted.

Our old friend, John Solar, Solar Building, Watertown, New York, wants some special condensing lenses made. Schneider, of New York, has no glass thick enough. Who can tell brother Solar where he can get the job done.

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# Music for the Picture

Conducted by GEORGE W. BEYNON

### Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

### Co-operation.

THE caption to this department speaks truthfully but with brevity. It does not explain fully enough that this music page is conducted by us, for you and your best interests. THE MOVING PICTURE WORLD aims to give the best possible service to the exhibitor and cover every field in which he is interested. This page is yours. Your position in the picture industry is no longer that of a necessary evil. By individual and painstaking effort, supplemented by our music department, music has become *a* feature in the presentation of pictures. Together, we can make music *the* feature in the picture business, but the results to be obtained through individual effort cannot be as large and gratifying as those gained from co-operation in intelligent endeavor.

We have tried to present the art of picture setting in its many phases in leading articles intended to assist in solving the knotty problems of the leaders throughout the country. We have had many kind comments made upon them, but no constructive criticism. The former we like, but the latter would be more beneficial in that it would give us a line upon the thoughts of our readers that would make for greater endeavor and more lasting results. We cannot see all the problems that may arise in picture fitting, and the time has come when glittering generalities is not the nourishing food which the orchestra leader needs. Tell us your troubles and pass some of your burdens to our broad shoulders that we may lighten the load and encourage you in your work, which in many cases is so little appreciated.

Brother Mirsky, of Dubois, Pa., has been kind enough to say "It is indeed a pleasure to note the constant improvement in the Music Page of the 'World.' Can't you induce the boss to give you more space. The Leader's Service Bureau is a peach."

We thank brother Mirsky and assure him that the "boss" has promised more space in the fall. This tribute to our poor efforts is indeed encouraging.

A brother in Los Angeles writes: "We always read your pages with great interest and believe your music suggestions synopsis very helpful to all theaters."

We are always glad to hear words of praise from the balmy land of sunshine and will renew our efforts to create an interest that will become more widespread on the Pacific slope.

Even the theater managers have been generous in comment. Mr. G. R. Dettor, manager of Jefferson theater in Charlottesville, Va., writes "I have been a close reader of your music department and find it a great help and fully agree with you that an orchestra must consist of only first-class men."

Friend F. A. Mangan writes us a personal letter in which he says: "Your page in THE MOVING PICTURE WORLD is the only musical department upon which I can rely for adequate information for the music for the pictures. You show a fearlessness in your reviews which is highly commendable, and your clever hints for special effects have proved of great value." Mr. Managan is a picture-presenter of no mean ability and his opinion well worth while.

Friend S. R. Rothapfel in a letter of congratulation says "Keep up the good work." His praise means much to us as he really has created a standard of musical presentation which is followed by all live exhibitors.

Now all these kind words are pleasant to the ear and we are glad to get them, but we want more of them. It is estimated that there are 7,644 leaders in picture houses scattered throughout the country. We want to hear from 7,643, and an excuse from the other fellow that he will write when he gets better.

We want to know what your troubles are. We want to find out what kind of service you need the most, both from the producer and ourselves. We want you to use our good offices with the exhibitor if necessary. Tell us about your cue-sheets. Are you getting them regularly? Are they what you want in the way of musical service? How could the cue-sheet service be improved? Don't say to yourself that in spite of the difficulties that are constantly arising that you manage to make a living, so why kick about it. Have some consideration for your brother musician who may not be so adaptable to adverse conditions.

What about the new music question? Can we help you in that respect. We do not represent any publishing house and show no preference as to the class of music placed upon the market. If it can be used for pictures we care not who puts it out. We can neither be biased nor bought, so our judgment is based solely on the merits of the music submitted and your needs in picture setting. Let us be the medium of putting you in touch with the new pieces that are issued from time to time, a brief review of which you may have for the asking. If sufficient of my brethren ask for it we will give it space in this column?

Are you satisfied with your present position or do you yearn for wider worlds to conquer? It is not our intention to establish an agency for supply musicians to the theaters, but we do want to help those who through circumstances cannot help themselves. Don't forget that THE MOVING PICTURE WORLD officially recognizes the musicians who are to be found enlisted in the ranks of picture players.

Every orchestra leader, piano player or organist, who has charge of the music for a theater should be a subscriber of this publication. He owes it to himself to keep abreast of the times and know what things are being accomplished in the field of his chosen vocation. No longer can he afford to arrive a few minutes before the show begins, hurriedly gather together a few numbers which may be useful, play the bill in slipshod manner and hasten away immediately upon its conclusion. To get results he must be a student of the picture industry, searching it from every angle for those little touches that make an artistic presentation. He must learn what the "other fellow" is doing and how he is doing it. Self-satisfaction spells his downfall, and there is no longer room for the "bluffer."

We expect to make some changes in the policy of this department, not anything of the radical order, but merely adding some things that may make it more effective, and enlarging its scope for good. We want your co-operation in this matter and solicit your suggestions along the line of an improved service to you. Let us get together for the mutual benefit of all "movie" musicians. Don't wait for weeks to elapse but write us at once. Let July be flooded with mail for our perusal and consumption. We can assure you that our request is not an idle desire for your acquaintance. We do not want to know you, but our aim is to help you, with that sincerity of purpose that comes from one who has been "through the mill" and knows its vicissitudes.

### Music At the Strand.

During the week commencing June 23, the Strand theater offered an exceptionally good bill. Mr. Edel, the managing director, changed the routine of his numbers, which, we believe, enhanced the entire performance. Instead of beginning his show with the usual overture the orchestra played a prelude of a few minutes duration and segued immediately into the pictorial review. The music chosen for this number was, as always, very appropriate. Special mention must be made of the selection played during the scenes showing our aviators. The time-worn march was eliminated, and a trippy bird-like piece substituted. Nothing could have been more suitable.

The third number offered was programmed as an exclusive war scoop, showing the rousing reception of our Camp Upton boys when they arrived in England. Let us first tell you about the clever setting of this film, at the same time, passing for the present, the opening of it. When the Highlanders appeared with their bag-pipes the orchestra created one of the best imitations of those skirling instruments that we have ever heard. Nor did they carry this strain too long. It was a simple suggestion without the monotony which would have been brought forth had they played it throughout the scene. The trumpet calls for "fall in" and "prepare to march" were beautifully synchronized, as was the fife and drum solo, when they played "The Girl I Left Behind Me" as the veterans marched into view. Every little detail showed care and great thought.

The scenic received the best possible musical interpretation, and was thoroughly enjoyed.

Miss Cora Tracey, a newcomer, showed one of the most remarkable contralto voices in her rendition of two song numbers. "A Spirit Flower" was most artistically done, well enunciated, and with perfect breath control. Miss Tracey's voice is well placed, and her bridging is unnoticable to that extent which forces one to believe in one register. Her entire scale is smooth and well balanced, and her richness of quality is a delight. We do not happen to be privileged with her acquaintance, but predict for her a merited success.

Her second number, "Somewhere a Voice Is Calling," was enhanced by a fine setting showing the tents of our soldier boys in the gathering dusk. The house lights were dimmed and a spot thrown upon the singer. Gradually the late evening glow faded as the singer progressed with her selection until at the close of the song night had enfolded in her mantle of darkness the bivouacs of the soldiers. This made a decidedly strong impression.

The feature, "Her Final Reckoning," with Pauline Fredericks, received a musical setting that we were proud of, and those who were responsible for it could be proud of it too, for it FITTED. The fitting of the Gypsy scenes were especially good, and the use of Chopin's Nocturne was an inspiration. Another of those little pizzicato effects played by strings was effective in conveying the idea of the guitar played in the picture by Count Menko. This selection was

synchronized to a nicety and made the scene live. Mr. Reiser conducted the feature, and we liked his well marked beat. In his overanxiety to catch the cues he sometimes chops off the music before a cadence or natural ending of the phrase, but experience will eliminate this fault in an otherwise good director.

During the wedding scene the organist played both Wedding Marches of German origin. Fundamentally and from the picture presentation standpoint he was right, but in view of the strong feeling against German music it is good judgment to refrain from bringing into the atmosphere an antagonistic thought.

The overture, "Madame Butterfly," by Puccini, was directed by Oscar Spirescu in a musicianly manner and with a broad interpretation that was pleasing.

"Madame Butterfly," an opera in two acts, music by G. Puccini. This opera, which from the first aroused the keenest interest among opera-goers, has become an enduring success. The original Metropolitan production in Italian was under the personal direction of Puccini himself, who refined and beautified it according to his own ideas into one of the most finished operas ever produced here.

The story of the drama is familiar to all through John Luther Long's narrative and the Belasco dramatic version. The tale is the old one of the passing fancy of a man for a woman, and her faithfulness even unto death, which comes by her own hand when she finds herself abandoned.

Puccini has completely identified his music with the sentiments and sorrows of the characters in John Luther Long's drama, and has accompanied the pictorial beauty of the various scenes with a setting of incomparable loveliness. Rarely has picturesque action been more completely wedded to beautiful music.

The setting and the lighting effects that went with this overture was typical of the Strand. Mr. Harold Edel has developed this part of entertainment to a high plane, and no pains are spared to make it the hall mark of this national institution.

## Musical Suggestion Synopsis.

ANNEXING BILL (Pathe—Five Reels)—No Theme Necessary.

The music for this picture should be only moderately heavy, and some slow waltzes will be found very effective. Note the two dancing scenes in the first reel and see that your light selection be properly synchronized. The first dancing scene is followed by the depiction of an old man playing a violin. Here you should use a violin solo without any accompaniment whatsoever. Then you will find the second dancing scene following immediately after. This is the only tricky part of the feature, but if accurately gauged you will obtain excellent results. Cue sheets can be obtained from the Pathe exchange.

ACE HIGH (Fox—Five Reels)—Theme—Slow Moderato. Suggest "Land of Dreams"—Driffil, "Canzonetta"—Nicode, or "Melodie"—Friml.

This picture deals with the Canadian Mounted Police, and is rich in pastorale effects. You will need some agitatos, a couple of fox-trots, and a one-step (preferably of a Mexican character). There is an opportunity to use a short American Indian theme to depict the squaw. It would lend variety and be appreciated by your audience, for she is a lovable character. You will also need some fast allegros or galops to fit the chase scenes. The balance of the picture should be heavy dramatics. Cue sheets can be obtained from the Fox exchange.

CLAW, THE (Select—Six Reels)—Theme—Andantino. Suggest "May Dreams"—Borch, "Enchanted Hour"—Mouton, or "Reverie"—Doenhof.

This feature will give you some trouble. The atmosphere is largely African, and as there is a dearth of distinctive savage music you may be forced to requisition some Oriental stuff. Get all the African music you can to make the setting real. Long numbers will fit nicely, as the scenes are quite lengthy and the few flash-backs do not occasion any difficulty. You will find excellent material in "Three African Dances," "Cocoa-Nut Dance," by Herman; "African 400," by Roberts; "Vision of Salome," by Joyce, and "The Arab's Dream," by Kendall. The cue sheet supplied for this picture can well and easily be improved upon by careful selection. The tempo can be depended upon to guide you, and these found in atmospheric numbers will give you a good setting. Cue sheets can be obtained from the Select exchange.

FAIR PRETENDER, THE (Goldwyn—Five Reels)—Theme—Allegretto. Suggest "Dawn of Love"—Bendix, "Canzonetta"—Godard, or "Meditation"—Cuzenza.

The picture has some dramatic values that must be carefully taken musically. It opens with light stuff, gradually working up to its climax in the fourth reel. You will need some misteriosos, dramatic tensions, a couple of popular fox-trots, and a one-step. Cue sheets can be obtained from the Goldwyn exchange.

FIREFLY OF FRANCE, THE (Paramount—Five Reels)—Theme—Andante. Suggest ? ? ? ?

It would be well to open this picture with the "Marseillaise" to establish the French atmosphere. Light music will follow, and good judgment would dictate those of French origin if possible. Use Bizet, Chaminade, Balioz, Massenet, and Chopin if possible. During the last two reels you will need considerable dramatic stuff, agitatos, and a battle hurry. Close with either the theme or the "Marseillaise." Cue sheets can be obtained from the Paramount exchange.

GIRL IN HIS HOUSE, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest "Serenade"—Chaminade, "Serenade"—Widor, or "Whispering Willows"—Herbert.

The character of this picture is a modern society drama with American atmosphere. The music necessary will consist of light stuff intermingled with a misterioso dramatico and an honest-to-goodness misterioso. Note the possibilities in the reception scene, where you may use a violin solo with splendid effect. Watch for the shot after Doris gets the gun. A railroad effect can be worked providing you do not overdo it. Cue sheets can be obtained from the Vitagraph exchange.

HER FINAL RECKONING (Paramount—Five Reels)—Theme—Andante. Suggest "Nocturne"—Karganoff, "Romance in F."—Tschaikowski, or "Three Songs from Eliland"—Von Fielitz.

Here is a grand opportunity afforded for a big musical setting. The atmosphere is English, with a touch of Gypsy. The picture opens dramatically blending into the pathetic. After what you might call the prologue we are introduced to the Gypsy life of the young heroine. Here you have a chance to use a violin solo taking as your subject a weird Hungarian melody or one of Dvorak's masterpieces. At the proposal of the prince, which is shown in the garden scene, you may begin the Nocturne of Chopin in C minor. This long number will bring you through the dramatic meeting of Count Menko and our heroine, and it will fit every foot of the film. As Count Menko relates their former meeting the strings should play a Venetian Love song, pizzicato, to imitate the guitar with which he is seen accompanying himself. Do not play the Wedding March during the marriage between the prince and our heroine. Use a strong processional instead. Cue sheets can be obtained from the Paramount exchange.

MAN'S WORLD, A (Metro—Five Reels)—Theme—Andantino. Suggest "Gardenia"—Densmore, "Serenade"—Strube, or "Love Song"—Powell.

Here you have an emotional modern drama with French and American atmosphere. Open with the theme, and follow up with some light French stuff. During this picture you may use violin and piano solos to splendid advantage. In the fourth and fifth reel you will require some heavy dramatic numbers, and not in the French style. Be sure to mark the contrast in your music when the location is changed. Cue sheets can be obtained from the Metro exchange.

SHARK MONROE (Paramount—Five Reels)—Theme—Andante. Suggest "My Dreams"—Lee, "Longing"—Armand, or "Regrets D'Amour"—Bright.

This is the tale of the Klondike country, a story of the gambling gamer, sodden sots, and rough ruffians. You will need some pastorale music, some pathos numbers, and a few dramatic tensions. Have a two-step ready for the dance hall scene. You will require a furioso in the first reel and a big agitato in the last reel. Cue sheets can be obtained from the Paramount exchange.

WE CAN'T HAVE EVERYTHING (Paramount—Five Reels)—Theme unnecessary.

Light music is what you will need for this picture. Select numbers with lots of pep to them. No special atmosphere or effects are prevalent, and the only suggestion which might be helpful is the wedding scene at the close of the picture. The cue sheet suggests "Over There," but we think this is over-done. Play a processional march as a fitting finish and a suitable selection to the scene. Cue sheets can be obtained from the Paramount exchange.

## New Firm to Handle Picture Music.

Recently a charter was granted to the Belwin, Inc., New York City, to conduct theatrical and motion picture enterprises and publish music; capitalized for $12,000, with the directors named as Sol. P. Levy, Charles Hollender, and S. M. Berg.

S. P. Levy and S. M. Berg have for a long time been intimately acquainted with the picture game of music, and their publications has been widely used in the setting of features. The amalgamation should be ideal from many standpoints. It will mean the joining of both catalogues under a single head, which will make it loom larger for picture use. Mr. Levy's excellent arrangements will find a wide field in the original ideas of Mr. Berg, and together they should make a fine team. These gentlemen know exactly the needs of the orchestral leader, and are qualified in every respect to supply those needs. The editor of this department extends his good wishes for their joint venture, and sincerely hopes that they will continue to keep the standard of their works upon the high planes of legitimate art.

## Leader's Service Bureau.

### Questions Answered—Suggestions Offered.

Q. A certain producing company has discontinued the distribution of cue sheets, and I am lost without them. I have taken the matter up with my employer, and he has promised to write them for the music service which we have been accustomed to get. Can you suggest a temporary remedy?

A. Since you were good enough to add the name of the company in a P. S. we shall personally call upon them and urge the necessity of the service. In the mean time if you will send us a list of your pictures which you expect to play we shall be pleased to give you a little idea of what you will need in the way of music. We feel sure that no company releasing pictures on a regular program can afford to neglect the orchestras of the exhibitors.

* * *

Q. I am a lady saxaphone player, and desire to learn to play the clarinet, with a view to playing in a picture theater orchestra. Is it hard to learn, and where can I procure suitable training?

A. Having played the saxaphone you naturally read fairly well, and your knowledge of fingering will prove helpful. Of course, the fingering of a clarinet is entirely different, and may be confusing at the start. If you will write to C. H. Ditson & Co., Carl Fischer, or G. Schirmer, Inc., all of New York, they will be pleased to send you a list of text books treating with the playing of the clarinet. Study these well yourself. Practice the exercises therein, and when you have mastered the rudiments secure a good teacher. Whatever you do be sure to get a thorough grounding before trying to appear in public professionally.

# Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

### Inquiries.

**QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.**

### Manufacturers' Notice.

**It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.**

### Hints for the Laboratory Worker.

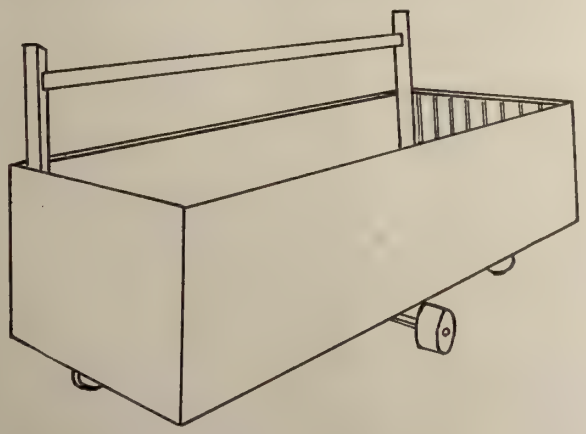
By Gerald A. Prager.

ONE of the chief factors in the proper conductance of the motion picture laboratory is the care given to the minor details of production.

It is true that no time or labor is too much for the actual taking of the motion picture, but usually it seems that a negative or print must be made at almost breakneck speed, and in view of this fact we give a few simple hints that may be of some service to the laboratory worker in expediting his work.

How often have we gone into the laboratory, and found six or seven racks lying against one another, waiting either to go into the washing tanks or onto the drying drums; or have we ever gone into the joining room and found heaps of scrap film laying about on the floor and elsewhere for the want of a proper container for same.

We show the sketch of a film rack truck (Fig. 1) that we have found



FILM RACK CARRIER.

Fig. 1.

practical and inexpensive to construct. The sides of the carrier are made of ⅞-inch wood, and the uprights are of ⅞-inch stock with a drain hole cut in one end, as shown, to carry off any superfluous water. The wheels are placed as indicated, one in the front and rear and two in the center on either side. (A preferable material is sheet and angle iron. Ed.) There should be plenty of play between the frame and the dividing rods, to allow the frames to be easily removed.

A fireproof film scrap can that is useful around the busy assembling room is shown in Figure 2. The scrap can is made of ordinary sheet metal to dimensions as illustrated on the sketch. The door on the upper end of the can is controlled by a spring as indicated. At the back of the can is a hook to fasten the can to the cutting table or to bend over the cross bar generally found under all metal tables.

Ofttimes we have a number of copies to make of the same negative, and the rolls while waiting to be assembled and joined if not placed in the proper containers are apt to become mixed and cause confusion. We therefore show a sketch of a roll rack that is easy to construct and practical (Fig. 3).

The rack is made of ⅝-inch stock, to the dimensions as given in the sketch. The metal frames at the bottom of the tray are for the purpose of inserting the number of the roll in the corresponding section. The frames can be purchased in any hardware store.

One of the main accessories of the film laboratory are razor blades,

*Copyright, 1918, by the Chalmers Publishing Co.

and it is surprising how many of them are consumed during one month. We have found by the following simple method that we could

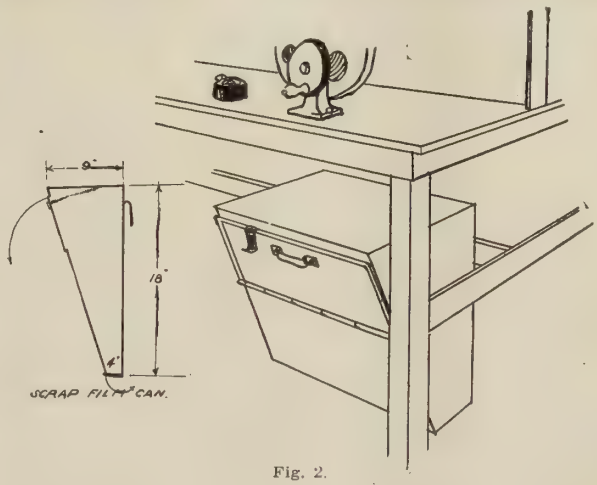



Fig. 2.

make one blade take the place of three. The blades are taken to the machine shop, and with the aid of a very fine jeweler's hack saw are divided into thirds as in Figure 4. They are then placed in holders

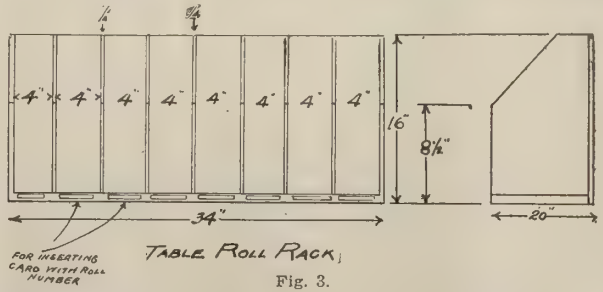



Fig. 3.

as described and can easily be reversed by moving the thumb screw in the handle, thus saving the original cost of the handles many times in the saving of the blades.

We have found that by the use of two paper fasteners such as manu-

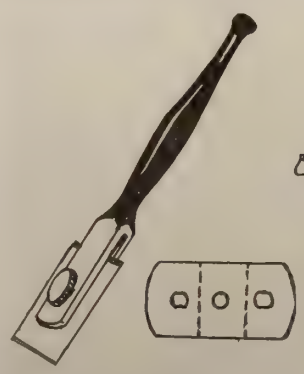


Fig. 4.

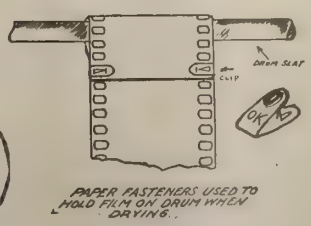



Fig. 5.

factured by the O. K. Fastener Company film can be attached to the slats on the drying drum (Fig. 5) far more securely than by pins, with the additional features of not rusting or bending, nor do they tear the film, and can be used a number of times.

If the film is desired to be dried rapidly a hot air hand blower similar to the ones used by shoe shining parlors are very practical for the purpose, being played on the film while the drum is in motion.

# Rambles 'Round Filmtown

With WALTER K. HILL.

THE PRESENCE, we are told, of Madge Kennedy in a motion picture studio is as much a delight to her associates at the big Goldwyn glass-top in Fort Lee as it is a constant surprise. For Miss Kennedy is a quiet revolutionist. She changes everybody's conception of what a popular star should do and say.

Like no one else, she is as individual in her appeal as if she were escorted always by a brass band. Yet, Miss Kennedy's quiet, easy composure and her never failing interest in everyone around her makes her a star of a distinctly different kind. Her unaffected charm is as eloquent as a blare of trumpets.

### Without Her, What's the Band?

She comes and goes about her work with never a loss of the poise which is an important element in her character. It is this which removes her from the ordinary run of screen favorites.

Nothing ruffles her and she has never been known to evince annoyance or show the slightest sign of a lost temper. Our Madge only smiles when trifles go wrong and that, she says, keeps the big things from ever coming near to disturb her.

### The Witching Lure of Publicity.

The small things which assume the aspect of tragedies in the minds of the conventional spoiled darlings of the screen are unknown to Miss Madge. If the curtains in her ivory and silver dressing-room do not allow a sufficient current of air to enter these Summer days, the Kennedy girl does not regard it as a calamity, but in cool tones asks the invaluable Frieda, her maid, to help her gather them up and put them out of the way.

Miss Kennedy's quick sympathy and intelligent interest in what concerns those around her contribute quite as much as her poise toward endearing her to the rank and file of Goldwyn workers.

### The Quicksands of Gibraltar.

She is never merely "sweet to talk to," but when someone really needs her the screen queen gives quick aid whether it be an understanding talk; the loan of a frock to a girl at her wits' end to equip herself for a part, or more substantial assistance when the need is genuine.

She is more a real woman than a player of parts, and her daily life at the Goldwyn Studios is a tribute to the normal, even life she pursues away from it. That she is an accomplished artiste, versed in all the subleties of the stage, is the most natural thing in the world to those who know that beneath Madge Kennedy's soft coils of hair is the most level of heads.

She lives to study and improve herself and to her pleasure is secondary to artistic advancement.

---

Tom Moore's adaptibility to Mimeographic exploitation will be exposed next week in just about this location.

If we could get ninety inches of such good stuff as the Kennedy-Moore effusions every week Rambles would be well worth the space it takes.

—w s s—

W. A. Mead is to be the new manager of the Seattle Universal exchange. * * * Although he has been in the film business only two years and a half, he can present a record enviable in this business even for so short a time, that of never having been fired.—Moving Picture World.

### Write Your Own Caption.

—w s s—

"The Finger of Justice" Turned Down.—Moving Picture World Headline.

Displacing the ancient thumb?

### The Small Town Kelcey Allen.

By L. M. Thornton, Waverly, N. Y.

I've been a moving picture fan
Since first the fad for films began,
And now I am a "first night" man
At all the new creations.
I know the history from her birth
Of every movie star of worth
Just where and when she came to earth
And half of her relations.

I speak as though I'd met and knew
The Paramounts, Pathe and Drew,
I spiel of Fox and Keystone, too,
But yet I grow dejected.
No one for history seems to care—
They only know some star is fair
And yell "Keep still, you, over there"—
My wisdom all rejected.

—w s s—

Symphony theater advertises "52 Super Musicians."

The music sounds to us as though principals were concerned.

—w s s—

### Warming Up to the Subject.

Unless sidetracked by conditions over which none have control, the justly celebrated Heated Term will be upon us with collar-melting results. Let's get acclimated:

"Hell Bent" (Universal).
"Hell-to-Pay Austin" (Triangle).
"Hell's Crater (Universal).
"Hell's Riders" (Universal).
"Hell's Hinges" (Triangle).
"Hell Hounds of Alaska (W. H.).
"Hell Morgan's Girl" (Bluebird).
"Hell Hath No Fury" (Arrow).
"To Hell With the Kaiser" (Screen Classics).

All of which came out of the "hell box" in the Moving Picture World's record of things accomplished in the Fifth and Well Known Industry.

—w s s—

Not a press agent, publicist or Director of Publicity has been summoned before the grand jury, so far as we know, to testify in defense of Jeremiah O'Leary, who is in a little trouble, just now, because he published Bull.

—w s s—

### Too True! True, Too.

Kansas editor says that from the amount of useless publicity matter that piles into his office every day he doesn't wonder the railroads are clogged—New York Telegram.

—w s s—

Jap Scenes Bring Trouble to "Woman in Web."—Motion Picture News Headline.

As if she wasn't in trouble enough!

—w s s—

### Secret Service Stuff.

The Goldwyn publicity department, which strives to keep abreast of what is going on in the studio at Fort Lee, has a mystery on its hands. For a while it was known as "Production No. 25"; lately it has become (deleted by the censor).

Beyond the knowledge that the production will be first shown to the public on August 25 and the sight of a lot of strange photographs with a strangely costumed actress in them there is nothing much to report but mystery.

—w s s—

Herbert Howe, who used to dope out publicity stuff for Vitagraph, is now the editor of "Treat 'Em Rough" the newspaper of the Camp Colt Tank Corps boys. Herb has also been collecting funds for the entertainments given at camp and has been quite successful in taking a few thousand dollars away from residenters.

### Our Own State-Rights Dept.

We have for sale German rights to the following features:

"The Kaiser, the Beast of Berlin."
"My Four Years in Germany."
"To Hell With the Kaiser."
"Gott Strafe Efferybotty."

And several other subjects that would "clean up" in the Fatherland.

—w s s—

Because we wrote a piece for the paper about Joe Lee's baby last week he brought his baby up to call on us. Some baby, Joe, and that proud papa smile becomes you exceedingly—Exhibitors' Trade Review.

Why Not Add: "Come Again, Joe!"

—w s s—

### The Doing of a Clever Girl.

Rose Shulsinger, who has been ill, has resigned as assistant to Lee Kugel, of World Films, to become personal representative to George D. Grundy in his various activities, including his newly purchased Lexington theater which lately becomes a picture house. In addition, Miss Shulsinger will handle general publicity of players.

Prior to going to World Films she was with Universal two years, handling "Twenty Thousand Leagues Under The Sea" and their successive Broadway features. She came East from the editorial staff of the St. Louis Globe-Democrat and is one of the best known of the younger publicists.

—w s s—

Rumor Busy Again.—Motion Picture News Headline.

When was the idle hour?

—w s s—

### Man of Letters Joins Fox.

A. D. V. Story has been appointed publicity manager of the William Fox Circuit of theaters. The success of the string and the constant additions being made to the list of Fox theaters throughout the country has created the necessity for this new department of the William Fox Organization, which is to be founded by "Alphabet" Story. He brings to this department many years experience as manager and press agent in practically every branch of the show world.

—w s s—

### Boosting Tank Enlistments.

Betty Blythe is going to take a chance. The boys at Camp Colt, Gettysburg, having promised not to "Treat 'Em Rough" she has promised to appear at one of their entertainments in the near future, and sing a few songs.

Betty is a great favorite among the boys who are learning how to lick the Huns with the big tanks and says that she wants to do anything she can to make life a little more pleasant for them until they have to go over there.

As Betty was trained for the concert stage there will be envy for the boys at Camp Colt.

—w s s—

### Issuing a Note of Vengeance.

The new company will do business under the name of Filmaktiebolaget Skandia, and the promoters are Centralgruppens, Emissionsaktiebolag, Aktiebolaget Emissionsinstituet, Aktiebolaget Investor, Hasselblads Fotografiska Aktiebolag, H. Mannheimer, bank director, and Nils Bouveng, director.—Moving Picture World.

Thus do we "get svenk" with the linotype operator for getting our worst stuff right and our best stuff wrong.

—w s s—

The word "hell" in a title seems to be under the Ohio Board of Censors' ban.—Moving Picture World.

To **Ohio** With the Kaiser!

—w s s—

### Early Rising Follows Logically.

Baxter, of Denver's Isis, Early on the Job.—Moving Picture World Headline.

Isis, according to the Standard Dictionary, was daughter of Seb or Qeb (the earth) and **Nut** (the sky).

### Now Theda Bara's Real Bear.

Ordered to service overseas from Camp Lewis, Wash., Company I, 346th Infantry, has sent to Theda Bara the company mascot, a big, black bear, which the men had named Theda Bara.

When the orders came sending the command to France the officers of the company did not know what to do with the animal, as a War Department rule expressly forbids the taking of animal mascots by the American Army into France. On the other hand, the men want to be sure that the bear would be treated kindly during their absence.

At last the company sent a telegram to Miss Bara at her home in Los Angeles in which it was stated: "Several organizations want Theda badly, but after a meeting of the company a unanimous decision was reached to send her to you. We hope you will accept her, and know that under your direction she will reach a magnificent maturity."

—w s s—

William E. Fildew has joined the camera staff at Metro's West Coast studios. He will crank the cinema machine for Director Wilfred Lucas in the making of the forthcoming May Allison picture, "The Finding of Mary," her first West Coast production. Fildew was a Metro cameraman for a year in New York, and has worked for Fine Arts, Kinemacolor, Majestic, and Goldwyn.

—w s s—

### Gas Is More Essential Than Bull.

Petrova is without her favorite publicist.

Bert Ennis has joined our Uncle Sam's Gas Service.

The which we call a very appropriate grasping of opportunity.

Later.—It is understood that Bert's Draft Board said something to him.

—w s s—

### Place and Date Not Given.

The greatest roundup the world has ever seen will have for its master of the arena Dustin Farnum, star of the Sherman Productions, Inc. The rodeo will be exceptional in the number of events and famous riders and horses competing.

Due to the fact that it is for the benefit of the "Greatest Mother on Earth," the Red Cross, from the sand dunes of Texas to the plains of North Dakota the cowboys are flocking to do their bit under the chieftainship of Mr. Farnum and Louis O'Neill, president of the association.

—w s s—

### Doubtless She was a Good Waltzer.

Alice Terry sure does know how to get a job when she wants one. When she was living in Washington, D. C., not many years ago she made up her mind that she wanted to go on the stage. A stock company was playing a summer engagement in the nation's capital, and she waltzed up to the stage manager of the troupe, demanded to be cast for the following week's play, and got away with it.

Alice has never been able to figure out just how she got up enough nerve to butt in the way she did, or whether the manager was desperate to get someone to play the two-line role.

—w s s—

Sheldon Lewis, in the coming serial starring Leah Baird, is again enacting some of the heroine-foiling stunts for which he is famous. Mr. Lewis, hissed by countless small boys of the front row, and devoutly consigned to bad places by innumerable small (and many large) girls, is greatly over-hated, it would seem.

"Truth to tell," says his press agent, "the screen has few gentler, kindlier, or more courteous gentlemen than Sheldon Lewis in private life. Beloved by his friends and acquaintances, an even more severe test is the regard of his fellow workers in the studio. There he is idolized and respected for his quiet solicitude, his regard for the feelings of all, and his lack of care for self if able to assist his fellow-man."

### Either Over-Hated or Over-Rated.

## *Rambles 'Round Filmtown*

### We Use This for Justin Fair.

Pearl White is on a vacation. The blondine star of the Pathe serial needs one.

A few days ago she completed the 20th and concluding episode of "The House of Hate," and when one figures the number of thrills contained in the 40 reels that comprise the latest Pathe serial, there is no need to wonder why Pearl White is on a vacation.

An interviewer saw her the day they completed the last episode of "The House of Hate" at the Astra-Pathe studios in Jersey City.

"No gay boardwalk at Atlantic City for me this year" laughed this queen of the screen. "Believe me, I am going to take the rest cure this summer. I am just going up to a farm in New York State and do nothing but just rest."

"But what about plans for the future,"

"Oh, I expect to be back to work in a month," said Miss White. "You know we have another big serial coming and I figure that a month out with the buttercups, the cows and the chickens will make me fit and keen again for the thrill stuff."

—w s s—

### Suffering in Patriotic Silence.

The Goldwyn stars, hitherto anxious to practice wartime economies, have hit upon another plan to prove their patriotism and their regard for needs greater than their own.

Led by Mabel Normand, incorrigible telephone chatterer; Madge Kennedy, Mae Marsh, and Tom Moore resolved to eliminate telephone calls except of the most urgent nature. Not only this, but they discourage all incoming calls on the wire.

This rule applies to everyone they know, and since every star is constantly bothered by unnecessary calls it will free them from needless interruption.

—w s s—

## UNSUSPECTED BIOGRAPHIES.
### No. 2.

(Drawn from Paramount-Artcraft-Pep.)

### Charles Kenmore Ulrich.

By Pete Schmid.

"I am out here in the land of sunshine and flowers," writes Charlie Fuhr in his original mode of expression and under a Los Angeles date line, "and find that the fame of my old pal Charles Kenmore Ulrich has been enhanced, enlarged and crystallized for all time since he acquired the editorial supervision, direction and production of the Press Books.

"Exhibitors everywhere greet me with the same questions: 'What sort of a fellow is this Charles Kenmore Ulrich, this master of the English language, this wonder of the Press Book age?' 'Could we possibly arrange for his personal appearance at this theater?' 'Is he really as nice a man in real life as his press books would indicate?' 'Does he autograph his own photographs?' And so on, etc., and so forth.

"In lieu of spending my entire day answering the countless questions fired at me regarding my old pal, I have had printed a biography on the Editor of Press Books and have had run off 300,000 rotogravure photos containing a facsimile autograph. Of course, many persons demand original photos with Mr. Ulrich's own signature, but with a little explanation they readily appreciate how impossible it would be for Charles to autograph his own pictures. Why, goodness! he would have no time left to play poker!

"Many people are mystified at the unusual excellence of Ulrich's press books. but little do they know of how easy it is for Charles to turn out the best in the industry. Little do they suspect that Charles has had years and years of training in this very field of endeavor. If they but knew that the very first press book heralding the appearance of Eve was created, designed and supervised by none other than our own Charles!

"If they could learn how Adam showered his praise on Charles over the excellence of his press book on Eve, written on oak leaves, with advertising cuts made out of birch bark; if they could have seen how the Indians howled with joy when they read Ulrich's press books announcing the booking of Columbus for a long run in Manhattan; if they had read Charles' press book giving advertising suggestions for Robert Fulton's steamboat, then they would take as a matter of course his superiority in this world of press books, mats and coarse screen cuts.

"However, I believe that despite the fact that Ulrich's press books are the best in the world, they are merely in their infancy. I believe there is a great field of usefulness ahead of this backbone of film exploitation, and that the time will come when even school children will be able to read them. Seriously, though, let us therefore drink a toast, two toasts, three toasts—a whole gang of toasts—to the man who turns out the best press books in filmdom."

P. S.—It was thought to keep the secret of how Mr. Ulrich gets his inspirations, but we have changed our mind. For the benefit of those who would aspire press book fame, we disclose the Ulrich Method. It is nothing more or less than a collection of hats. When he wants an idea for a story, he puts on a Fedora. When he is in doubt about an ad., he puts on his Advertisement Cap, etc. We intend to Cap-italize this Method and will shortly have for sale a full set of hats and caps for the creation of wonder press books.

Mr. Ulrich bears a strong resemblance to his picture shown on this page.

---

Next week we shall present Morrie Ryskind's idea of how a branch office should be run with H. M. Owens, the "Daredevil Dallas Demon," as the "fall guy" for the unprovoked assault.

### Truly Warner Has the Right Idea.

### Bathing Suits Excess Baggage.

Alice Brady puts picture first! This fact was exemplified recently when Miss Brady balanced in the scales interest in her picture and the desire to wear two fetching costumes. It was at Long Beach, and Miss Brady was accompanied by some **very particular friends;** and a bathing party was projected. It so happens that in her next Select Picture there is a bathing scene, and Miss Brady had bought two unusually handsome bathing costumes, the price of which, be it whispered, ran into three figures, one of which was her own. These costumes Miss Brady had just purchased, and had taken them with her in her car on the trip to Long Beach.

Given the three elements for a dramatic situation—**particular friends,** a bathing party and marvelous bathing costumes—what would any other girl do? The answer would appear to be a simple one; but not so in Miss Brady's case. She struggled—and Alice Brady is some struggler. (See "At the Mercy of Men.")

Although her companions teased and protested, Miss Brady stoutly refused to wear her gorgeous bathing costume before they had been filmed for the scene in her picture. Choking back her vanity, she astounded her fashionable friends by buying, in a Long Beach "department store," an ordinary bathing suit.

This she put on, and drably attired, when she might have been gorgeously arrayed, enjoyed her dip in the surf. The gorgeous beach costumes of silk and satin remained safely encased in their tissue wrappings under Miss Brady's tonneau.

—w s s—

### Texas Talent Under a Bushel.

Louis Pelleran, auditor for the Metro and the F. N. E. C. of Texas offices at Dallas, is an auditor than whom there is none whomer. At any rate, that's what folks from Dallas have declared. Louis thinks in figures, they say. Also he get's good figures for good "fillums."

But another talent possessed by the versatile statistics sharp has been discovered. When Madame Petrova was in Dallas on June 28, in the W. S. S. campaign, she visited the Metro and F. N. E. C. offices. She was introduced all 'round, and everybody gasped when it came Louis' time.

They saw him click the heels together and his trim body bend at the waist line in a bow that might have been the envy of a Paris boulevardier. They heard something like this:

(Insert French conversation, ad lib.)

There was a whole lot of wig-wagging with hands and rattling of tongues, which nobody else understood, by which it was discovered that Louis is a fluent master of the French language, a talent he had been hiding under a bushel all the while. His forbears were all of that brave nation which has shown the world how valiantly its sons can fight.

—w s s—

### Great Star's Good Influence.

Geraldine Farrar has amazed her director and the Goldwyn organization by her tremendous eagerness for hard work. During the entire fortnight devoted to her first picture she has been at the Goldwyn studios in Fort Lee before 8 a. m. daily, and since it requires an hour to get from her home over the river into New Jersey her rising time each day can be guessed.

On several occasions she has not only worked all day, but on two occasions well into the night. Evening came on a few days ago with the star and a big group of players in the middle of important scenes for which every player was properly keyed up.

"Why stop now," asked Miss Farrar, "when everyone of us feels the parts we are playing? Tomorrow we would have to work for a long time before we attained our present pitch and sympathy with our roles."

The entire company worked before the Goldwyn cameras until 1 a. m.

## *Rambles 'Round Filmtown*

### Enter the Mexican Jumping Bean.

Nogales, Ariz.—Citizens of Nogales have formed a company, which will be incorporated in the near future, for the establishment of a moving picture studio in this city. General Ivaro Obregon is one of the incorporators.—Moving Picture World.

—w s s—

The meticulous care exercised by Goldwyn in casting the plays starring Geraldine Farrar, Madge Kennedy, Mabel Normand, Mae Marsh, and Tom Moore was exemplified last week, when Casting Director Clifford Robertson personally interviewed 1,174 applicants for parts in forthcoming plays to be done at the big studios in Fort Lee.

Each actor was considered for a part, and the question of mobs did not enter into the calculations.

### He Must Be a Good Listener.

—w s s—

Earl H. Hulsey, president of the First National Exhibitors' Circuit, of Texas, is the father of a strenuous young chap bearing the name of Earl, Jr., who arrived in Dallas a few days ago. Mr. Hulsey declares that from now on he will have somebody to fight his battles at the regular annual meetings of the First National directors.

—w s s—

### Satisfying An Optical Yearn.

Ever since Madame Olga Petrova entered the picture business she has with seeming deliberation turned to us in all of her publicity portraits, the left side of her face. We have, with hitherto unrequited determination, sought for a glance at her right cheek.

Bert Ennis and Charles Wisner Barrell, publicists for the famous Polish actress and the First National Exhibitors' Circuit, respectively, very haughtily spurned our pleadings for a picture of the always-hidden right side of the Petrova profile. But we have fooled the whole outfit.

Here is a picture of Petrova, kodacked by our Atlanta, Ga., correspondent while Mme. Petrova was in that fair city selling Thrift and War Savings Stamps in her personally conducted patriotic drive to swat the Hun on the fly.

It plainly shows that her right cheek is just as pretty as her left.

We still seek a photograph of Cecil De Mille showing something beside his sport shirt.

**Mme. Olga Petrova, Screen Queen. World's Champion Result Getter in W. S. S. Patriotic Sales.**

### When Beauty Takes Her Pen in Hand.

By Mabel Kincaid, Lasky Studios.

Oh, Charlie Fuhr,
Long, long I've wondered
Who you were.
In all my dreams
You have hunted me;
And all day long
I've hunted thee,
Oh, Charlie Fuhr!

Elusive child of art
Art thou
With jugs of wine
Neath blossomed bough—
With gasoline
Poured in my prow—
I've rushed on madly
To pursue,
Oh, Charlie Fuhr,
My search for you!

But all things end,
And end this must.
If I find you not
My heart will bust.
If you're a myth—
As some infer—
I'll bow my head,
Oh, Charlie Fuhr,
And pray to shake
This house of clay,
To be like you—
Be what you may—
Oh, Charlie Fuhr!

—w s s—

### Rare Genius for Evasion.

The anti-cabaret ordinance recently passed by the city council of Chicago has proven to be a most malodorous and dismal failure. * * * The principal clause in the ordinance prohibits dancing and cabarets and the sale of liquor under the same roof. A number of the larger cabarets have gotten over this by taking the roof off.—Variety.

—w s s—

"What next?" asked one of Edith Storey's friends. "You've done every sort of part on the screen, from the Corsican-bred sprite to the two-gun woman in 'As the Sun Went Down.' You've played heroines of every nationality and every shade of character. But never a vamp——"

"No, not yet," replied Miss Storey, faintly smiling.

"I'll play a vamp some days," confessed the star. "I don't see why I shouldn't if it is a feat of acting. But when I do it will be a different sort of vampire from any you have ever seen on the screen or on the stage."

### That Will Be Another Storey.

—w s s—

At Metro's West Coast studios there are four "Berts"—Bert Lytell, star; Bert Le Vino, scenarist; Bert Dorris, assistant director, and Bert Wayne, property man for Bert Lytell.

The other day George D. Baker, manager of productions, wanted Lytell for a brief conference on the details of a scene. He came to the rear door of the studio offices, and, making a megaphone of his cupped hands, shouted:

"Oh, Bert"!

And all four Berts answered.

"There are more Berts here," said Mr. Baker, "than there is meat in a filbert. If we get any more I'll have to start a card index system to keep track of 'em."

"Either that," suggested Lytell, "or the Bertillon system."

### For This They Should Egbert.

—w s s—

O. R. Geyer, of General Film Co's publicity department, should be a good source for Rambles. He is invited.

—w s s—

Contributions are always joyfully welcomed.

"Chew to the rine, let the quips fall where they may" say we.

Only thus may the bacon be extracted from the smoke-house.

THE RAMBLER

# Manufacturers' Advance Notes

## World Pictures Names Four Subjects for August Issue

THE announcement of World Picture issues for the month of August presents to exhibitors what are considered the best pictures ever turned out by this organization. First on the schedule comes "Heredity," in which Barbara Castleton is starred and John Bowers featured. The story is by Maravene Thompson, well and favorably known as a writer of fiction and plays. As its title indicates, the theme is based on the old adage, "Blood will tell." Nedda Trevor, a direct descendant of the Trevor who aided Charles the First of England, meets Paul Winslow when a child, and a romance ensues. Many years later her stepfather murders her mother and escapes. Nedda is accused of the murder. Paul comes back to Europe and eventually gains her freedom, while the real murderer is arrested. William P. S. Earle directed.

August 12 is the date for the publication of "The Beloved Blackmailer," in which Carlyle Blackwell and Evelyn Greeley are starred. Harry O. Hoyt is the author, and Dell Henderson is the director. Bobby Briggs, an overfed, overpetted youth, believes he is sick. His father endeavors to ruin the father of the girl he loves. The girl tells him that she will marry only a man and not a mollycoddle. She has Bobby kidnapped and taken to a health camp, and also works a worthy blackmail on Bobby's father. When Bobby returns, strong and ruddy, his girl is forgiven, and all is well.

Coming on August 19 is "Merely Players," starring Kitty Gordon, with Irving Cummings supporting her. The story was written by L. Case Russell, and directed by Oscar Apfel. It is a story of great dramatic strength.

The picturization of the sensationally successful stage play, "Inside the Lines," is scheduled for publication August 26. Lewis S. Stone, who was featured in the stage production, is the star. "Inside the Lines" should prove to be as great a success on the screen as it was in the speaking version. In fact an added intensity and interest has been given to the picturization of Earl Der Biggers' success. The story of "Inside the Lines" contains among other factors a supposed German spy, with designs on the British grand fleet, and an American girl.

### Anita Stewart Completes Picture.

Anita Stewart has completed "The 'Mind-the-Paint' Girl," the first of the special series of Anita Stewart productions which Vitagraph plans to release in the near future. Albert E. Smith, president of Vitagraph, and Miss Stewart are now busy in the consideration of a number of other plays, selections from which will be used for her other vehicles. All of the plays under consideration are from well known subjects, either legitimate stage productions or popular works of fiction. Mr. Smith says that so many plays are under consideration that he will not be able for some days to announce Miss Stewart's next vehicle. But he said, however, that the rest of her pictures, like "The 'Mind-the-Paint' Girl," will be made under his personal supervision and directed by Wilfred North, who gave the screen such a splendid picture in "Over the Top."

Exhibitors are awaiting the announcement of the release date for the first of the Stewart series, and judging from the Vitagraph announcement, their curiosity soon will be satisfied.

**Fannie Ward and Her Woman Chauffeur.**

### Washburn to Make "The Gypsy Trail."

Bryant Washburn will make his bow under Paramount management in "The Gypsy Trail." "The Gypsy Trail" was one of the comedy successes of the last season. It is from the pen of Robert Housum. It is a comedy of the romantic type, just suited to Washburn. Its story turns on the difference between the romantic and the prosaic viewpoints.

Ernest Glendenning created the role on the stage which Mr. Washburn will present on the screen. "The Gypsy Trail" will be the first of the series of eight Bryant Washburn Paramount pictures to be produced during the coming year. The director has not as yet been decided upon.

## Fox's "Salome" Has First Secret New York Showing

SURROUNDED with the usual secrecy, "Salome" underwent its first unreeling in one of the projection rooms of the Fox general offices on Forty-sixth street last week. The picture was shown in the rough—that is, typewritten titles were introduced where later art titles are to stand, and certain scenes were screened in all their redundancy and with retakes superimposed.

The showing was solely for the cutters and those who exercise critical judgment in the final finishing of the product. Publicity men on the staff of the Fox organization also were present. Hettie Gray Baker, film editor of the Fox output, was principally in evidence as regarded the "taking of evidence."

"Salome" is to be the one independent offering of the coming season by the Fox organization. By which is meant that it is a non-release feature de luxe, which will be shown in about fifty of the foremost theaters in America which usually house only purely dramatic offerings of the highest standard.

A monster big publicity campaign has been set in motion properly to put before the public the massiveness of this production. Samuel F. Kingston is in charge of the production, with Will T. Gentz acting as his publicity aid.

Theda Bara enacts the titular role. The strong dramatic fiber of the story safeguards the play from being dwarfed by its massive mise en scene, which, in one instance, involved the construction of a replica of the Jerusalem of 40 B. C.

## W. W. Hodkinson Adds Plaza Pictures to His Service

THE W. W. Hodkinson Corporation, according to a statement issued this week, is adding product to its Hodkinson service. This new material will be known as Plaza Pictures.

Although no definite statement is forthcoming as yet in reference to the exact nature of these pictures, it is understood that two and possibly three popular stars will be included under the brand, and that their pictures will be released in series maintaining the present alignment of Hodkinson service.

W. W. Hodkinson's personal statement in reference to Plaza Pictures in part is as follows:

"Plaza Pictures are good photoplays in every sense of the word. We are convinced that the producers of this material have obtained a consistent quality of production which, coupled with the popularity of the star appearing in these pictures, will make our new offering very acceptable to the exhibitors.

"Producers of Plaza Pictures decided to release their material through us because they wanted not only present profit for themselves, but also to prove to the exhibitor that they were ready to make good pictures, sell them at a reasonable price to help the exhibitor make money from them, and by that same token insure the continued prosperity of their own business as producers. They felt that our organization and method of working presented the logical means to accomplish the above results.

The addition of new product is a step forward for us. We now have Paralta Plays, Plaza Pictures, and the Douglas Natural Color Pictures, and more coming.

"We know that there has been some confusion in the past in the exhibitors' minds in reference to us and those producers releasing through us.

"Many exhibitors seem to be unable to fix clearly in their minds that the Hodkinson organization is built with a definite purpose in mind, and is striving to achieve a definite object; namely, the buying of product for the exhibitor at a reasonable rate rather than to force upon him the product of the producer regardless of quality.

"We will be in a position to announce the stars in Plaza Pictures next week, and may say, moreover, that the production of Plaza Pictures is well ahead of schedule, so that we can assure the exhibitors that there will be no delay or trouble on that score."

Scene from "Good Night Nurse" (Paramount).

## *Arbuckle Gets Really Soaked in "Good Night Nurse"*

IN the new Paramount-Arbuckle comedy, "Good Night, Nurse," released July 8, "Fatty" Arbuckle accomplishes, after many ludicrous attempts, the unusual feat of lighting a cigarette in a blinding rainstorm. While this might be possible to almost anybody blessed with patience and perseverance, it is pointed out that it takes a "Fatty" Arbuckle to make it funny. This laughable stunt is one of the thirty which should cause a full minute's laugh every minute in the new travesty on life in a sanitarium.

"Good Night, Nurse" opens with Arbuckle trying to make his way homeward through a terrific rainstorm. At the corner drug store the jovial one encounters another happy pedestian—happy, but in a sad condition. "Fatty" sends him home parcel post. Just how "Fatty" fares in his adventures would lose the humorous edge in the telling, but it can safely be reported that he finally reaches home and wife with some odd companions —an Italian organ grinder, a pretty girl dancer and a monkey. The exasperated and long-suffering spouse throws "Fatty's" friends out and puts him to bed and the next morning takes him to a sanitarium for the cure.

At this point, it may be stated, the fun has really just commenced, for what the doctor and interne do to poor "Fatty" would be shameful were anybody else their victim. But "Fatty" has a regular field day when he masquerades as a female nurse.

Arbuckle wrote this comedy and directed it himself, while George Peters did the camera work.

### No Summer Let-Up in "Big V" comedies.

There is to be no Summer let-up in the production of Big V comedies. Two companies are steadily working at the studio in Hollywood and they will continue there indefinitely. One of these companies is headed by Lawrence Semon, the other by Earle Montgomery and Joe Rock, and they alternate weekly on the Vitagraph program.

A statement from the Vitagraph offices is to the effect that the comedy business is on the increase and it is attributed to the general desire of the public to see the brighter side of life, even if it is slap-stick. Exhibitors report that there has been a steady improvement in the Big V's, both in the matter of story and settings, and each one seems to get better than its predecessor.

## *Great Mob Scenes in "The Road to France"*

ONE of the largest mob scenes ever employed in the east in pictures was handled by Director Dell Henderson in "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred. The title of this picture is claimed by World Pictures to be indicative of just how the present conflict between nations will be brought to a successful termination. It displays just what weapons the United States will employ in forcing peace on the Huns. Even though our people have a general idea of the resources of this country, "The Road to France" will open their eyes to the enormous power of this nation in the way of men, material and means. Mr. Henderson expresses the belief that never in all his career has he had a picture that gives him the one great chance he found in this one.

## *Five Second Year Plays Under Way at Goldwyn's*

FIVE productions, two of them virtually completed, for Goldwyn's second producing year, which begins the first week in September, are under way at the Fort Lee studios of the company. This means that the twenty-six pictures promised for the year which was begun with "Polly of the Circus" have been finished and are undergoing titling and assembling. With the release of "Money Mad," starring Mae Marsh, on August 25, Goldwyn's first milestone will have been passed.

Geraldine Farrar's initial Goldwyn production, which probably will be the first release of the new year, is nearing completion under the direction of Reginald Barker. Its title has not been announced, nor has the nature of the story been made public. Herbert Rawlinson heads a supporting cast including such well-known figures of the stage and screen as Violet Heming, Hassard Short, Percy Marmont and Maude Turner Gordon.

Tom Moore's first Goldwyn starring vehicle, completed some time since, is being given the final polishing touches of assembling and titling and will be ready for release among the first few of the forthcoming season. A capable cast supports the new star, formerly a popular leading man for each of Goldwyn's feminine stars in turn, in an original story from the pen of Charles A. Logue.

Madge Kennedy has been photographed in the concluding scenes of "Friend Husband," written by Lois Zellner, and directed by Clarence G. Badger, and has begun work on her first picture for the new year. Its title has not yet been announced, nor has its nature been made public. It is said, however, to be one of the most delightful vehicles provided for her since she became a screen star under Goldwyn auspices.

Mabel Normand's "Back to the Woods" is completed, and she is at work on another production. Mae Marsh has finished "Money Mad."

### Sennett's Next Is "Ladies First."

The Paramount Mack-Sennett comedy release for July 15 is "Ladies First," and features Chester Conklin, Mary Thurman and Harry Gribbon. Its theme lies in the truism that it would be all right for anyone to have a beautiful wife if all the other men in the world were blind, otherwise the situation presents complications. For Chester the most acute of these "complications" is a man dressmaker.

Among the other capable comedians in the picture are Eva Thatcher and Paddy McGuire, Ray Grainger, and Fred Fishback directed the picture.

## *Exhibitors Enthusiastic Over Vitagraph Serial Policy*

A DEMONSTRATION of exhibitors' faith in Vitagraph promises and Vitagraph product has been recorded during the past week as the result of the new continuous serial policy announced by Albert E. Smith, president of the Vitagraph company. Just a week ago Mr. Smith, in letting it be known that Antonio Moreno had resumed his place on the roster of Vitagraph stars, gave out a statement in which he announced that a permanent serial policy had been decided upon by Vitagraph whereby William Duncan, with Edith Johnson and Joe Ryan, would head one serial company and Moreno and Carol Holloway another. The company will produce four serials a year, each of these companies appearing in two productions, it was stated.

Already a score of exhibitors in various sections of the country have signed in advance for a yearly serial service on the new Vitagraph booking plan. This is believed to be the first time that exhibitors have been given the opportunity of arranging their serial bookings a year or more in advance, and the first time that contracts for such service have been made for that period of time.

President Smith, in discussing the serial policy of his company, said: "Vitagraph has arrived at that point in serial production where we can safely promise, a year in advance, four high-class serials in a twelvemonth. A year ago we established the rule of 'a serial episode for each week in the year,' and now, with two strong companies organized and producing arrangements made definitely, we are in a position to announce far in advance the release dates of the several serials. I also pledge to exhibitors that all of our serials in the future will be up to the standards set by 'The Fighting Trail,' 'Vengeance—and the Woman,' and 'The Woman in the Web.' To these will be added on July 15 'A Fight for Millions,' featuring William Duncan with Edith Johnson and Joe Ryan. On October 21 this will be followed by the first Antonio Moreno-Carol Holloway serial; this in turn will be followed by another Duncan serial on January 27, 1919 The second Moreno-Holloway serial will be released on May 15, 1919."

## Gordon Is Leading Man For Ethel Barrymore

IN the cast of "Our Mrs. McChesney," which, under the direction of Ralph Ince, is the current starring vehicle for Ethel Barrymore now being filmed at Metro's Sixty-first street studio, is Huntley Gordon. In fact, Mr. Gordon is Miss Barrymore's leading man, playing the part of T. A. Buck, Jr. Mr. Gordon was especially chosen for this role by Maxwell Karger, manager of productions for Metro, not only because of his having been a member of Miss Barrymore's cast in the original stage production of "Our Mrs. McChesney," but, too, because of the young man's former clever work in previous Metro pictures. In the role of T. A. Buck, Jr., Mr. Gordon is first the junior member of the famous Featherloom Petticoat Company, and later the owner, as is Emma McChesney—Ethel Barrymore—the traveling saleswoman in the opening scenes, and the secretary later in the production.

Mr. Gordon began his professional career on the speaking stage, being associated with several Broadway successes, notably that of the William A. Brady production of "Life."

Among Mr. Gordon's former screen successes prior to his association with Metro are several features in which he was the leading man for Lucille Lee Stewart. Under the Metro banner he played first with Joseph Kilgour, was a member of Miss Barrymore's cast in several feature screen productions, and had an important role in "The Million Dollar Dollies."

### "Love and the Woman" (World Pictures)

World Pictures has purchased of Philip Lonergan a scenario entitled "Love and the Woman," the continuity for which is now being made by the scenario department with June Elvidge for the stellar role. At the beginning of the story Miss Elvidge appears as a scrubwoman employed in a hotel. She is the sole support of her infant daughter. Realizing that without wealth and social position her child will have little or no opportunity to better her condition, she seizes upon a chance to substitute her child for that of a rich man's offspring. This situation furnishes the principal theme of the story. Frank Mayo will play opposite her.

Scene from "Marked Cards" (Triangle).

## Margery Wilson and William Desmond Lead Triangle

DESCRIBED as an unusual mystery play, "Marked Cards," featuring Margery Wilson and Wallace MacDonald, is the first release on the Triangle program for the week of July 14. It was written by Adela Rogers St. Johns. It is a story of sacrifice. The heroine sacrifices her honor that she may save from the gallows the boy she loves. And she wins the affection of the obstinate mother who objected to the marriage of her aristocratic son to the daughter of a former laborer.

H. D'Elba directed the production which offers Margery Wilson, who appeared recently in "Old Loves for New" and "The Hand at the Window." Wallace MacDonald, who received favorable comment for his portrayal of the wayward son in "Madame Sphinx," will support Miss Wilson. This will be MacDonald's final appearance with Triangle before his enlistment in the Canadian Artillery. Jack Curtis and Rae Godfrey also are in the cast.

"Hell's End," with William Desmond, is the second release of the week. The New York underworld forms the background of this play, which shows Desmond as the ruler of a district from which the picture takes its unusual title, a refuge for crooks and political intriguers.

Josie Sedgwick will appear for the first time as Desmond's leading woman in the part of Mary Flynn. Louis (Bull) Durham will play the heavy role of Hank Dillon, and Dorothy Hagar is Belle Burns, who habituates the district.

"Hell's End" was written by A. Steese Richardson, with scenario by Charles J. Wilson, Jr. The production was directed by J. W. McLaughlin and photographed by S. S. Norton.

## Fox Completes Spectacular German Spy Production

THE German spy system in America has at last been exposed on the screen, according to an announcement by the Fox Film Corporation. Captain Horst von der Goltz, confessed leader in the plot to blow up the Welland Canal in Canada, and for ten years a secret agent of the Imperial German Government, has made far-reaching revelations of the workings of German spies in this country and has assisted R. A. Walsh to film "The Prussian Cur," a nine-reel spectacle-drama, featuring Miriam Cooper and showing Captain von der Goltz in person engaged in the pro-German activities which he exposes.

"The Prussian Cur" not only reveals the workings of German spies and propagandists in America, as set on foot by Ambassador von Bernstorff, but it is virtually a review of the whole World War. It goes clear back to the close of the Civil War and shows the development of the conditions and ways of thought in Germany and the United States which have finally clashed in the present struggle.

Beginning with Lincoln and William I. of Prussia, the picture throws on the screen an impressive galaxy of world figures, including President Wilson, the Kaiser, General Pershing and numerous other statesmen and military leaders who are now making history.

So pretentious is the production of "The Prussian Cur," that the William Fox forces announce that its first-run showings will be made only in first class theaters. It is said that these performances will probably be given through the K. and E. circuit.

Although historical figures and events and the secret activities of the Kaiser's minions in America are the leading themes in "The Prussian Cur," strong heart interest has been provided by Director Walsh in the romance of a typical American family, one of whose daughters is played by Miriam Cooper in the role of Rose O'Grady. Another daughter, Lily, is wooed and won and driven to her death by Otto Goltz (Capt. von der Goltz), a German spy. In the course of this story of love and treachery, the workings of the Imperial German spy system are said to be revealed.

It is declared by those who have seen "The Prussian Cur" in its preliminary showings that virtually no chapter of the Great War has been omitted from its scenes.

The Allied fleets, the submarines, air squadrons, vivid battle scenes, the Kaiser and his crew at Potsdam and in the field, the departure of the Lusitania, Congress in session, American war works, troop movements, launching of ships, the pouring of our armies into France—these and many other stirring scenes are woven into "The Prussian Cur."

Also, running through, and casting its sinister influence over these activities is the German spy system and the damage wrought by its agents.

## Griffith Artcraft Ready For Public Showing Soon

D. W. GRIFFITH'S first Artcraft production, "The Great Love," has been scheduled for public presentation early in August. The production marks the first D. W. Griffith cinema to be released direct to the exhibitor in several years. A notable cast is presented, including Henry Walthall, Lillian Gish, Robert Harron, George Fawcett, George Siegmann, Rosemary Theby, Mansfield Stanley and Gloria Hope.

In the making of "The Great Love" Mr. Griffith received the help and encouragement of Queen Alexandra and the leaders of social activities of London. The Queen directed scenes in Lady Manner's country estate which has become a hospital for convalescent soldiers from the front. The picture in its entirety tells a love story, but its prime purpose is to show how war has leveled all ranks and awakened the so-called leisure classes of the British Empire to the need of their country.

### "One Thousand Dollars" Sounds Good.

There is a good omen for exhibitors in "One Thousand Dollars," the Vitagraph Blue Ribbon feature which has been scheduled for release on July 8. The story is another one of the O. Henry gems done into a five reel feature, and in addition to its rather alluring title the production will give to exhibitors three stars of recognized drawing power and a supporting cast of strength. Edward Earle, Florence Deshon and Agnes Ayres are featured in this production, which was made under the direction of Kenneth Webb.

Fox-Lehrman Sunshine Comedy Girls.

## "His Bonded Wife" Chosen by Metro for Emmy Wehlen

MAXWELL KARGER, manager of productions at the Metro Sixty-first street studio, having selected "His Bonded Wife," a five-act up to date romance by Lois and Arthur Zellner, as the starring vehicle for Emmy Wehlen, has appointed Charles J. Brabin as her director, with Alfred Raboch as assistant.

Mr. Brabin has spared neither time nor energy during this past week in the selection of a cast to surround Miss Wehlen so as best to enact the interesting characters of "His Bonded Wife."

Creighton Hale will play the role opposite to that of Miss Wehlen. Miss Wehlen's sister will be played by Warda Howard, who has just finished a forty-two weeks stock engagement and who also makes her debut with Metro in "His Bonded Wife." Miss Howard is a San Francisco girl. She began her stage career in stock and was graduated to star in "The Lion and the Mouse," "The Wolf," "When Knighthood Was In Flower," "Paid in Full," and "Brewster's Millions." Her debut before the camera was under the Essanay banner in 1915. Miss Wehlen's cast also includes a Metro favorite of two years, Frank Currier.

As Doris Morse in "His Bonded Wife," Miss Wehlen will have one of her best opportunities. She will have practically a dual role, yet that of one and the same person. She will depict a typical American girl, adventurous, fascinating. And she also will wear several recent Paris importations.

The scenes of "His Bonded Wife" call for many elaborate sets and not a few interesting outside locations. Mr. Brabin will divulge one scene, or rather a scene within a scene. For this a team of Pierrettes, Columbines and Harlequins have been especially engaged. They will portray in pantomime a playlet entitled "What Is Happening at a House Party" in an Urbanistic setting.

### Montgomery Attacked by Auto Bandits.

Earle Montgomery of the Vitagraph Big V Company team, Montgomery and Rock, suffered considerable facial injury on a recent Sunday night when, returning from Seal Beach with a party of friends, a hold-up auto crowded the Montgomery party off the road, and then attacked Mr. Montgomery and his friends with monkey wrenches. In reaching for the monkey wrench at the side of his car, Mr. Montgomery met all comers. There were three of them. Mr. Montgomery downed the first one with one tap of the wrench. But the struggle with two other men was a long one. For twenty minutes they fought; at the conclusion of that time, Mr. Montgomery, his face hardly recognizable issued triumphant from the fray, holding in the strong grasp of either hand the ankle of a dethroned hold-up man. Mr. Montgomery was forced to allow his prisoners to get away.

## Miss Frederick Will Soon Begin Work at Goldwyn's

PERHAPS the happiest screen star in all the world at this moment is Pauline Frederick, who shortly will begin work in the Goldwyn studios on her first production to be released under the Goldwyn imprint.

Miss Frederick is not by any means beginning a new career, for she is backed by years of deserved popularity, both on the stage and screen. But her new productions will bring her back at once to the most successful period of her career on the screen—the time when she deserted the stage at the height of her popularity to play emotional roles in modern drama for the cinema. From her first day in pictures Pauline Frederick has been a profitable star for the nation's picture theater owners.

Possessing beauty, charm and dramatic power, her initial productions most skillfully utilized her splendid capacities and won her the instant liking of the men whose approval is essential before a star can reach the great public which has made motion pictures the world's greatest amusement.

Willard Mack, who, in addition to being Goldwyn's scenario editor, is also Miss Frederick's husband, has for months been selecting her new material, and expresses the belief that the biggest work of her life is that to be done during the summer and winter months in the productions that Goldwyn will release in the coming season.

## Metro Engages Two Stars; Each Will Head Company

TWO new stars have been engaged by Metro, Olive Tell and Hale Hamilton. Both Miss Tell and Mr. Hamilton will head their own companies.

Mr. Hamilton's initial production will be "Five Thousand an Hour," from the pen of George Randolph Chester. Miss Tell's vehicle has as yet not been decided upon.

Both these stars have within the past few weeks established themselves as Metro favorites. Mr. Hamilton was the leading man in "The Winning of Beatrice" and in "Opportunity." Miss Tell made her Metro debut in "To Hell With the Kaiser," playing the part of Alice Monroe.

Hale Hamilton is one of Broadway's popular actors. Most notable of his engagements was that in "Get Rich Quick Wallingford," which play, the dramatization of George Randolph Chester's famous stories, Mr. Hamilton made famous in America, England, and Australia. In fact, it was the young man's success in Wallingford which caused Mr. Chester to have him in mind when writing his novel, "Five Thousand an Hour."

Last season Miss Tell co-starred with Thomas A. Wise and William Courtney in "General Post," and received the honor of being engaged by Henry Miller to co-star with him in the opening production of his beautiful theater, the Henry Miller.

### Vivian Martin in Rinehart Story.

Vivian Martin, whose many charming characterizations in Paramount pictures have won for her a host of admirers in the ranks of the film patrons, is announced in a new production entitled "Her Country First," by Mary Roberts Rinehart, with the scenario by Edith Kennedy. James Young directed the picture and the photography is by Frank Garbutt.

Particularly interesting at this time, because of its patriotic character, filled wth delightful comedy, of the sort that Mrs. Rinehart can so perfectly create, and which, it is said, has been transferred to the screen by Miss Kennedy with genuine skill, "Her Country First," should prove the most appealing of Miss Martin's Paramount vehicles.

## Sherry Reports Excellent Returns from His Exchanges

FOLLOWING the second release of the new distributing service, "The Street of Seven Stars, which was shown to the public for the first time last week, William L. Sherry announces that the demand for his initial releases has greatly encouraged him and given him absolute confidence that the style of pictures he is handling are what exhibitors want. He has now permanent managers for all his exchanges, and from each excellent returns have been received. Reports show that business is especially good in the Western territory.

"I have now gone far enough to obtain a practical, concrete basis of judging what the newly organized William L. Sherry Service is capable of accomplishing," says Mr. Sherry. "Most of my men have been well acquainted with me for years as a practical man in the film industry, and many have been affiliated with me in former enterprises. Thus it has been comparatively easy for us to co-ordinate our efforts and get the results we expected to get.

"Both of my early releases, 'A Romance of the Underworld,' a Frank A. Keeney production, and 'The Street of Seven Stars,' produced by De Luxe Pictures, Inc., are having a very wide sale "in spite of the lassitude of the hot weather demand. This is due to two causes—the pictures are good and my salesmen are hustling. I might also add that exhibitors are showing great confidence in the William L. Sherry Service."

Mr. Sherry expects to announce shortly the third of his releases, "Out of the Night," a Keeney production starring Catherine Calvert, who is featured in all the other Keeney pictures. The scenario is by E. Lloyd Sheldon. All of the De Luxe pictures star Doris Kenyon at the head of her own company. The second release of De Luxe will be "The Inn of the Blue Moon," especially written for Miss Kenyon by Louis Joseph Vance. The fictional rights have already been contracted for by one of the leading magazines of the country.

The Keeney forces are now well under way with their fourth picture, "The Girl With a Past," by Paul Armstrong. It is stated that some beautiful exteriors have been taken within the last week. All the interiors are being made in the Biograph studios.

## *Employes of Large Plants See "Pershing's Crusaders"*

UP TO DATE three of the country's largest manufacturing plants engaged in war work have staged special showings of "Pershing's Crusaders" for the benefit of their employes.

In Minneapolis, where the film is playing an engagement at the Metropolitan theater, the Pillsbury Milling Company and the Washburn-Crosby Company purchased the entire seating capacity of the Metropolitan for one day and held a special showing for the workers in the plant. The performances, which were attended by upward of 5,000 employes, were marked throughout by continuous outbursts of patriotic enthusiasm.

In Boston the Gillette Safety Razor Company, which is also engaged in important war work, recently invited more than 2,500 employes to a special performance of "Pershing's Crusaders" at the Shubert theater, purchasing the entire seating capacity of the theater for the occasion.

Officials of the companies mentioned above explained to representatives of the First National Exhibitors' Circuit that their purpose in giving these special showings of the big spectacle was to spur their employes on to increased effort and efficiency by instilling each one with a keener realization of his individual importance in the prosecution of the war.

**Skeptical Author Conceals Identity.**

"The Driving Power" is the title of a story which World Pictures will soon put into work for a five-reel feature. Its author is a celebrated writer whose name is a household word in America. The contract for the sale of this story explicitly states that the author's name shall not be divulged without his consent. This is contingent upon the reception of the picture after its production, and if it is favorably received he is then willing to have his name used. This rather remarkable situation grows out of the experience he had with another film company that was not pleasant. Since then he has decided that never again would he either permit any of his writings to be seen on the screen or would he create a special story for film purposes. At the request of Charles Sarver, the scenario editor of World Pictures, a lifelong friend of his, he was persuaded to try just once more. The advent of "The Driving Power" on the screen will be looked forward to with unusual interest.

Scene from "Broncho Billy—Vagabond" (Essanay).

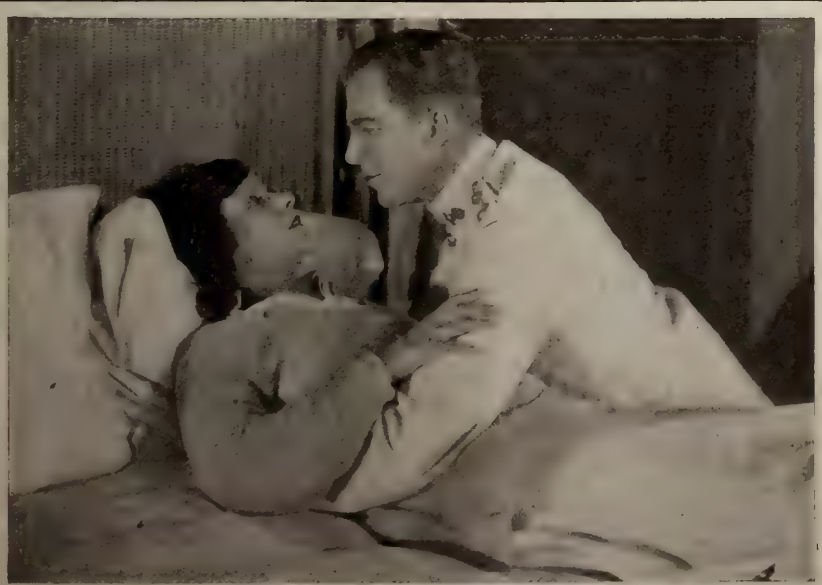
## *Essanay to Issue Third Block of Ten Broncho Billies*

THE revived Broncho Billy dramas have proved so popular that Essanay has decided to issue a third block of ten pictures. These one-reel dramas of the western hills and plains are booking at an unprecedented rate, according to the George Kleine System, through which they are being released.

Exhibitors declare that these dramas have filled a long felt want, there being a dearth of first class one-reel subjects to fill out their programs. However, these are not only being used as program fillers, but in scores of instances as the big event of the night. This is shown not only by what the exhibitors have written to Essanay and the George Kleine offices but by the amount of paper being used. It has been necessary to get out a full line of paper for these one-reel subjects and just as many one and three sheets have been used to advertise the plays as for the features.

The majority of exhibitors using these subjects are booking them one each week and advertising them for a certain night. They have reported a large attendance on these nights.

This third block will bring before the public thirty Broncho Billy pictures now ready for release. The third series will start July 19 and will be issued once a week thereafter. The first release is "Broncho Billy and the Gambler," followed by "Broncho Billy Butts In," "Broncho Billy, Vagabond," "Broncho Billy, Favorite," "Broncho Billy's Punishment," "Broncho Billy and the Claim Jumper," "Broncho Billy and the Sheriff's Office," "Broncho Billy, Outlaw," "The Accusation of Broncho Billy" and "Broncho Billy's Double Escape."



Scene from "The Safety Curtain" (Select).

## *Dustin Farnum Is Adopted By 115th Sanitary Train*

FOR what is said to be the first time since America entered the war a male moving picture star has been adopted by the medical department of the army. Dustin Farnum has been made the big brother of the 115th Sanitary train stationed at Camp Kearney, California.

Mr. Farnum recently visited this organization, which includes four field hospitals and ambulance trains, has a personnel of over 1,000 men and is commanded by Major W. A. Jolley, and was presented with a handsome watch on which was inscribed: "To Our Big Brother, Dustin Farnum, from the 115th Sanitary Train, U. S. Army."

A review of the entire train was held, after which a luncheon was served, during which a number of vaudeville acts were performed by members of this organization. Later, several athletic events were held, including a ball game between the 115th and the 159th Infantry, who are proteges of William S. Hart, the 115th being the victors. A variety of races and several boxing bouts concluded the day's events.

**Williams Working in Santa Barbara.**

Earle Williams and his company, including Grace Darmond, his leading woman, is on location in Santa Barbara. Location cites in this picturesque city, together with the Gillespie Estate, in Montecito out of Santa Barbara, figure in the picture being directed by Jack Conway which is entitled "The Man From Brodneys."

Scene from "Back to the Woods" (Goldwyn).

## *Kerrigan's Work Shows Not a Trace of Injury*

NOW that J. Warren Kerrigan has completed his Paralta Play, "A Burglar for a Night," it is worth while mentioning that in none of his previous pictures has he been called upon to perform so many hazardous and thrilling "stunts" as he does in this production, which should set at rest any fear that his recent accident will in any way handicap him.

The scenarioist, F. McGrew Willis, made it incumbent upon Kerrigan to fight his way through a mob of Chinese highwaymen, which the actor does in a manner that would elicit the warmest commendation from experts. Then, as if this opening scene in "A Burglar for a Night" were not a sufficient test of Kerrigan's physical prowess, the Paralta player proceeds to prove that his injured leg is as good if not better than it ever was by a series of screen acrobatics that range from rescuing Lois Wilson from the chilly waters of the Pacific to climbing up the side of an eighty-five foot bridge and then diving from this altitudinous perch into the waters beneath the steel structure.

### Story Chosen for Mary MacLaren.

"The Vanity Pool," a magazine novelette by Nalbro Bartley, which appeared recently in Youngs, has been chosen by Universal as Mary MacLaren's starring vehicle. The story has been turned over to Universal's artistic woman director, Ida May Park, who is creating the working scenario.

It is a modern society story of a young girl's development, that promises to work up into a sensational melodrama.

A notable supporting cast is being carefully selected to support Miss MacLaren in this Universal special production.

### General's Camp Films Are Popular.

The series of four one-reel subjects picturing the life of army recruits at Camp Devens, Massachusetts, produced by the Connecticut Film Company for General Film distribution, are proving popular in those territories represented by troops in training at the eastern camp, according to General Film. Although each reel is complete in itself, many exhibitors are combining the four reels and using them as a feature, a plan that is reported to have met with big success wherever tried.

### Pathe Releases a Washburn in August.

Bryant Washburn has another of his amiable "young fellow" characters in hand in his new Pathe play, "The Ghost of the Rancho," which will be released in August by Pathe. Also, he has a very charming and sightly leading woman in the person of Rhea Mitchell, whose work on the screen has made her a favorite.

In "The Ghost of the Rancho," Washburn is a millionaire's son, who flees parental wrath and a threat to be doomed to hard work. There is a strong, compelling, dramatic force that slips into the picture toward the end.

## *"Maggie Pepper" Chosen For Ethel Clayton's Debut*

THE Famous Players-Lasky Corporation has purchased the motion picture rights to "Maggie Pepper," which will be an Ethel Clayton vehicle to be released under the Paramount trade mark.

The subject was Rose Stahl's greatest dramatic success and was written by Charles Klein. It had its first presentation in December, 1911, at the Harris theater, New York. One of the most successful stories of Mr. Klein, the play presents a human touch which met with popular approval when it started its phenomenal run as a "legitimate" attraction.

The part of Maggie Pepper offers an ideal character for Miss Clayton, who will be given a supporting cast that among motion picture patrons will be just as important as the players in the stage production were among theatrical followers.

"Maggie Pepper," which will be directed by Robert Vignola, will be one of the series of eight Ethel Clayton pictures to be produced for release during the coming year starting September 1.

### Theda Bara to Portray Artist's Model.

Theda Bara as an artist's model will be the central theme of the next drama which the William Fox vampire will film, according to an announcement by the Fox Film Corporation.

Miss Bara, who has just completed filming "The Message of the Lilies," is now taking a short rest before plunging into work on her new production. The latest drama bears the temporary title of "Little She-Devil," but this, it is understood, is going to be changed.

The play is described as being considerably different from anything Miss Bara has yet attempted, but will afford plenty of opportunity for the William Fox star.

J. Gordon Edwards will direct the picture. This will make the twenty-eighth production which Mr. Edwards has directed for William Fox.

### "Winning Grandma" Set for August.

Child lovers will find great delight in "Winning Grandma," the new photoplay in which Baby Marie Osborne appears and which will be released by Pathe in August. The comedy action is fast and furious and little Smiling Sammy, the colored lad who has been a big laugh provoker in recent Baby Marie pictures, is there with bells on.

## *Artist Says Bert Lytell Is Ideal American Type*

BERT LYTELL is the ideal type of American manhood, in the opinion of Hans Ledeboer, Dutch artist and sculptor and gold medal winner at the Panama-Pacific International Exposition at San Francisco in 1915. Mr. Ledeboer made the acquaintance of Mr. Lytell at Metro's west coast studios in Hollywood and was so enthusiastic over Mr. Lytell's qualifications as a model that he asked and was granted permission to make the head and bust of the screen star in clay.

"Mr. Lytell embodies all that is characteristic of the young American," said Mr. Ledeboer. "He has a splendid head, with a strong jaw; well-placed eyes; a firm mouth and a general air of determination, physical vigor and mental alertness."

At the Panama-Pacific Exposition Mr. Ledeboer won a gold medal for supervising the art work in the Netherlands Building, to which he also contributed two mural paintings. He intends to complete the clay bust of Mr. Lytell and then have it cast in bronze, to be sent to Holland for exhibition in one of the national art galleries as representative of the ideal young American.

## *"A Wife's Conscience" Now Ready for Showing*

Bessie Barriscale has completed her seventh play under the Paralta banner. It is entitled "A Wife's Conscience" and is a play of powerful human emotions in which the problem appears at once and the subsequent suspense is maintained at a high pitch throughout. Then, at a point where it seems that the heroine cannot possibly be extricated from the difficulties of her situation without losing the sympathy of the audience, there comes a startling denouement which reverses the situation and proves the wife whose conscience is the crux and title of the story, a very noble woman indeed.

Miss Barriscale and those connected with the filming of this production were especially pleased with the story. It combines the emotional situations of the actress' former plays, with a humanness and compelling sympathy of the sort usually found in plays more exclusively of this variety.

The original story, written by William Parker, was adapted for the screen by Julian Louis Lamothe. The production was filmed at the Brunton Studios in Los Angeles under the direction of Howard Hickman. The technical and artistic details were under the personal supervision of Robert Brunton.

Miss Barriscale was supported by Edward Coxen as the lead, with Mary Jane Irving, baby star, and Charles Gunn, leading man.

### "Britain's Bulwarks" Winding Up.

Pathe will release the twelfth and last episode of the Official British War Film, "Britain's Bulwarks," July 28. The title is "The Canadians at Vimy Ridge" and is said by those who have seen the advance showing to be by far the best of the series.

Most certainly it is of the widest appeal right now that renewed activity on the West front is centering on this historic battlefield, where so many brave Canadians met death in the first year of the war.

### "Ne'er Do Well" Gets Business.

That the motion picture version of Rex Beach's famous story, "The Ne'er Do Well," has lost little of its hold with the public and the exhibitors is indicated by the large number of bookings received for the new edition of the photoplay feature, says General Film Company this week. A large number of General exchanges are reporting a brisk business on the reissue of the Selig picture, long runs predominating in the bookings received to date.

## *Success Series Schedule Complete For Half Year*

THE complete schedule of the first six months' releases of the Famous Players-Lasky Corporation's Success Series of reissues has just been announced. It includes twenty-six features, or one for each week of the period from September 1 to February 23.

The utmost care in the selection of subjects as well as the stars to be featured has been observed, to the end that the schedule presents the widest diversity possible. Each month offers one special subject, and, with the exception of Mary Pickford, whose "Caprice" is scheduled for November 3 and who will be seen in "The Dawn of a Tomorrow" on December 29, no star will be featured in the series in two successive months. In addition to the six special productions, four of the reissues will feature Mary Pickford, Marguerite Clark will be seen in three, Pauline Frederick in three, John Barrymore in two, Jack Pickford in two, Dustin Farnum in two, Geraldine Farrar in two and William Farnum and Victor Moore in one each.

As a fitting lead-off feature "The Eagle's Mate," one of Mary Pickford's most popular plays, has been selected for September 1 release. James Kirkwood directed this production, which shows Mary in the role of a gently reared girl of the hills who is thrown in with moonshiners and becomes the storm center of the rival affections of mountaineers.

Work on the renewing and retitling of these films, gathered from the exchanges of the Famous Players-Lasky Corporation throughout the United States and Canada, is progressing rapidly at the laboratories, a special department having been created for the purpose under the supervision of Frank Meyer, assisted by Hector Streyckmans. When the labors of this staff of experts are finished, it is promised that these reissues will be even more satisfactory to exhibitors and public as when they were originally placed on the market.

### Roy Stewart Writes a Western.

The next Triangle Western subject will be a play written by Roy Stewart, the popular cowboy player.

Stewart and Director Cliff Smith are now working on the interior scenes of this play, which is temporarily titled "The Fighting Gringo." On July 1, they went with their company, thirty-three in all, to the O'Neill ranch near San Juan Capistrano, for the summer round-up, where they will secure the exterior scenes. Steve Rounds is handling the camera.

**Roy Stewart.**

**Scene from "The Geezer of Berlin "(Jewel).**

## *Marion Davies in Washington Starts Second Select*

WORK on the second picture Marion Davies is making for Select has started in Washington, to which city Miss Davies, accompanied by the members of the company, and Julius Steger, under whose supervision the picture will be made, went July 1.

The vehicle is a down-to-the-minute story of romance, intrigue and international politics. The action takes place in the present year, and the settings are laid entirely in American cities, Newport and Washington being the locale of most of the scenes. "The Burden of Proof" is the title which has been given this story, which has been prepared by S. M. Weller. The photoplay is not a war drama in any sense, but nevertheless there is a background of war in the picture—as must needs be the case with every drama dealing with national American life today. Indeed, there are glimpses of the National Capitol, with flags flying and marching columns of men in khaki.

Miss Davies' role is that of a bride who, through peculiar stress of circumstances, finds herself the center of a maelstrom of international intrigue. The big moment of the play comes when, seemingly convicted by the accusing figure of circumstantial evidence, the bride faces her husband and tests his faith in her.

Mr. Steger will be assisted by John G. Adolphi. Andre R. Barlartier will do the camera work. Miss Davies' leading man will be John Merkyle. One of the most prominent characters in the picture will be played by L. Rogers Lytton, well remembered for the role which he created in "The Battle Cry of Peace." Mr. Lytton will portray another one of these characters, such as are often termed "Rogers Lytton roles."

## *Jobyna Howland Plays With Norma Talmadge*

JOBYNA HOWLAND, the original "Gibson Girl" and dramatic actress, who scored during the past season in "Nancy Lee," faced the camera for the first time last week at the Norma Talmadge studio. She has been cast by Director Sidney A. Franklin for an important part in Miss Talmadge's new picture, "What Might Have Been." Miss Howland has a regular vampire role, and is called upon to exercise all her feminine arts to entrap a wealthy banker whom she wishes to lure away from his wife.

Although this is her first motion picture appearance, Miss Howland has been a prominent figure on the speaking stage for years. She has alternated in musical comedy and the legitimate, and has played important roles in such widely different plays as "Rupert of Hentzau," with James K. Hackett, and "The Passing Show of 1917," a Winter Garden show. Her greatest triumph was made last season in Eugene Walter's play, "Nancy Lee," at the Hudson theater. As the model for the famous "Gibson Girl" drawings which were a sensation some years ago, Miss Howland first came into prominence. She admits that acting before the camera at the Norma Talmadge studios is the first posing she has done since she was a model for Charles Dana Gibson.

## *"Miss Innocence" a Strong Fox Special Feature Issue*

A PLAY of political treachery, intrigue, false accusations, innocence, Broadway life and convent cloisters is the description given in a statement from the Fox Film Corporation of "Miss Innocence," which, with June Caprice as the star, will be the latest Fox special feature release. The play is said to be the strongest which June Caprice has yet enacted.

Miss Caprice is surrounded by a capable cast, other players in the production being Marie Shotwell, Robert Walker, Frank Beamish, Carlton Macey and Mrs. Carlton.

**June Caprice in "Miss Innocence."**

Scene from "Neighbors" (World).

# Universal Well Ahead of Production Dates on Serials

SUCH satisfactory progress has been made upon the production work of two of Universal's forthcoming serials that long before the dates set for their release both will have been entirely completed and distributed among that company's exchanges.

The serials are "The Brass Bullet" and "The Lure of the Circus," the former featuring Juanita Hansen and Jack Mulhall, while the second will be the vehicle in which Eddie Polo will display his athletic prowess.

"The Brass Bullet" will be the first of Universal's 1918-1919 serial thrillers and is scheduled to be shown at the first run theaters commencing with August 15. The story will be told in eighteen two-reel weekly episodes and, according to its producers, is beyond all question the best and most unusual story of the to-be-continued type yet turned out by that organization.

The cast engaged for this serial includes, besides the principal players, such sterling performers as Charles Hill Mailes, Helen Wright, Charles Force, Hal Cooley, Joseph Girard and Ashton Dearholt.

Although there are sixteen episodes of "The Brass Bullet," but five have been completed and titled so far. The names of these chapters are: Episode No. 1, "A Flying Start"; Episode 2, "The Muffled Man"; Episode 3, "Locked in the Tower"; Episode 4, "Smoked Out"; Episode 5, "The Mock Bride."

As the "Lure of the Circus" indicates, the Eddie Polo story will be a circus serial. As a matter of fact, this Universal player was formerly one of the most famous of circus acrobats and it was because of his work with a big tanbark aggregation that he attracted the attention of Universal officials.

Although no definite release date for "The Lure of the Circus" has yet been set, it will follow close upon the heels of "The Brass Bullet"—probably within a few weeks after the first episode of the latter serial has been issued.

## *Dog in Essanay's Feature Doubles Just Like Humans*

THE doubling of an actor in a scene is an old story to film folk, but it was left for Essanay to double with a dog. This is done in the George K. Spoor feature, "Young America," now being produced at the Essanay studios in Chicago.

It required infinite patience on the part of Director Berthlet as well as the dog's master, Charles Frohman Everett, who plays the lead in the picture, to accomplish the result. It was wellnigh impossible to keep the dog in the same position long enough to register accurately, although the canine has been trained with infinite care by its young master.

After nearly a score of retakes the scene was finally completed, and it is believed to be the first scene ever presented in which a dog doubles for itself. The picture is taken from the Cohan and Harris production written by Fred. Ballard, and which had a great stage success recently. It will be seven reels in length.

## *Pathe Summer Program Avoids the Heavy Stuff*

PATHE announces that the plan for summer programs will be happily devoid of "heavy stuff." The big features to be released in July and August are for the most part light comedies, altho there are two serious plays in the list.

The program for the summer will include "Annexing Bill," with Gladys Hulette and Creighton Hale; "More Trouble," with Frank Keenan; "Cupid by Proxy," with Baby Marie Osborne; "The First Law," with Irene Castle and Antonio Moreno; "Waifs," with Gladys Hulette and Creighton Hale; "More Trouble," with Frank Keenan; "Cupid by Proxy," with Baby Marie Osborne; "The First Law," with Irene Castle and Antonio Moreno; "Waifs," with Gladys Hulette and Creighton Hale; "The Ghost of the Rancho," with Bryant Washburn, Rhea Mitchell and a fine company; "Winning Grandma," with Baby Marie Osborne, and "The Girl from Bohemia," with Irene Castle.

"The Girl from Bohemia" will be released on August 25 and it is a rather notable Pathe play for the reason that it may mean the marking of Irene Castle's retirement from the screen.

There will be another feature play released on the program for the week of Sept. 1, but for the week of September 8 the fall season will be inducted with a big special, "The Woman Eternal," starring Elaine Hammerstein.

### No Vacation for Harold Lloyd.

Harold Lloyd comedies will continue without interruption this summer, it is announced by Pathe. Rolin studios do not expect to take a vacation, but will keep the respective noses of Harold Lloyd, Bebe Daniels and Harry Pollard to the studio grindstone. Subjects to be released are "Kicking the Germ Out of Germany," July 21; "That's Him," August 4; "Bride and Gloom," August 18, and "Two Scrambled," September 1.

### Two New Faces in Paramount Issue.

Two faces new to Paramount will be seen in the next Sessue Hayakawa picture, "The City of Dim Faces," written by Frances Marion and directed by George Melford. These are Marin Sais, well known to screen patrons, and Doris Pawn, a young woman who has been starred by other companies in popular productions.

Scene from "Mammon and the Archer" (General Film).

## *San Franciscans Greet Clara Kimball Young*

CLARA KIMBALL YOUNG, in accordance with the schedule of activities following the completion of "The Savage Woman" at the Lasky studio, Hollywood, appeared on July 2 at the California theater, San Francisco. The occasion was an added impetus to stimulating recruiting activities and also the first of Miss Young's appearances in her tour of the western coast on her return trip to New York. Miss Young's reception was one of the most enthusiastic welcomes ever accorded a player in the city.

In honor of her appearance at the theater a big parade was held in which fifty automobiles carried many naval officials and prominent citizens. The parade was headed by a navy band consisting of one hundred instruments. The crowd which gathered in front of the theater seeking admittance after the doors had been closed on a capacity house was so great that the traffic police had difficulty in restoring order.

Miss Young's next appearance will be in Portland, Ore., and following that she will visit Tacoma, Seattle and Spokane.

W. H. Rudolph, Miss Young's personal publicity representative, accompanied by Harry Garson, her manager, have gone ahead to supervise all arrangements for her appearance at the various theaters.

### Mix's Cowboys Do a Shooting Bit.

American hatred for the Kaiser was given an exhibition the other day at the William Fox studios in Hollywood, Cal., during the filming of "Kultur," a big film which the William Fox director, Edward J. Le Saint, has just finished, with Gladys Brockwell as star. One of the scenes took place in the council chamber of the German Emperor, and in the center of the rear wall hung a huge portrait of the Kaiser. After all the scenes in which this set was needed had been completed a bunch of cowboys from the Tom Mix company, who happened by, walked across the stage and emptied every chamber of their six-shooters into the face of the All Highest. The painting was riddled by bullets.

In "Kultur" Miss Brockwell appears in the role of the Countess von Ahrenberg, and reports from the West Coast state that the picture is one of the most powerful this Fox star has yet produced. The story deals partially with the secret intrigues of Germany in forcing Austria to begin the world conflict by attacking Serbia.

J. Grubb Alexander and Fred Myton wrote the story and the scenario was done by Mr. Alexander.

### Big Demand for "Hypocrites."

The announcement that General Film Company would take over the distribution of the George Loane Tucker feature, "The Hypocrite," has been followed by a flood of bookings, General reports. From indications at hand, it is expected this feature production, which is declared to be among the best work done by Mr. Tucker, will score a success, especially in the larger cities, where the advertising value of the name of the producer is fully appreciated by showmen. Bookings in such cities as New York, Chicago, Boston, Philadelphia, Cleveland, San Francisco, Detroit and Washington have been unusually heavy.

Preparations have been made by General Film to place an intensive sales campaign back of the production which officials of the company believe is due the photoplay because of its great artistic merit and high entertainment qualities. Elizabeth Risdon, the star, is already a big drawing card, and in this production, which is based on the famous stage play of the same name by Sir Henry Arthur Jones, is expected to score the hit of her career.

Scene from "L'Occident" (Metro).

## *Baby Marie in "Cupid by Proxy" Starts Pathe July 21*

CUPID by Proxy," in which Baby Marie Osborn is starred, heads the Pathe program No. 208, released July 21. "Cupid by Proxy" is an elemental comedy with a strong romantic flavor. It concerns two families who live side by side. Fortune comes to one of them and with it social aspirations which threaten to disrupt a romance. Baby Marie has a delightfully ingenuous role and of course there is a happy ending. The picture will have a wide appeal to the army of admirers of the little star.

The final and concluding chapter of Pathe's serial "The House of Hate" is released on this program. It is called "Following Old Glory." The Hooded Terror is not only further identified, but a just retribution overtakes him and the members of his gang. The episode ends somewhere in France, where Pearl as an ambulance driver and Antonio Moreno, the hero in khaki, are united.

There is a big comedy knockout on the program in "Kicking the Germ Out of Germany," with Harold Lloyd, Bebe Daniels and Harry Pollard. Harold Lloyd is a warrior in the trenches and his rough treatment of the Huns will be sure of a laugh. How he manages to reach Berlin in time to save the beautiful Red Cross nurse in the person of Bebe Daniels and how he acts up rough with the Kaiser and the rest of the Huns is told in a swift moving and entirely inoffensive way.

Part 11 of "Britain's Bulwarks" is titled "The Canadians on the Western Front." There are several exciting scenes presented with marching troops, prisoners and front line activities of the brave Canadians in this instalment.

The Allies Official War Review will contain up-to-the-minute battle pictures from the American, British, French and Italian fronts.

"East Indians of Trinidad" is the title of the Post Travel Series, one reeler, on this program, and in the Hearst-Pathe News No. 60 and No. 61 late war films and topical news subjects will be included as usual.

### "More Trouble" Still Branching Out.

Probably with the idea of duplicating the hit registered at the Rivoli in Broadway, New York, where it had its premiere, "More Trouble," the Pathe Play in which Frank Keenan stars, has been booked at a top price by the management of the Rivoli in San Francisco. Other big bookings are reported by Pathe branch managers in all large cities.

Pathe's publicity department has issued a campaign book de luxe for the use of exhibitors, and in this volume are reproduced the splendid notices afforded the picture by the critics in New York. An elaborate layout of display advertising suggestions has also been issued, with the result that in twelve cities exhibitors booking "More Trouble" have largely increased their usual space for this showing.

### Ebony to Use Mixed Casts.

Luther J. Pollard, general manager of the Ebony Film Corporation, of Chicago, whose comedies are enacted by an all-colored cast released regularly on the General Film program, announces that the next series of Ebony comedies will be a departure from the usual custom of production, inasmuch as the five comedies will be enacted by a mixed cast of white and negro comedians, the negro humor still predominating.

Three of the liveliest and best laugh-feasts produced by this company have just been completed at the Windy City studio and ready to be shipped to the General Film Company in New York. The first subject is "When You Hit, Hit Hard." This was prepared for the screen by Bob Horner, scenario editor, from a story by William H. Rice. Beside this, Director Charles David wrote and produced the two other subjects, "Champion by the Flower-Pot Route" and "Unfinished Finish," which features Sam Robinson, Elmer Brown, Vyonne Junior, Samuel Jacks, and a large supporting cast. Plans for an advertising campaign on a larger scale is well under way.

### Irene Castle in "The First Law."

"The First Law" will be released by Pathe as the big feature of the program for Sunday, July 28. Irene Castle is starred and Antonio Moreno featured in "The First Law," which is a screen version of the popular novel by Gilson Willets.

## Hodkinson Calls for Twenty Representatives

ONE of the most significant moves in the business is claimed by the W. W. Hodkinson Corporation in its call for twenty salesmen representatives to join its forces and not only sell Hodkinson service, but to spread the Hodkinson gospel of responsibility to the exhibitor and a fair deal in every way."

"This is not merely a 'want ad'," said Mr. Hodkinson in commenting on the announcement which appears in the advertisement columns of the trade papers this week. "Note the wording and you will see that we are not simply engaging men. We are in fact recruiting a picked army for an offensive which we are contemplating.

"Every big reform movement encounters obstacles. The bigger and more sincere the endeavor the harder the battle. That is why we want men with moral courage in addition to their other qualifications—who cannot be stampeded by present conditions no matter how menacing.

"This is the reason we must have men with foresight—who can see what we stand for—who can appreciate why we are different than any other organization in the field.

"We do not expect the ordinary average film man to see this distinction, and this is why our appeal is only to the bigger men of the business who are in fact looking for the very opportunity which I was looking for ten years ago when I entered this business and which I did not find.

"The men who join us will be those who can see that our principles, ideas, and plans for the reorganization of this industry are correct and inevitable, and knowing this they will be eager to join us in order to ride on the crest of the wave that is steadily gathering in size and strength.

"While we call these men salesmen representatives that is only a partial description so they will be our connecting link with the exhibitors. They will not only sell our product on a fair and square business basis, but they will also, out of a sense of responsibility to the exhibitor, assist him to their fullest capacity in making a success of the product they sell him.

"We have a big job mapped out for each of these men, and are willing and anxious to remunerate them in accordance. We do not want failures, chronic change-abouts, or transients, but we do want clean hearted, clear headed, farsighted men."

Scene from "Wedlock" (Paralta).

## In "Wedlock" Louise Glaum Has Story That's Different

LOUIS GLAUM'S latest production, "Wedlock," is the third Paralta Play in which she has appeared. The picture was directed by Wallace Worsley. It is an original story from the pen of Denison Clift, who has contributed many successful stories to the silent drama, and in this play he has furnished Miss Glaum with an entirely different kind of role from anything in which she has heretofore appeared.

Before Miss Glaum joined Paralta she was popularly known as "The Peacock Vampire," but under the new management she is appearing in roles where this element does not appear. On the other hand, she is appearing in roles which, through strong, emotional acting, she is enabled to gain the sympathy of her audience. The decision was a wise one and the dramatic and emotional ability which she displays in "Wedlock" is a revelation to her old admirers. The very fabric and strength of the story of "Wedlock" rests upon the woman's nobility of character. Few stories have been written which show this element so strongly for a woman star, and in this one it is emphasized by the ingenious contrast brought in by the author.

It is the opinion of dramatic critics that Miss Glaum should play strong emotional parts, giving scope for her wide range of histrionic powers. Hitherto, these "strong" parts have been in the nature of sex problems, or in some way connected with the grosser side of human nature. In "Wedlock," the strength is there in abundance, but it is the strength of the character's great nobility and fine spirit.

## Universal to Reissue "Scandal" as "Scandal Mongers"

FROM Universal comes the announcement that arrangements have been completed to issue a revised version of Lois Weber's sensational production, "Scandal." Under the new title of "Scandal Mongers," this subject, which excited such wide comment and which was the forerunner of features similar in theme, is to be the Bluebird release for July 22.

Released in its original form in 1915 "Scandal Mongers" represented the screen's first attempt to convey a message while providing entertainment. How well it succeeded is evidenced by the success it scored and by the booking demand that resulted.

The picture was notable for another reason. It was the first of a series of pictures which Lois Weber was to produce for Universal, and the relations which exist between that director and the Universal have continued with but a brief period uninterruptedly since the release of this subject.

It was "Scandal's" popularity that caused Miss Weber to favor stories which contained a message. The discovery that such pictures present a powerful appeal to the mind while also appealing to the heart caused her to specialize upon pictures of this type. "The Price of a Good Time," "Idle Wives" and "Even as You and I" are examples of how well she has succeeded in this work.

"Scandal Mongers" prove as popular today as it did three years ago because the story is as true and as timely in 1918 as it was in 1915.

The success which is attending Rupert Julian in the title role of Jewel's "The Kaiser" brings to light the fact that his first work as a screen artist is contained in "Scandal Mongers." Julian appears in the important role of Robert Gordon.

Lois Weber, who also enacts one of the central roles in this production, based her story upon an argument advanced by one of the greatest editorial writers in the country. According to this man, if you could stand behind one of the club windows of any great city you could hear more poisonous and dangerous gossip in half an hour than you could hear at a sewing circle during the whole afternoon.

In "Scandal Mongers" Miss Weber shows the result of carelessly uttered gossip; the mesh of circumstances which ruins the lives of William Wright, his wife, Robert Gordon and his wife, Daisy, Gordon's sister and John Austin.

In addition to Lois Weber and Rupert Julian, the cast includes Philip Smalley, Adele Farrington and Abe Mundon.

### Universal Issues Campaign Book.

Full of valuable and practical ideas on various ways of merchandising "The Brass Bullet," Universal's forthcoming serial featuring Jack Mulhall and Juanita Hansen, is the campaign book just issued on this subject by that company.

Claiming the distinction of having issued the first exhibitor help book on serials, Universal has striven to make them of the utmost possible use to showmen. Its latest campaign book is no exception to the rule and exhibitors booking "The Brass Bullet" will find it a mine of information which should aid them greatly in putting the serial over.

### Fifty Newspapers Print Post Travels.

More than fifty newspapers throughout the United States are now co-operating with Pathe and the Post Film Company in the exhibition of the Post Travel Series. The numbers to be released this summer are No. 6, "East Indians of Trinidad"; No. 7, "East Indians of British Guiana"; No. 8, "Venezuela"; No. 9, "La Guayra to Caracas." There are fifty subjects in all to be released.

### Pathe's Toto Comedies for August.

One-reelers released by Pathe for Rolin, with Toto starred, will be as follows this summer: July 28, "Beach Nuts"; August 11, "Do Husbands Deceive?"; August 25, "Nipped in the Bud."

# State Rights Department

Conducted by C. S. SEWELL

## Arrow Has Ambitious Program for Next Four Weeks

**Announces Seven New Features in Addition to Several One and Two Reel Reissues. Also to Issue a Monthly Bulletin for State Right Exchanges.**

DURING the next four weeks the Arrow Film Corporation will offer several single and two-reel reissues, together with seven new productions varying in length from five to seven reels. Of this number thirty single reel and ten two-reel Warren Kerrigan subjects and four Allison-Lockwood subjects, each in five reels, have already been announced.

In connection with the enlarging of activities a monthly bulletin will be issued which will contain advertising matter in connection with each production, advertising and exploitation talks by W. E. Shallenberger, president of Arrow, reports from local men, and other items of interest to state rights buyers. This bulletin will be mailed gratis to state rights exchange men.

Dr. Shallenberger also announces he has made a change in the method of territorial division so as to call for a minimum number of prints on each attraction in the belief that exchanges should be protected in the amount they invest in a production, and if the demand compels the use of additional prints the exchanges can be guided accordingly.

## Gaumont Shows Buyers First Half of Serial

THE twenty-reel Gaumont serial, "The Hand of Vengeance," is now ready, and during the past week the first five episodes were shown to a number of independent buyers who are said to have been most enthusiastic in their praise.

Exhibitors have been writing and telegraphing the Gaumont Company at Flushing for several weeks, requesting terms. This unique serial, which will be released only through independent exchanges, is said to be full of pep, life and hustle. The characters are all red-blooded, the situation thrilling, and the dangers too numerous to mention. There is not a sex-situation in the entire story.

A line of slides and posters illustrating many of the most thrilling situations in the story have been prepared by the best artists. These have been designed to make the public want to see at least one episode of the story, with the conviction that whoever sees one episode will not stay away from the others.

## Export Official Aids in Selecting Serial Title

IN the controversy as to the most appropriate title for the sixteen episode serial now being filmed by Western Photoplays, Inc., Leah Baird, the star has found a champion for her views in Sidney Garrett, president of J. Frank Brockliss, Incorporated, which has bought the export rights on this production.

Mr. Garrett believes that the selection of a suitable title is important, as in the foreign markets, such as Calcutta, Tokio, and Johannesburg, success often depends to a great extent of the psychology of the title, as a wrong title might arouse the antipathy of natives or officials. He is therefore collaborating heartily with Miss Baird in her search for an appropriate world-wide title, and in some instances has sent cablegrams to foreign motion picture centers along the same lines as the messages sent to exhibitors in this country.

## Brady's "Stolen Orders" Moves to Lyric Theater

THE William A. Brady spy picture, "Stolen Orders," after a successful four weeks' run at the Park theater, New York, has been moved to the heart of the theatrical district, and opened for an indefinite run at the Lyric theater.

With its demonstration of the manner in which enemy secret agents operate, showing that people in all walks of life are often apparently innocently made a part of their plots, and the presentation of many unique and thrilling scenes, together with the fact that it is interpreted by a cast of several hundred people, including four stars, it is said to be proving an even greater box office magnet in its new home.

In addition to the New York engagement this production will shortly be seen in other theaters, among them Poli's theater, Washington, where it will open for a week's engagement commencing July 7.

## "Your Fighting Navy" Now Ready for Buyers

THE Educational Films Corporation announces that prints of its patriotic naval picture, "Your Fighting Navy at Work and at Play," are now available for State Right buyers. Since its completion, several months have been spent in cutting out non-essentials, trimming to flashes, editing and titling, making a forceful continuity, and tinting and toning under the guidance of naval experts, until it is now a well edited, forceful picture. Its value to the State Right owners and exhibitors consists in its timeliness.

"Mexico Today," George D. Wright's series of one-reelers descriptive of conditions in the Southern republic, is receiving many new bookings on account of the interest in Mexican affairs. The series has been edited by President Skinner of the Educational Films Corporation.

## Sid Grauman Using Gaumont News Reels

ONE of the greatest motion picture palaces in the West—indeed, one of the greatest in the world, is Sid Grauman's million dollar Theater in Los Angeles. It is therefore gratifying, not only to the All Star Features Distributors, Inc., which handles the Gaumont Semi-Weekly News Service on the Pacific Coast, but to the Gaumont Company, to be able to announce that Mr. Grauman is now running the Gaumont News and Gaumont Graphic exclusively in this theater. In the past it has been Mr. Grauman's custom to make up his own news-weekly by selecting a thousand feet of the most interesting subjects appearing in all of the news-reels.

## Freak Auto Crash Caught For Leah Baird Serial

A LUCKY as well as spectacular effect was obtained during the filming of one of the "stunt" scenes in the serial starring Leah Baird, being filmed by Western Photoplays. The particular incident involved was the crashing of a touring car over a 150-foot cliff. Four cameras took all angles—two at the top and two below. When the auto landed, it hit squarely upon its four wheels, having turned over completely, and seemed to bound up in the air and then burst into a thousand pieces. The chassis with the four wheels still attached made a direct run head on to one of the cameras, demolished the tripod and damaged the camera, but upon developing the film it was found uninjured and intact.

Outside of a slightly barked skin, the cameramen escaped injury and the spectacular incident proved to be a wonderful "shot."

## Mabel Scott Engaged For "Ashes of Love"

MABEL JULIENNE SCOTT has been engaged by Director Ivan Abramson for one of the principal roles in his new production, "The Ashes of Love," and one which it is said will afford her splendid opportunities for the display of her talents.

Miss Scott is well known to picture theater patrons, having appeared in several productions, including "The Barrier," "The Sign Invisible," and "Reclaimed."

Director Abramson is about ready to commence filming "The Ashes of Love," and, when finished, this picture will be released by Graphic Film Corporation.

## Territory Sales on "Zongar" Announced

JAMES E. WILLIAMSON, general manager of Physical Culture Photoplays, Inc., has returned from a tour of the country, disposing of state rights territory on the five-reel feature, "Zongar, the Dare-Devil of Romance."

His last two sales were to Josiah Pearce & Sons Amusement Company, of New Orleans, covering Louisiana and Mississippi, and Savini Films, Inc., of Atlanta, covering Georgia, Florida, Alabama, North and South Carolina, and Tennessee.

The only states now remaining unsold are Texas, Oklahoma, Arkansas, Maryland, District of Columbia, and Delaware.

**"His Day Out" is Sixth Jester.**

The sixth of the series of the Jester (Super) comedies, "His Day Out," will have its initial release August 1. This release completes the first half year of the Jester comedies.

# Second Draft Drawing Pictured in Gaumont Graphic

**Work of Railroad Administration in Keeping Rolling Stock in Good Condition. German Liquid Fire Projectors, Signal Service Laying Telephone Wires on Battlefield and Other Interesting Items Shown.**

THE second selective drawing, in which 246 was the lucky number first chosen by Secretary of War Baker, is pictured in Gaumont Graphic No. 14, together with views of the work the Railroad Administration is doing in keeping the rolling stock in shape to handle the freight and passenger traffic. In one big Western shop, 4,800 locomotives are being repaired weekly.

Other scenes include the burning of German text books; a wreck in Utah which resulted in one death and fifty injuries; the production of potassium salts, so necessary to war munitions, in the Salton Sea, in the Colorado Desert, one of the weirdest spots in existence, hundreds of feet below sea-level. From Italy come pictures showing the delivery of our U. S. Liberty Bonds to the Italian soldiers who subscribed for them, and the decoration of American Red Cross officers for exceptional valor on the Piave front by the Duke of Aosta.

No. 15 of the Gaumont News shows an instructive photograph of the "Flamen Werfers," liquid fire projectors which were captured in "No Man's Land" by our boys; "The Nerves of the Army," picturing the work of the Signal Corps in laying telephone wires to the different batteries on the battle front; and the work of the U. S. Marines in maneuvers, in airplanes, and in trench warfare.

The opening of the International Trade Exposition in New York City is also shown, together with the "Flying Gymkhana," held at Westbury, N. Y., for the benefit of the British and Canadian Fund.

From the nation's capital comes the presentation of a number of Italian sailors to President Wilson by the Italian ambassador. There is also an entertaining subject showing how the American Pigeon Service is aiding the allied armies on the French battle front.

## Sales and Bookings On "Topics of Day"

TOPICS of the Day Film Company announce that Jones Linnick & Schaefer, Chicago, has contracted for the Illinois and southern Wisconsin rights to "Topics of the Day" the screen novelty consisting of timely "punch" paragraphs selected from magazines and newspapers from all part of the world and prepared in co-operation with the Literary Digest.

This film, which is issued weekly, is now in its eighth consecutive week at the Strand, New York, and has been booked for the entire Mitchel Mark and Speigel circuits opening this week at the Palace in Schenectady and the Market theater in Newark.

Sol. L. Lesser, who has secured the rights for "Topics" for California, Arizona and Nevada, reports that it is being well received by audiences in his territory.

## Petrova Extends Tour

THE tour of Madame Olga Petrova in behalf of the war saving stamp movement is said to be meeting with such success, that it is now planned to extend the trip so as to cover the entire summer months. Up to date, she is credited with being responsible for the sale of $250,000 worth of stamps. Numerous requests have been received from prominent exhibitors throughout the country requesting Madame Petrova's appearance in their theaters, and she also recently received a request from the Director of War Saving Stamps for Ohio together with the Executive Secretary of the National War Savings Committee requesting her appearance in Newark, Ohio.

This change in her plans will necessitate the postponement of the film production on which she expected to begin work immediately on her return to New York.

## W. H. Productions To Handle "Mickey"

THE Western Import Company's special production "Mickey" starring Mabel Normand, is now ready for release and in accordance with arrangement recently consummated will be offered to buyers on state right basis.

W. H. Productions Company announces that in addition to issuing an elaborate campaign book, it will also inaugurate special campaigns in particular localities in order to help exhibitors secure maximum results.

### D. W. Russell Ill.

D. W. Russell, New York representative for David Horsley productions, with offices in the Godfrey Building, 729 Seventh avenue, has, for several days been confined to a hospital on account of a severe attack of rheumatism. Latest reports indicate that he is rapidly improving, and will be able to return to his office within a short time.

### Picture Theaters Projected.

BRUNSWICK, GA.—Butterworth-Judson Corporation, 61 Broadway, New York, will erect moving picture theater in connection with $2,000,000 industrial city development for $5,000,000 picric acid plant it is constructing.

BENTON, ILL.—Mars theater is undergoing extensive improvements.

CHICAGO, ILL.—Norman E. Field succeeds Harry Earl as manager of Rialto theater on State street.

DWIGHT, ILL.—Gardie and Russell Hisner have leased opera house and purchased moving picture business from W. V. Leham.

RUSHVILLE, ILL.—Amphitheater will be erected on La Harpe Fair grounds, with seating capacity for 3,000 persons.

GARY, IND.—Pastime Theater Company has purchased Bijou theater, and will make improvements.

GRANITE CITY, ILL.—R. G. Kirsch, 4067 Magnolia street, St. Louis, Mo., is preparing plans for two-story theater and office building, 100x125 feet, to cost $90,000.

INDIANAPOLIS, IND.—Kokomo Grand Theater Company has been incorporated with $50,000 capital by Ivan W. Arnold, Minnie M. Arnold, and Fannie M. Owen.

ALGONA, IA.—Will Stewart has sold Princess theater to T. H. Robertson.

DES MOINES, IA.—Plans under way for moving picture theater at 6th street and Grand avenue.

DES MOINES, IA.—Palace theater has been purchased by group of Des Moines and Omaha business men from Jacob Miloslowsky. Stock company will be organized to operate house under management of Harry B. Watts.

OSWEGO, KAN.—Elks theater has been purchased by S. Newton.

ALEXANDRIA, LA.—Beauregard Amusement Company has been incorporated with $7,500 capital by Milton De Roos, Mick Manteris, Steve Manteris, and Henry F. Hibshman.

ALMA, MICH.—Idle Hour theater has been taken over by L. F. Murphy of Detroit and will be conducted under management of A. H. Ashley.

(Continued on page 457.)

## Sales of the Week

**Activities in State Right Market During the Past Seven Days.**

JESTER COMEDY COMPANY announce sale of the following territorial rights on their productions: To United Program Film Service, St. Louis, for southern Illinois and eastern Missouri; to J. W. Leigh, New Orleans, for Louisiana, Arkansas, and Mississippi; to Southwestern Film Corporation, Dallas, for Texas and Oklahoma.

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Herman Rifkin, of the Eastern Feature Film Company, has secured from Atlantic Distributing Corporation rights for the New England States to "Nine-Tenths of the Law" and "The Devil's Playground."

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Physical Culture Photoplays, Inc., announce the sale of rights on "Zongar, the Dare-Devil of Romance," for several Southern states. Full details printed in another article in this issue.

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Sale of Illinois and southern Wisconsin territory to Jones, Linick and Schaefer, Chicago, on "Topics of the Day" is announced by Topics of the Day Film Company.

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Quality Film Company, 414 Ferry street, Pittsburgh, has been secured from Jester Comedy Company, rights for western Pennsylvania and West Virginia, to the Jester Comedies.

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Metro Pictures Corporation have made an arrangement with Frohman Amusement Corporation to handle "God's Man" in the following states: Ohio, Washington, Iowa, Missouri, South Dakota, Colorado, Arizona, Kentucky, Michigan, North Dakota, Oregon, Nevada and New Mexico.

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W. H. Productions Company announce sale of the following territory: Series of Bessie Barriscale reissues to Victor Film Service, Detroit, for Michigan, and to Max W. Herring, Pittsburgh, for western Pennsylvania and West Virginia. William S. Hart reissue "Staking His Life" to Wisconsin Film Company, Milwaukee, for Michigan, to Max W. Herring for western Pennsylvania and West Virginia, and to Phil Goldstone, Omaha, for Iowa, Nebraska, Kansas and Missouri.

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Sale of rights to the following reissues is announced by W. H. Productions Company; series of sixteen Shorty Hamilton two reelers to Phil Goldstone, Omaha, for Nebraska and Iowa, to A. Weiland, Pittsburgh, for western Pennsylvania and West Virginia, and to R. D. Lewis Film Company, Oklahoma City, for Oklahoma. Series of twenty-four single reel Fatty Arbuckle comedies to A. Weiland, Pittsburgh, for West Virginia and western Pennsylvania, to Strand Features Detroit, for Michigan; and to Standard Film Service Cleveland, for Ohio and Kentucky.

## "Eleventh Commandment" Gets 1,675 Days' Booking

EDWARD DAVIDOW, General Manager of the Advanced Motion Picture Corporation, announces that at the recent convention of the Affiliated Distributors Corporation in New York, the members of this organization contracted for bookings for "The Eleventh Commandment" for a total of 1,675 days.

Lee Shubert, Arthur Hammerstein and Ralph W. Ince are the sponsors for the Advanced, and "The Eleventh Commandment" featuring Lucile Lee Stewart was directed by Mr. Ince.

### Twede Dan Returns from Vacation.

With the return of Twede-Dan from a vacation, activities of the Jester comedies are in full swing. During his absence the Jester studio at Cliffside, N. J., was overhauled and many innovations installed.

# Trade News Brevities

## Activities of Picture Men in New England

**Harry I. Wasserman Elected Head of Committee to Confer on Operator Difficulty —William C. Franke Goes to Boston Appliance Company—Other Interesting Items.**

By Robert N. Howe, 80 Summer street, Boston, Mass.

### Operator Question Taken Up.

BOSTON.—At a recent meeting in this city of representatives of film exchanges, motion pictures exhibitors and representatives of the Motion Picture Operator's union, Harry I. Wasserman was appointed head of a committee to confer with the Vitagraph company on its difficulty with the operators' union. It is charged by the union that the Vitgraph and other organizations employ non-union operators and pay non-union wages, although, it is said there is no shortage of operators in Boston.

Mr. Smith of Boston, representing the operators' union, stated that "In case of a shortage there are plenty of mechanics in the city, who can easily learn the operation of motion picture machines, and thus safeguard Boston. We are against women being taught the operation of motion picture machines." It is understood that an assistant operator is not needed if the spring-switch is done away with.

It was voted that no action would be taken until the committee conferred with the Vitagraph Company.

### Franke Makes New Affiliation.

Boston.—Manager William C. Franke, of the Boston Motion Picture Supply Company of this city has resigned and will take a position as a projection engineer, he being an expert in the business. William C. Franke is well known in the motion picture business having been business manager for the Boston operators' union for six years and manager of the Boston Motion Picture Supply Company for two years. He will now be with the Boston Motion Picture Appliance Company beginning July 1. He is also editor of a trade publication well known in Boston called "The Bean Pot."

### Allied War Films Going Strong.

Patriotism of New England exhibitors is shown by the heavy bookings received by Manager Stanley Hand of the Boston Pathe exchange on the New Allied War films that are to be released for New England distribution July 15. The films show the war activities of the allied countries of Italy, France, England, and the United States. The following theaters have booked them for the first three days of release: Strand of Lowell, Polis of Hartford, Conn., Merrimac of Lowell, Shea of Fitchburg, and the Maine theaters incorporated.

### Boston Appliance Company Gets Clark.

Fred. A. Clark, expert projection engineer who has been traveling with George K. Robinson of the Famous Players-Lasky corporation on his visits to New England exhibitors taking Paramount and Artcraft service, has resigned and accepted a position with the Boston Motion Picture Appliance company.

### Original "Little Eva" Guest of Honor.

Mrs. Cordelia H. MacDonald, who played the roll of "Little Eva" in the original cast of "Uncle Toms Cabin" in 1852, was a guest of honor of the Famous Players-Lasky Corporation at the initial presentation of that picture in Boston, starring Marguerite Clark, to be released July 15. Mrs. MacDonald is the only living member of the original cast and resides at Cambridge, Mass.

### "Uncle Tom's Cabin" Good for Schools.

"Uncle Tom's Cabin" has been considered by the Massachusetts Teachers Federation as a suitable picture for school children and will probably be shown in many of the schools in New England. The Massachusetts Teachers Federation expresses their gratitude of the earnest co-operation the New England exhibitors have given them in their efforts to secure suitable pictures for the school children.

### Run of Pershing's Film Extended.

The original run of "Pershing's Crusaders" at the Shubert theater was extended owing to the large houses which were attracted daily to this big Boston house. Many big manufacturing plants bought out the entire house for special nights and sent their employes to the show.

### Loew Closes the St. James Theater.

The St. James theater, located in the heart of the Back Bay and one of Boston's largest neighborhood houses, has been closed for the summer months. It was under lease to the Loew interests and their lease expires in September. They chose to close the house for the summer and will not renew their lease. The house will return to the management of M. H. Gulesian, the owner of the house. Mr. Loew states that as soon as war conditions permit he intends to build a large house in Boston.

### Trimcunt Theaters, Inc., Gets Charter.

The Trimount Theaters, Inc., of Boston, has received a charter at the State House. The capital stock is $100,000. The company will erect a new theater in this city. The incorporators are: G. A. Giles, Cambridge; J. H. Marson, Brookline, and Mary E. Corrigan, Medford.

### Levine Reports Good Business.

Manager Levine of the General Film company, who has been handling Paralta plays for the past four months, reports big business in those productions. The Park theater at Nashua, which opens July 1, has booked a Paralta and an O. Henry for one of their opening features.

### Globe Entertains Drafted Men.

Clinton, Mass.—When the manager of the Globe theater in this town discovered that several hundred draftees bound from Taunton to Camp Devens had lost their local train connection and had four hours to wait for the next train, he hastened to the station and invited the men to his playhouse for the afternoon. The men saw a fine program and were loud in their praises for the thoughtfulness and kindness of the Clinton manager.

### New England Brevities.

White River Junction, Vt.—Manager Keenan, of the Crown theater has been drafted in the army and is expected to be called by July 15.

Onset, Mass.—The Pastime theater will open here July 3. The theater will be managed by L. A. Howard, a local theater man, and will run straight moving pictures.

Stoughton, Mass.—Probably the youngest exhibitor in New England is Paul W. Kenze, manager of the Orpheum theater in this town. Manager Kenze is only sixteen years old but is one of the livest exhibitors in the territory.

Keene, N. H.—Manager Baldwin of the Scenic theater in this city has reopened the Majestic theater that he recently bought from Harry Campbell of Boston. He is now running the Majestic one day a week and the Scenic every day.

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## Dayton Trade Brevities

By P. J. G., Dayton Theater Building, Dayton, Ohio.

### Rialto-De Luxe Film Draws Crowds.

THE Unchastened Woman," the Rialto-De Luxe production handled by George Kleine System, opened to extra large crowds at the Dayton theater this city Sunday, July 1. This showing was the second pre-release showing in the United States of this feature, the other house to use it being the new Symphony theater, New York City. The picture pleased Daytonians by the score, for although the Dayton seats 2,500 a lockout was in effect all of the Sunday evening. It takes a large crowd to fill the Dayton, and when one considers that hundreds stood in line to see the film it will be understood that this is an unusual happening.

### Lew Foster with Fox Film.

L. W. Foster, former manager of the Artcraft-Paramount exchange at Cincinnati, Ohio, and who recently left that concern, is now with the Fox Film Company, acting as special representative for that company and Paul C. Rooney, district manager. Mr. Foster made the announcement of his new connections to the World correspondent at Dayton the day after having accepted the position and stated that he would cover five exchanges in his territory, which is exceptionally large, namely Detroit, Cincinnati, Cleveland, St. Louis and Indianapolis. Lew Foster had made a large circle of friends while in Cincinnati and will continue to do so with the Fox company.

### Dayton Brevities.

Martin G. Chandler, author of "Parentage," was in Dayton last week.

Julius Leopold, of the Mecca theater, denies the report that John Lyons has an option on the Mecca.

Mark Gates, managing director of the Dayton theater here, was in Cincinnati several days last week booking pictures.

We have it from good authority that Paul Gray, of the Dayton theater, has been appointed vice president of J. Robert Thomas' paper, "The Photoplay Journal."

# Protracted Hot Wave Reduces Business

**Many Picture Houses in San Joaquin and Sacramento Valleys Shut Down for Summer—Those Remaining Open Poorly Patronized—Conditions in San Francisco Below Normal.**

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Business in the San Francisco territory, taken as a whole, is well below normal, with the most unsatisfactory showing being made in the interior districts. Extremely hot weather has been experienced in the San Joaquin and Sacramento Valleys, this ranging as high as 112 degrees in some places, and many moving picture houses have been closed for the summer. Others are being opened but two or three days a week, and even then are being but poorly patronized. A prominent film exchange manager who recently visited every theater in the interior makes the estimate that exhibiting days there have been reduced within the past month by not less than thirty-five per cent., with other houses scheduled to close, or to operate on fewer days. In the past many airdomes have been opened, but this year the daylight-saving plan has interfered with the operation of these.

In the San Francisco Bay district conditions are much better than in the interior valleys, since cool weather is always experienced and so much industrial activity is noted. The shipbuilding industry is attracting thousands of workers, and as extremely high wages are the rule, amusements are being well patronized. Some downtown houses are doing the greatest business in their history, and the only complaints are coming from small theaters in the residence districts.

### Pathe Sales Manager Visits City.

F. C. Quimby, sales manager for the Pathe Exchange, Inc., arrived here recently for a short stay, coming by the way of Seattle, and planning to return home by the southern route. He declared that as far as the Pathe interests were concerned conditions in this territory were never better, bookings being at a high-water mark. In discussing the new policies of this house he expressed the belief that exhibitors would be more than pleased with the arrangements that have been made for the handling of serials in the future. These will be in a completed form in advance of the release date and exhibitors will not only be privileged to inspect any, or all, episodes, but will also be able to look over the full line of advertising. They will also be able to book more than two reels for a show and to offer these as frequently as they desire. Special salesman will be attached to each office to handle serials exclusively, and this policy will be followed in the other branches of the business.

### "Pershing's Crusaders" a Stellar Attraction.

The premier presentation of "Pershing's Crusaders," under the auspices of the State Council of Defense, was made at the Clunie theater, Sacramento, before an audience that included many of the leading State officials, including Governor Stephens. A two-weeks' engagement is under way at the Columbia theater in San Francisco, but this is under the immediate direction of the Division of Films of the Committee on Public Information. Whitaker Tay and W. H. Fullwood, representing this committee, has charge of the local presentation.

### Griffith's Picture Doing Big Business.

"Hearts of the World," which recently opened for an indefinite run at the Alcazar theater, has proved the screen sensation of the season in this city, and crowds are being turned away at every performance. It is being offered at prices ranging from 25 cents to $1. This production has been booked for presentation at the Kinema theater in Oakland and will be offered there at the same time it is being shown in San Francisco.

### Old Trade Name Abolished.

The California Film Exchange, Inc., 121-125 Golden Gate avenue, which has distributed Universal pictures for years, will be known in the future as the Universal Film Exchanges, Inc. No change is being made in policy, and M. L. Markowitz will continue as manager.

### Strand Theater Makes Fine Showing.

The Strand theater has taken an active part in the recent Liberty Loan and War Savings Stamp drives and has set up an enviable record for subscriptions on the part of employes. Liberty bonds to the value of $3,950 were taken, while $2,720 were invested in War Savings Stamps. This house recently concluded its fourth week on "A Dog's Life," featuring Charles Chaplin, the entire engagement being a howling success.

### Breaks Record With Artcraft Picture.

All records for attendance at the Imperial theater were shattered recently on the opening day of the engagement of Artcraft's "Say, Young Fellow," featuring Douglas Fairbanks, receipts being more than $100 greater than on any previous day in the past six years. May was the best month in the history of the house, and the June record will exceed this by a comfortable margin. What July will bring forth is a question, but Manager J. A. Partington has recently returned from a fishing trip to the Feather River and Lake Tahoe with a new dash of "pep" and will not be content to rest on past laurels.

### Rialto Theater News.

C. Sharpe Minor, the famous Rialto organist, is not only an authority on music but takes a keen interest in astronomy as well, and on the occasion of the recent total eclipse of the sun observed the phenomenon at Centralia, Wash., timing his vacation trip to be in the path of totality.

Howard J. Sheehan attended the opening of the new Rialto theater at Eureka, Cal., on June 25, as did also Robert Ryan, chief operator at the local house, who superintended the installation of the projection equipment. The opening attraction was "Revelation," featuring Mme. Nazimova.

Girl ushers are now being used exclusively at the San Francisco Rialto, the head usher being one who has been with the house almost since the opening day.

### Finishing Plant Under New Ownership.

The finishing and developing and film title plant formerly conducted at 1112 Market St. by Al. Williams under the name of the Art Slide Studio, Inc., has been taken over by M. Blache, formerly of Los Angeles. A specialty is being made of title work and Mr. Bache is doing some camera work for other houses.

### "Eyes of the World" at Alhambra.

"Eyes of the World," which has been shown in this city only at the Savoy theater, has been booked for presentation at the Alhambra theater on Market St. for the week of July 7. Rights to this production were recently acquired by the M. & R. Feature Film Exchange.

### Harry Schwalbe Visits City.

Harry Schwalbe, of Philadelphia, secretary-treasurer of the First National Exhibitors' Circuit, was here recently on a tour of inspection of the exchanges of this organization, coming by way of the northwest. He was much impressed with the facilities of the Turner & Dahnken Circuit, which is the local unit of the National circuit, and with the manner in which its releases were placed in this territory.

### "Parentage" Booked at Rialto.

The Consolidated Film Corporation has booked "Parentage" for a two-weeks' run at the Rialto theater, commencing August 11, and will then take this feature out on the road as a special attraction.

### San Francisco Trade Jottings.

Harry A. Harrison, assistant manager for the Western Poster Company, and former owner of the Polk theater, has left for Vancouver, B. C., to take charge of a crew getting out timber for aeroplane construction. He was called in the first draft and started for France, after training at Camp Lewis, but was turned back on account of a bad knee.

The Empress theater on Church street has been re-opened after having been closed for some time.

Walter A. Preddey has installed no-carbon lamp outfits in the theaters of J. H. Nichols at Mendocino, Cal., and the Monarch Company, Lone Pine, Cal.

The Valencia theater, conducted by Ben Levin, has been closed for the summer.

Elmer Benjamin, formerly with the Macdonough theater, Oakland; the Victory theater, San Jose, and the Yosemite theater, Stockton, is now with the film exchange department of the Turner & Dahnken Circuit.

Henry Bredhoff, of Honolulu, who has been here for several months, has returned to the Islands.

M. L. Markowitz, manager of the Universal Film Exchanges, Inc., is making an auto trip to Los Angeles, accompanied by his family.

The Liberty theater, at 554 Haight street, has been purchased by Grover George and Howard C. Greene.

Recent visitors have included C. E. Howell, of the Monache theater, Porterville, Cal.; I. D. Stanford, of Chico and Marysville, Cal.; W. G. Warren, Yerrington, Nev.; Nat Lane, Mason, Nev.; G. Kappler, Carlin, Nev., and C. C. Kaufman, Colusa, Cal.

Donald Thompson, who handled "The German Curse in Russia," was here recently on his way to Russia to secure additional pictures.

### Northern California Brevities.

Oakland, Cal.—Charles Perantie has reopened the Home theater on Thirteenth avenue, purchasing a full operating room outfit from G. A. Metcalfe of San Francisco.

Gilroy, Cal.—Fred Brooks, formerly of San Francisco, has purchased the World theater from Mrs. A. M. Wicker.

Stockton, Cal.—The Empire theater, one of the oldest moving picture houses in central California, has been closed permanently.

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## Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

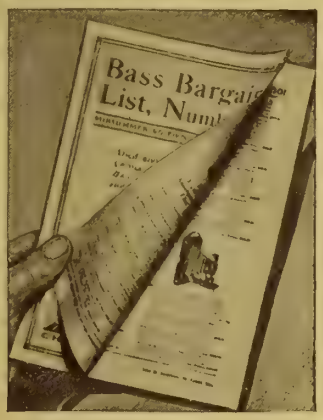
### Davis Renovates Kozy Theater.

PADUCAH, KY. — Manager Rodney Davis, of the Kozy theater, has reopened that house after a close of some time in which the plant was thoroughly remodeled, repainted, and decorated, and numerous improvements made. A handsome new art glass canopy has been erected over the entrance in place of one that was torn loose last winter by heavy snows. In the interior the walls have been done in tan, the ceiling of ivory, and Corinthian columns installed, while the wainscoting is of marble.

### Levy Buys State Right Pictures.

Louisville, Ky.—Col. Fred Levy, head of the Big Features Rights Corporation, has just returned from Washington and New York, where he handled some work in connection with his position with the National

(Continued on Page 423.)




# Theater Owners Cameras

## AT LOW PRICES

MAKE your own local weeklies. There is big money in it. We'll show you how to make the pictures. This will increase your income TREMENDOUSLY!

We have introduced hundreds into this phase of the moving picture business. EVERYONE of them is making money—making it big and fast.

We offer special camera bargains for this purpose in our BARGAIN LIST NO. 7. Here are

## A FEW OF THE SPECIALS:

**3709—400 Ft. Capacity Prestwich Photo Cines,** Professional model, regular and trick crank, forward and reverse take-up, automatic dissolve, outside reflecting finder. Fitted with the famous Prestwich Claw Movement. A 50 M. M. Tessar F:3.5 lens in focusing mount. Direct finder. A beautiful camera for professional work; also can be used for titles and trick work. The list price is $275.00. Condition, like new .....**Our Price, $120.00**

**3707—1917 Universal, Brand New,** direct from factory as quoted in the Universal catalog (free on request). The new 1917 Universal is a machine of wonderful endurance and efficiency. We offer the complete equipment, consisting of camera fitted with 50 M. M. B. & L. Tessar F:3.5 lens in focusing mount, and two magazines of aluminum, at the unprecedented low price of.....$245.00 net

**3711—100 Ft. Capacity Vista M. P. Camera,** regular and trick crank, cam and shuttle intermittent, fitted with F:6 lens. Condition, like new .....**Our Price, $45.00**

**3703—300 Ft. Capacity De Franne Professional.** A thoroughly capable camera. Prestwich claw, intermittent. Regular and trick crank. Direct focus tube, direct finder, fitted with a 50 M. M. Ernon F:3.5 lens. Teakwood case. Cost new $250.000..**Our Price, $105.00**

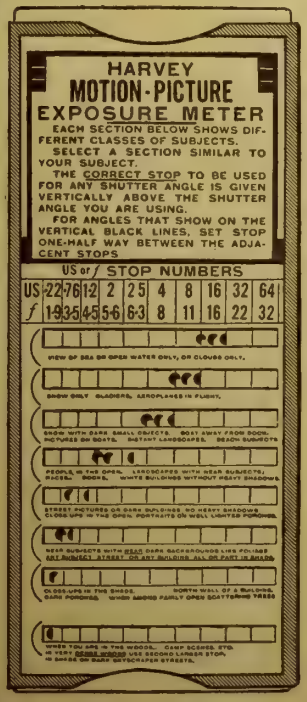
**4698—1916 Universal,** rebuilt. In brand new condition with all adjustments, forward and reverse take-up, trick crank, outside focusing device, adjustable frame line, removable lens. Complete with finder, fitted with 50 M. M. Tessar Ser. Ic. F:3.5 lens and two magazines. List price, $300....**Our Price, $163.50**

Every camera is Bass Tested and guaranteed. You are allowed ten days' trial on any apparatus you order, with money back privilege. The services of our Mr. Bass, specialist in Moving Picture Cameras, are at your command. Write for our LIST NO. 7, TODAY, and full information about making local weeklies.

## BASS CAMERA COMPANY, 109 N. Dearborn Street

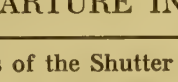
**M. P. Dept. 13, CHICAGO, U. S. A.**

# Harvey Motion-Picture Exposure Meter


HARVEY
MOTION-PICTURE
EXPOSURE METER
EACH SECTION BELOW SHOWS DIFFERENT CLASSES OF SUBJECTS. SELECT A SECTION SIMILAR TO YOUR SUBJECT.
THE CORRECT STOP TO BE USED FOR ANY SHUTTER ANGLE IS GIVEN VERTICALLY ABOVE THE SHUTTER ANGLE YOU ARE USING.
FOR ANGLES THAT SHOW ON THE VERTICAL BLACK LINES, SET STOP ONE-HALF WAY BETWEEN THE ADJACENT STOPS
US or f STOP NUMBERS
US 2 2.7 6.3 1.2 2 2.5 4 8 16 32 64
f 1.9 3.5 4.5 5.6 6.3 8 11 16 22 32

## A NEW DEPARTURE IN METERS

Shows Cuts of the Shutter Angles

thus 

instead of fractions of a second.

**Gives All Stops to Be Used for Any Lens, at Various Cranking Speeds. FOR EXTERIOR WORK ONLY.**

## Costs No More Than a Few Feet of Film

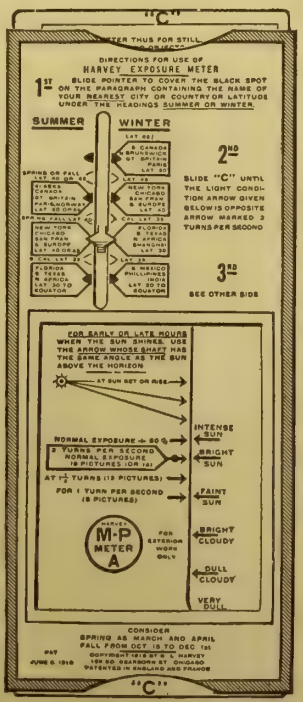
MOTION PICTURE NEWS:
The exposures we find accord well with experience. . . . All the Exposures are a little in excess of the least possible Exposure necessary to record the subject. . . . but this is of great value and results in a high percentage of successful pictures on the part of users of the Harvey Meter.

**Price**

**$2.50**

**YOUR DEALER OR**

Alvin Wyckoff, Director of Photography, Lasky Studio, Hollywood, Cal.
"I do not hesitate to say that the Harvey M. P. Meter, A, should be included in the equipment of every camera man, regardless of how expert he may be, as there are certain conditions of light on exteriors that the most experienced operator will go wrong on at times."


"C"
DIRECTIONS FOR USE OF HARVEY EXPOSURE METER
1ST SLIDE POINTER TO COVER THE BLACK SPOT ON THE PARAGRAPH CONTAINING THE NAME OF YOUR NEAREST CITY OR COUNTRY OR LATITUDE UNDER THE HEADINGS SUMMER OR WINTER.
SUMMER
WINTER
2ND SLIDE "C" UNTIL THE LIGHT CONDITION ARROW GIVEN BELOW IS OPPOSITE ARROW MARKED 2 TURNS PER SECOND
3RD SEE OTHER SIDE
FOR EARLY OR LATE HOURS WHEN THE SUN SHINES, USE THE ARROW WHOSE SHAFT HAS THE SAME ANGLE AS THE SUN ABOVE THE HORIZON
AT SUN SET OR RISE
INTENSE SUN
NORMAL EXPOSURE
2 TURNS PER SECOND NORMAL EXPOSURE (8 PICTURES OR 16)
BRIGHT SUN
AT 1½ TURNS (12 PICTURES)
FOR 1 TURN PER SECOND (8 PICTURES)
FAINT SUN
HARVEY M·P METER A
FOR EXTERIOR WORK ONLY
BRIGHT CLOUDY
DULL CLOUDY
VERY DULL
CONSIDER SPRING AS MARCH AND APRIL FALL FROM OCT. 15 TO DEC 1st
PAT JUNE 6, 1916
COPYRIGHT 1917 BY G. L. HARVEY
105 SO. DEARBORN ST. CHICAGO
PATENTED IN ENGLAND AND FRANCE
"C"

## G. L. HARVEY

**105 South Dearborn Street, Chicago**

**Telephone, Central 6491**

# *The* DOLL-VAN FILM CORPORATION

wishes to be judged by its achievements.

It has achieved success by and with the following pictures:

"Hearts of the World"
"The Cold Deck"
"Today"
"The Mad Lover"
"Carmen of the Klondike"
"Zeppelin's Last Raid"
"Those Who Paid"
"Public Defender"
"The Belgian"
"Nine Tenths of the Law"
"Crucible of Life"

Exhibitors who want big pictures—producers who have big pictures, should call on the

## Doll-Van Film Corporation

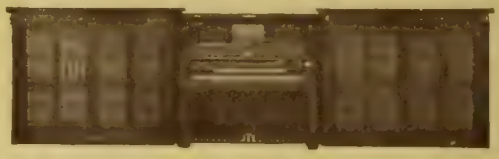
Chicago Office—207 S. Wabash Ave.

E. M. VANDAWALKER, Jr.
Vice-Pres. and General Manager

Indianapolis Office:
Merchants' Bank Bldg., Henry Dollman, President

# Cremona

Solo Theatre Orchestra-Organs



SOLO STYLE "O"

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Improved duplex roll system enables operator to follow picture with ease and satisfaction.
Does not require an operator with our special 134 note reproducing SOLO roll.
Instruments suitable for every theatre.

## The Marquette Piano Co.

General Offices and Factory:
2421-2439 Wallace Street, Chicago

# EXHIBITORS!

THIS IS THE DAY OF CONSERVATION.
IT IS YOUR PATRIOTIC DUTY.

INSTALL A

## Kineto Automatic Ad Clock

IN YOUR LOBBY OR AUDITORIUM

AN ABSOLUTE NECESSITY AND AN ADVERTISING MEDIUM COMBINED

CONNECTS TO ANY ORDINARY LAMP SOCKET

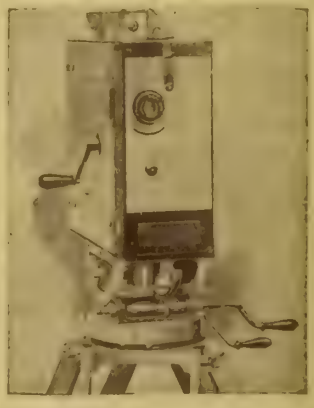
A combination of correct time and 12 ads, which automatically change at regular intervals by means of a single mechanism.
An adornment to the most beautiful theatre, adding a delicate touch of dignity and refinement.
A desirable means of announcing coming features, as it requires no attention from the operator.
Allows your operator to concentrate entirely on his films.
Satisfies your patrons by eliminating screen advertising.
Satisfies your advertisers by guaranteeing each one a uniform amount of advertising per day.

Inquiries for prices and details solicited.

## KINETO MACHINE CO., Inc.

329 PLYMOUTH COURT, CHICAGO, ILLINOIS

# 6 NEW FEATURES FOR SURE RESULTS



The CAMERA that keeps abreast of the Science of Motion Picture Photography.

THE UNIVERSAL MOTION PICTURE CAMERA has New Framing adjustment—Better film transmission New Focusing Tube—New footage indicator—New "Static" prevention, etc. More Speed—better results at less than half the price of similar cameras.

A postal will bring you complete description of the world's greatest value in motion picture cameras.

## BURKE & JAMES, Inc.

Sole Wholesale Agents
240 E. Ontario Street, Chicago
Eastern Branch: 225 Fifth Avenue, New York City

# ELECTRIC FANS

OWING to trade conditions there will be a scarcity of ELECTRIC FANS this year, so we advise everyone who contemplates purchasing to place their orders at once. We can quote all sizes at attractive prices but cannot guarantee present prices to last.

Write for complete price list today.

**Amusement Supply Co.**

Largest Exclusive Dealers to the Moving Picture Trade.

300-302 Mallers Building
5 South Wabash Ave.
CHICAGO, ILL.

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

# RAW STOCK PRINTING DEVELOPING

*Art Titles and Cartoon Films*

Motion photography in all its branches

**CAMEL FILM COMPANY**

950-954 Edgecomb Place, Chicago, Ill.

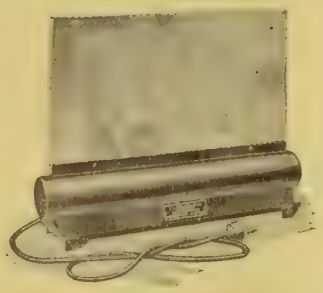
PATENTS PENDING

THE **DeVRY** STANDS ALONE ON THE PEDESTAL OF ACHIEVEMENT IN THE FIELD OF PORTABLE MOTION PICTURE PROJ.

Mayo Clinic.
Weller Mfg. Co.
Chicago Tribune.
Finck Overall Co.
Mitchell Motors Co.
Gary Public Schools.
Burbank Products Co.
Packard Motor Car Co.
Crown Cork & Seal Co.
Haskell & Barker Car Co.
Staude Mak-A-Tractor Co.
United States Gypsum Co.
American Cast Iron Pipe Co.
R. W Dull Engineering Co.
Burrough Adding Machine Co.
Chicago & Northwestern Ry.
United Shoe Machinery Co.
Paige-Detroit Motor Car Co.
Borden Condensed Milk Co.
Western Electric Mfg. Co.
Northern Navigation Co.
Grimes Machinery Co.
Ritter Dental Mfg. Co.
White Motor Car Co.
Ford Motor Car Co.
Illinois Steel Co.
Ward Baking Co.
Cement Gun Co.

MOTOR DRIVE
WEIGHS 20 POUNDS
17X17X7 INCHES
TAKES STANDARD REELS AND FILM

THE **DeVRY CORPORATION**
109½ N. WELLS ST. CHICAGO, ILL.



SHOW YOUR COLORS! with our edge-glow electric sign—suitable for display in box office, lobby or auditorium, attached to any lamp socket—makes a distinct impression. SENT ON 5 DAYS' APPROVAL —$8.50 EACH.

We manufacture single and double faced indicator signs and

# REFLECTORS

of all kinds in any material or finish.

and

# FIRE ESCAPE SIGNS

made of steel with sprayed bronze finish, either gas or electric light. Furnished with double process sand blasted glass.

OUR PRICES:

| | |
|---|---|
| Dozen Lots | $8.40 |
| 50 Lots | $33.50 |
| 100 Lots | $65.00 |

We manufacture special signs of any kind to meet your requirements. All goods guaranteed.

**T. L. ROBINSON & CO.**
105 W. Monroe Street
CHICAGO
U. S. A.

# The Human Appeal of Pictures That Move

HARNESS the attraction power of motion to your advertising and you tie one of the greatest forces in nature to your campaign. Forge this most effective link in selling to your chain of sales-producing sources, and you inject the human appeal of moving pictures into your product that paves the way for your salesman. Pictorially *prove* to wholesaler, jobber, dealer or public—that the printed words of your advertising are *facts* that are found in your product, and you win their confidence. Investigate—

Rothacker
FILM MFG. CO. CHICAGO U.S.A.
*Industrial Motion Pictures*

## The Eye Is Pathway to the Brain

Through it you can sway your prospect's judgment and favorably influence opinion. Motion is eye-catching. Utilize it and you build the first step of any sale.

Put the sales demonstrating influence of living truths into animated pictures of your industry and you arouse buying action at lowest cost through this form of intelligent appeal.

## Pictures Are the Universal Language

Pictures know no race, creed or country. Their appeal is equally intelligible to the educated and the illiterate. All mankind is their audience—every class of prospect is susceptible to their advertising value. Put your trade mark into action.

## Dramatize Your Industrial Story

Put it into motion—into pictorial form. Surround it with a scenario—with an advertising punch in every foot of film. Draw out its sales points in an interesting, action-arousing, result-getting story. Eight years *specializing* in industrial exploitations has given us control of signal advantages in industrial pictures.

We create, design and produce industrial moving picture advertising with logical, impressive effects. We accentuate each sales value—furnish the ideas—film your story complete, at a very economical cost. We guide you in obtaining its circulation before any audience.

## Animated Cartoons and Superior Titles

Our title room contains apparatus for production of superior titles. Mystery of animated cartoons, art titles and trick-photography is controlled here. Intricate instruments actionize drawings to the highest power of realism.

## Rothacker Ideas Get Results Quick

Whether your problem is sales-demonstrations, employees, instruction, distribution through wholesaler, dealer or public—Rothacker Idea-films will prove the solution in an economical way.

## Write for FREE Booklet

which describes our plant and plan, and shows how motion pictures are made to advertise.

*We suggest and invite your inquiry.*

**ROTHACKER FILM MFG. CO.**
Watterson R. Rothacker, Pres.
1339 DIVERSEY PARKWAY
Chicago, Illinois
U. S. A.

(*Continued from page 418.*)

Council of Defense, and also arranged for state rights in Kentucky and Tennessee for the following pictures: Capt. Robert Warwick in "The Accidental Honeymoon," Florence Reed in "The Struggle Everlasting," James Morrison in "Sins of Ambition," and the "Traitor Within the Gate," the latter a war picture. The organization has also secured the booking rights on "Pershing's Crusaders," which will first be shown at the Mary Anderson theater in Louisville.

**Mme. Petrova to Appear in Louisville.**

Louisville, Ky.—Announcement has been made to the effect that Mme. Olga Petrova in interest of the War Savings Stamps campaign will come to Louisville on July 25 and appear at the Majestic theater, during which time "Tempered Steel," one of her latest productions, will be running at that theater.

**Rialto and Ivan Head Visits Louisville.**

Louisville, Ky.—I. E. Chadwick, head of the Rialto and Ivan film interests, was recently in Louisville, where he stopped off for a short time on his way to California to look over some picture interests. Mr. Chadwick was considerably surprised by the size and excellent character of the theaters of Louisville, which are about as good as can be found anywhere.

**Louisville Small Items.**

J. S. Grimes, of the Dream theater, of Corydon, Ind., was a recent visitor in Louisville. Mr. Grimes reported good business in spite of the draft and hot weather.

Fred Dolle, of the Alamo theater, Louisville, stated that the usual summer dullness was settling down on the picture business in spite of efforts made looking toward the coolest possible house.

E. W. Penrod, manager of the Universal exchange, Indianapolis, was in Louisville recently, where he called on Local Manager A. C. Farrell and some of the exhibitors.

## *Iowa News Letter*

By J. L. Shipley, 615 Locust street, Des Moines, Iowa.

**Petrova Nets $12,000 in W. S. S. Sale.**

DES MOINES.—The big event of the week in local circles was the visit of Madame Petrova who spent one day here en route to the coast. The famous screen actress attracted record breaking crowds at the Garden theater where Manager A. H. Blank arranged for her to speak both afternoon and evening. Madame Petrova sold nearly $12,000 worth of War Savings Stamps during her two appearances and gave a patriotic address that rang true. She also went out to Camp Dodge and addressed the soldier boys late in the afternoon. Her latest picture, "Tempered Steel" was shown the first three days of the week at the Garden to large business. Madame Petrova went to Omaha from here.

**Hostettler Purchases Plaza Theater.**

The announcement of the sale of the Plaza theater Waterloo by Bryant Brothers to J. E. Hostettler also of that city created considerable comment in motion picture circles. The Plaza was built by the Bryants and has been conducted under their management for several years. Frank Bryant has been manager for the past two years and announced that he was relinquishing the lease on the theater because of other activities. Mr. Hostettler, the new manager, is also manager of the Crystal theater in East Waterloo and but recently took over the Casino at Marshalltown.

**BUY**
**WAR SAVINGS STAMPS.**

# *Must Project Censor Title at Each Showing*

**Police Judge McGannon of Cleveland Rules in Case of Jack Kuhn That Ohio Censorship Leader Must Be Given Each Time Pictures Passed by State Board Are Exhibited.**

By M. A. Malaney, 607 Belmont Ave., Cleveland, Ohio.

CLEVELAND.—Exhibitors must show the censor leader of the Ohio Board of Censors each time a film is projected.

This was the verdict of Police Judge McGannon, of Cleveland, when he ruled that Jack Kuhn, manager of Loew's Stillman theater, of that city, was guilty of violating technically the censor law by not keeping the censor leader attached to a print of "Prunella," with Marguerite Clark.

Kuhn was assessed $5 and costs. He claimed that he showed the feature the first time with the leader on it, but took if off after that, being under the impression that it was not necessary to show it at every performance.

Mrs. Maude Murray Miller, chairman of the censor board, came from Columbus to Cleveland to prosecute the case.

**J. Hemstreet Buys Yale Theater.**

Cleveland.—The Yale Theater building, Cleveland, has been sold by the Yale Realty Company to J. Hemstreet, and back of this deal lies a story with a moral.

The Yale project was a stock proposition, shares being sold to many people of the east end for $10 each. It took a long time to erect the building, and then after it was completed the company decided to operate the theater instead of leasing it out to some experienced exhibitor.

After several months of slow business the company finally leased the theater to Fine, Kramer and Schuman, who ran the Dennison Square theater on the west side. They are having fair success with it.

**Authorities Seize Anti-War Picture.**

Cleveland.—"Lay Down Your Arms," an anti-war picture made and distributed several years ago, is now reposing in the vaults of the Cleveland Federal building, having been seized from a Cleveland theater, June 29. The picture was shown throughout the country before America entered the war, but was only recently resurrected by some traveling film man.

**Erdmann Out of Foursquare.**

George W. Erdmann has sold out his interests in the Foursquare Cleveland offices to the Foursquare Pictures company. He also relinquished the management of the office on June 22.

Mr. Erdmann has other plans in mind and expects to be back in the business about the middle of July. At present he is taking a short vacation in Buffalo and at the same time enjoying himself in the company of his baby daughter born a few weeks ago.

## *News from Maritime Provinces*

By Alice Fairweather, "Standard," St. John, N. B.

**Death of A. E. Wall.**

ST. JOHN, N. B.—Very general regret will be felt all through the Maritime Provinces at the news of the death of A. E. Wall, of the Board of Censors of Nova Scotia. Mr. Wall was a most popular official and a great favorite with all those with whom he came in contact.

He was travelling on the train from Truro, N. S., and was taken ill with appendecitis at Amherst. He was taken to the hospital there and his wife sent for from Halifax. After a week's illness he succumbed to the disease and was buried in Halifax.

**I. Zack Takes His Desk.**

Abe Smith of the Famous Players St. John office announces that his new assistant I. Zack of the Toronto head office has arrived in the city.

**Daughter Born to the March's.**

Congratulations are being offered to Mr. and Mrs. Reginald March on the birth of a daughter this week. Mr. March is the local manager of the Specialty Film Company in St. John.

**J. J. Mooney in France.**

Friends of John J. Mooney, formerly of the St. John office of the Fox film, will be glad to learn of his safe arrival in France, Mr. Mooney having gone over in the American Army.

**Interesting Trade Notes.**

Mr. Wall was a native of Digby and was interested in politics, running for the provincial legislature at one time. He leaves a wife and family living in Halifax.

The Lyric has made it very pleasant for the Convalescent Soldiers in the city lately. Every soldier wearing the blue band on his arm which marks the convalescent is admitted free to the show given by Nat Farnum. These musical comedy entertainments have been exceedingly well patronized.

The prices at the Imperial, St. John, have been reduced to fifteen and ten cents for the summer months. This was immediately taken advantage of as better crowds attended the pictures.

Moncton, N. B.—Fred Winter of Moncton has already closed one of his theaters and declares that if business continues so bad he will close the other and spend the summer fishing.

Mr. McAfee of the Vogue theater, Woodstock, N. B., was a visitor in St. John. He booked from J. Lieberman the Sunshine comedies and the Mutt and Jeff cartoons. He also uses Paramount pictures.

J. H. Bustin of Windsor, N. S., has booked the Mutt and Jeff cartoons which are getting very popular in the territory.

E. J. O'Neil of the Broadway theater, St. George, N. B., reports that business is very bad in that place but looks for better business shortly. The weather has been against good attendance and people are getting ready for summer changes to country places.

## *St. Louis Letter*

By Mary Moore, 6035 Kingsbury Place, St. Louis, Mo.

**Ragland to Manage Select Exchange.**

ST. LOUIS, MO.—J. C. Ragland has been appointed manager of the Select offices in St. Louis, terminating a mooted question as to the disposition of this office here. Ragland has a number of friends here, having visited St. Louis many times in the last few years as agent for Neil O'Brien's minstrels. He succeeds, after several months, Eddie Dustin who went with the Select.

**Sherry to Open Exchange in St. Louis.**

The William L. Sherry Exchanges had a representative in the local field last week making arrangements for the opening of a St. Louis office. The location or management has not yet been decided on.

**Dickson in State Rights Field.**

Roy Dickson, son of the late manager of the Dickson Film Exchange, is getting ready for business with offices over the Select company in the Plaza building. He will handle State-rights features.

**Koplar Takes Over Two More Houses.**

Harry Koplar has taken over the Lafayette and the Russell theaters to add them to his string which now, under the joint management of himself and Billy Goldman, number at least 10 theaters.

# Carmichael Is to Represent Fox Abroad

**Manager of Film Manufacturers' Exchange in Detroit Will Leave Shortly for London—To Cover United Kingdom, France and Italy—Has Been Associated with Organization Since Its Inception—Other Fox Changes.**

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT.—Moses Field Carmichael, for the past six months in charge of the Detroit office of the Fox Film Corporation, has been promoted to American representative of the Fox Film Corporation, Ltd., of the United Kingdom. This means he will make his headquarters in the near future at the head office of the Fox Film Corporation, Ltd., 74 Old Compton street, London W., England. Mr. Carmichael will cover the United Kingdom, also the territory of France, Italy and Spain. It's a tremendous advancement for Field, but not one which he has not earned.

Mr. Carmichael went with the Fox Film Corporation from the time of its inception, opening the Denver office. Then he was transferred to Los Angeles, where he remained for two years. When he was transferred to Detroit, dozens and dozens of his friends in the film business in the California city escorted him to the depot with a brass band, showing that he was very popular. In the short period that he has been in Detroit Mr. Carmichael has tripled the business of the Fox Film Corporation; when Mr. Fox and Mr. Sheehan of that concern were looking around for the right person to go to Europe, is it any wonder that they selected Mr. Carmichael? He expects to sail sometime between July 15 and August 1.

**M. S. Bailey Appointed Fox Manager.**

When Paul C. Mooney, division manager in the central west for the Fox Film Corporation, was in Detroit recently, he selected Mason S. Bailey, for the past two months Detroit manager for the General Film Company, to succeed Mr. Carmichael as Detroit manager for Fox. Mr. Bailey was unsolicitedly made a very lucrative offer, which he accepted. He leaves the General on July 13 and takes up his duties with Fox on Monday, July 15. Previous to his connection with the General Mr. Bailey was for a number of years Detroit manager for the Universal.

**Frank Stuart Succeeds Bailey.**

Frank E. Stuart, connected with the General Film Company for the past four years in Detroit and recently appointed assistant branch manager, has been appointed manager of the Detroit exchange, succeeding Mr. Bailey. Mr. Stuart was in New York on July 1, and the appointment was made by E. A. Tishenor, vice-president of the General Film Company, who gave Frank a "fatherly" talk and wished him every success. We have no doubt in the least that Mr. Stuart will make good. He knows the film business—knows the Michigan exhibitors—knows the General products—and is himself a good salesman.

**Activities of Dawn Masterplay Company.**

The Dawn Masterplay Company, which owns "Hearts of the World" for Michigan, now operate the Regent theater, Detroit, and the Opera House, Detroit, taking over the latter on July 1. They are running both theaters for the summer months only. Arthur S. Hyman, of this concern, announces the purchase of two more state rights pictures—"The Struggle Everlasting" and "The Accidental Honeymoon."

**Horwitz Purchases Two More Pictures.**

Joseph Horwitz, Detroit manager for Foursquare Exchange, of which he is half-owner, and who recently bought a half interest in the Cleveland Foursquare Exchange, has just purchased for Michigan "The Mad Lover," with Captain Robert Warwick, and "Today," with Florence Reed.

**Salesmen Resign to Await Draft.**

Nat Lefkowitz and Jack Osserman, Pathe salesmen, severed their relations with the Detroit exchange on Saturday, June 29, and returned to Cleveland, their home city, where they will await the July draft call. Nat Lefkowitz, better known as "Lefky," was very popular in Michigan through his long career as salesman for Standard and Pathe. As for Jack Osserman, he recently came to Detroit from Cleveland, and during his short stay here built up a large circle of friends.

**Lieut. Rathbun Receives Promotion.**

We are glad to report that Lieut. Earl H. Rathbun, of Battle Creek, son-in-law of Col. W. S. Butterfield, has been again promoted to transportation quartermaster at Baltimore. Lieut. Rathbun tried to enlist as a private but was turned down for underweight. He then took a course at one of the officers' training camps, passed, and was accepted. He was recently made second lieutenant in the quartermasters corps, and now he is made transportation quartermaster, showing his real business ability.

## Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

**Film Transportation Company Expands.**

In order to give the film exchanges in Baltimore and Washington and the exhibitors in the former city better service for the quick hauling of film between the two cities, the Baltimore and Washington Film Transportation Company is now building an office and garage. The building will be located in the rear of 1349 North Gay street, near the Palace theater. Frank Durkee, who manages the Palace, is also manager of the film hauling company. The building will measure 30 by 100 feet and will have an office and garage space for three trucks, two autos and rental space for five more cars. The company does hauling of film for 12 companies, and Mr. Durkee states that in the new office they will be able to give better service and attention to the work.

**Shorter Hours at Wilson Theater.**

In order to give his employes a little more time to themselves during the hot months of July and August Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, has arranged to have his performances start at 11 o'clock in the morning, instead of 10, and to last until 11 at night.

**W. S. S. Drive at Three Theaters.**

The war savings stamp drive was aided considerably by three theaters of Baltimore recently by benefit performances. The sum of $1,700 was secured in cash and stamp pledges at the Goodtime theater, 1401 North Milton avenue, through a performance which was given under the auspices of the Women's Section of the Maryland Council of Defense of the Eighth Ward, on Sunday night, June 23. The playhouse was loaned for the occasion by William E. Stumpf, the manager.

Through the courtesy of Frank Durkee, the manager of the Palace theater, Gay and Hoffman streets, this same organization of women held another rally in the interests of the war savings stamp drive on Sunday night, June 30.

Manager L. A. DeHoff, of the New theater, 210 West Lexington street, courteously arranged a fine program of music and moving pictures for the war savings stamp rally which was held in that theater on Sunday night, June 30. Several prominent Baltimoreans, and Chief Oskomon, of the Yakamo tribe of Washington state, made stirring speeches. The meeting was held under the auspices of the Retail Merchants' Bureau of the Merchants and Manufacturers' Association.

**Out-of-Town Theaters Patriotic.**

Frostburg, Md.—With the view of making Thrift Day, June 27, one of the days to be remembered in this city, celebrations and entertainments were carried out to their full extent. A. C. Frey, manager of the Lyric theater, entertained the 163 county drafted men at a special performance of music and moving pictures. There were many patriotic speeches, and vaudeville throughout the day.

Annapolis, Md.—A big mass meeting was held in the Colonian theater through the courtesy of Strange Brothers, the proprietors, on Sunday afternoon, June 30, to boost the war savings campaign. The Naval Academy band orchestra rendered fine selections; moving pictures of war scenes were shown and patriotic speeches were made.

Aberdeen, Md.—Through the courtesy of Manager J. H. McPherson, of the Opera House in this city, the Harford County Council of Defense held a meeting at this playhouse on the night of July 1, and a permanent organization of the Aberdeen precinct was effected.

**Three Tax Rates.**

Frederick, Md.—The County Commissioners fixed the tax rate for Frederick County at $1.25, on Monday, July 1, for 1918. This is an advance of 20 cents over the 1917 rate.

Elkton, Md.—The tax rate for 1918 was fixed by the County Commissioners for Cecil County at $1.12, on Wednesday, June 26. This is a reduction of eight cents from the 1917 rate.

Centerville, Md.—At a meeting of the County Commissioners recently, the tax rate for Queen Anne County was fixed at $1.18 for 1918. This rate is eight cents less than the 1917 rate.

**Munition Workers at the Maryland.**

On Sunday afternoon about 3,000 members of the Ordnance Department of the United States Army from Edgewood, Md., were entertained at the Maryland theater through the courtesy of F. C. Schanberger, the manager, by a program of vaudeville and moton pictures.

Frederick C. Schanberger, manager of the Maryland theater, has been appointed chairman of the working committee on Commercial Amusements of the War Camp Community Service Committee of Baltimore. This agency is responsible to the War and Navy Departments for promoting activities carried on for the welfare of the men on leave in the city.

**Money Raised at Grand Theater.**

The sum of $834 was raised at a minstrel performance at the Grand theater in Highlandtown for the benefit of the soldiers. The playhouse was then under the management of Charles S. Anderson, who has since left for Newport News, Va. The committee in charge of the affair has turned the money over to the United States General Hospital No. 2, at Fort McHenry, to be used in buying comforts for the wounded Sammies who return from the front.

**Baltimore Brevities.**

Miss Ethel M. Heath, who for some time acted as private secretary to L. A. De Hoff, manager of the New theater and assistant treasurer of that company, and has more recently been associated with the Union Trust Company in the stock transfer department, has now become associated with the Universal Film exchange.

Gerard Doerfler, who has been associated with the Parkway Theater Company for nearly two years in the capacity of cashier, has resigned. Mr. Doerfler has now associated himself with the Baltimore Dry Docks and Shipbuilding Company as typist in the storage department.

Leonard B. McLaughlin, manager of the Auditorium theater, has two brothers in the United States service. One, Steven O'Neill McLaughlin, a member of the 15th Infantry, has just reached the other side, while the other, Joseph V. McLaughlin, Jr., is in the navy.

## *Buffalo News Letter*

By Joseph A. McQuire, 152 North Elmwood Ave., Buffalo, N. Y.

### Fox Films Going Over Big.

BUFFALO, N. Y.—According to C. P. Sheehan, special representative of the Fox Film, the "Big Six" of that company are going over big in the Buffalo territory. "Woman and the Law" has had a fine run at the Strand, Buffalo; Rand's, Troy; Strand, Syracuse; Majestic, Utica, and other houses throughout the state. Herman Robbins, assistant general manager of the Fox Corporation, recently visited the Buffalo branch. He motored from New York.

Arthur L. Skinner has been added to the Fox salesforce here. He is covering the southern tier. Others on the staff are campaigning as follows: Thomas W. Brady, manager, who has been covering northwestern New York; Fred W. Lange, Rochester; E. N. Arnold, northern New York, and William Schmidt, central New York. The Castle theater at Olcott Beach, N. Y., recently reopened and booked the entire Fox output.

"The Mutt and Jeff comedies are doing a heavy business in this territory, and are playing the largest and smallest towns," said Mr. Sheehan.

### Patriotic Stage Setting at Shea's.

"America Comes Across" was the title of a patriotic stage setting at Shea's Hippodrome. It was shown at the overture illumination, and was well received. An English and a French soldier were shown in the foreground, and the American soldier in the background, with his millions of comrades pressing after him. The orchestra was heard in fine effect in music from "The Merry Widow." Musical Director Alfred Moulton was with the original Merry Widow Company for several months.

### J. S. Savage Leases the Abbott.

J. S. Savage, Jr., has bought the lease of the Abbott on Abbott road and Bailey avenue. Mr. Savage and his father are the owners of the Como moving picture theater in Triangle street.

The Abbott is a ten-cent house. Mr. Savage has installed two Simplex machines and changed the policy of the house, which is in the heart of a great industrial center on the south side, where the Government is spending millions for ship yards and munitions.

The success of the Como induced Mr. Savage, Jr., to take over the Abbott.

### Hickey of Goldwyn Once a Stage Star.

George A. Hickey, Buffalo manager of the Goldwyn, who won second prize of $500 in the recent sales contest conducted by that company, takes delight in showing to his friends old theatrical programs on which his name appeared in big type. For several seasons Mr. Hickey, at the head of his own company, toured the country in repertoire. Mr. Hickey foresook the footlights and entered the film business because, he says, he wanted "to settle down and eat regularly."

### Gardiner Handling W. H. Reissues.

The Gardiner Syndicate, 47 West Swan street, is booking the following W. H. Production reissues for all of New York State, except Greater New York: Twenty-six Chaplins, twenty-eight Mack Sennett comedies, sixteen Shorty Hamiltons, four William S. Hart features, and four Bessie Barriscale features.

"The contracts are coming in faster than we can handle them," said Mr. Gardiner. John Sitterly, formerly part owner of the Popular Film, has been appointed sales-manager of the Gardiner exchange, which has been enlarged. Mr. Sitterly and Al Sherry are road representatives of this concern.

BUY WAR SAVING STAMPS

# *Film Trade Notes of Week from Minneapolis*

**Hot Weather Causes Slump in Business of Theaters and Exchanges—Southern Theater Bought by J. S. Woodhouse—Other Items.**

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

### Summer Slump Evident in Minneapolis.

MINNEAPOLIS. — Business at moving picture theaters and exchanges continued to fall off last week, and the summer slump has been more noticeable during the last few days than at any other time in several years hereabouts. The weather changed from scorching hot to rain many times during the past week, and theatrical business suffered accordingly. The Minneapolis Strand played George M. Cohan in "Hit-the-Trail Holliday" a week to a good business, and the New Garrick played Mary Pickford in "How Could You, Jean?" a week to a good business, but at neither theater was the attendance as great as it should have been or would have been a month ago.

Throughout the Northwest theaters by the score are shutting down for a month, while others are cutting down their showing dates to such an extent that it is safe to say that about ten per cent. of the territory's theaters are now closed and about twenty per cent. have cut down on their presentations.

### Woodhouse Purchases Southern Theater

Minneapolis.—J. S. Woodhouse, former publicity manager for Ruben & Finkelstein, and manager of the Lagoon and Calhoun theaters, has purchased the Southern theater at Seven Corners here from John Hedlund, and has opened the show house again, after redecorating it both inside and outside, under the name of "The Sun." Woodhouse is featuring his orchestra, and is starting his new venture off by booking the best pictures to be had on the open market.

### Fire Destroys Film at Brown Theater.

Wahpeton.—A fire starting from unknown cause burned up several hundred feet of film in the operating booth at the Brown theater here recently, the operator extinguishing the flames before they got outside of his booth. The theater was well filled at the time of the fire, but the operator's coolheadedness prevented any unrest among the assemblage. Not until the manager made an announcement of the burning up of considerable of the feature film did the audience know anything had gone wrong.

### Roberts Resigns as Manager of Pathe.

Minneapolis.—H. J. Roberts, who has been manager of the local Pathe exchange for about four months, has resigned his position and returned to Tacoma, Wash., where he will take over some local film office. Mr. Roberts leaves Minneapolis with a record of having made a good many friends in a short time, and his friends wish him the best of good luck. R. Proctor, Pathe's district manager, who has made Minneapolis his headquarters for about a month, will have charge of the exchange until a new branch manager is chosen to succeed Mr. Roberts.

### Kaufman Becomes Booker at Pathe Exchange.

Henry J. Kaufman, assistant booker at the Universal-First National exchange for several months, has resigned his position and has joined the Pathe exchange here as booker. Anna Musing has left the Standard exchange booking department to succeed Mr. Kaufman at Universal. Miss Musing was previously connected with the Universal exchange for seven years.

### Flickers From Filmfield.

C. L. Booth, who has been on the Elliott-Sherman sales force for several months, has entered the Naval Training School at the Dunwoody Institute here.

Manager Seymour, of the local Triangle exchange, was suddenly called to the colors one evening last week, according to reports coming from his office. According to the report, Mr. Seymour was ordered into service immediately, and took an early train for New York. His successor has not been chosen to date.

William Zacheral, formerly connected with the sales force of the local Fox exchange, has been added to the sales force of the local George Kleine office by Manager Michael.

Lynn S. Card, general manager for the United States Exhibitors' Booking Corporation, spent several days with Manager Jack O'Toole, of the local Foursquare, last week. Mr. Card reports United productions going well all over the country.

Earl Conlan, booker at the Greater Vitagraph exchange, has joined the army, and will report to the aviation branch within a few days. Conlan's successor has not been named as yet.

David G. Rogers, who joined the sales force of the local Jewel exchange a week back, was married June 27 to Miss Leona Koenig, of St. Louis. Mr. Rodgers was formerly national organizer for the Motion Picture Exhibitors' League of America.

Phil Ryan, general manager of the Standard Film exchanges, of Kansas City and Minneapolis, stated, while in this city last week, that he will enter the aviation service shortly.

I. E. Chadwick, of New York, visited Manager Michael, of the Kleine exchange, last week, assisting him in mapping out his advertising and publicity campaign on "The Unchastened Woman," which the local Kleine exchange will distribute throughout this territory.

Theodore Karatz, former roadman for the Supreme exchange here, is now stationed at Great Lakes, Ill., where he has been sent following his enlistment in the navy recently.

Benjamin Friedman, president of the Friedman exchange, has announced that due to weather and business conditions during the summer months that "The Whip" will not be booked again until early fall. Mr. Friedman states that he is dickering for several new productions, and will make some announcements regarding them shortly.

Manager Peavey, of the Paramount exchange, was host to a number of local exhibitors and film men at an outing at Forest Lake, Minn., recently. Judging from the talk about the party, Mr. Peavey must be a regular entertainer.

## MORE DES MOINES NEWS.

### Bookings Heavy on Patriotic Films.

Sam Goldflam, Kansas representative for the A. H. Blank Enterprises, spent two days in Des Moines last week in conference with Mr. Blank and Manager C. E. Holah. Mr. Goldflam has been doing wonderful business in the Kansas territory on "My Four Years In Germany" and the other first National specials. He is making several large towns in Iowa before returning south. The Blank office is besieged with applications on "Pershing's Crusaders" and several additional prints have been secured to handle the large volume of bookings. Eddie Bonns, who has been acting as special representative in Iowa on the Gerard and Pershing features, resigned last week and left for his home in New York, where he will spend several days before joining the service.

### Roper, Rialto Soloist, Featured.

S. N. Roper, soloist on the Robert Morton Orchestral Organ at the Rialto, is being featured on all programs and in the billing of the house. Mr. Roper came to Des Moines from the Kinema, Los Angeles, and has proven a big favorite with Rialto audiences.

# Rotary Club Makes Film of Convention

**Meeting of International Association Attended by Many Moving Picture Men—Conspicuous for Its Patriotism and Enthusiasm—Of the Ten Prints Made One Each Will Be Sent to England, Canada and Cuba.**

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Kansas City entertained the International Association of Rotary Clubs during the week of June 24. The war film, "Wake Up America," was exhibited at the Garden theater and Convention Hall by the Dayton, Ohio, delegation with great success. The "pep" and enthusiasm of the audience were first stirred by vari-colored balloons which floated over the crowd. A quartette sang "Keep the Home Fires Burning," the "Star Spangled Banner," and "America," led by a girl cornetist dressed as "Columbia."

In addition to exhibiting motion pictures the Rotarians made 4,000 feet of film of the convention showing the parade, meeting of the delegates, and the inauguration of the incoming officers.

The opening feature is the Rotary wheel motto in clay followed by sunrise Sunday morning, June 23, and the incoming train bearing Dr. E. Leslie Pidgeon, of Winnipeg, Canada, the International president, and Andrew Home-Morton, London, England, president of the United Rotary Clubs of the British Isles.

A modern version of "Feeding the Five Thousand" was recorded in the pictures of the Big Bean Dinner at Electric Park served by the New England delegation. The seventeen trucks which carried the baked beans were snapped on the way, and later the presentation of a mammoth bean pot to M. J. Heim, owner of Electric Park, was filmed. Other features were Thornton Burgess, the bed-time story man, addressing the children of Kansas City at Troost Park; the big band concert night when fifteen bands appeared at Electric Park, and the presentation of the British flag by Andrew Home-Morton to the International Association, and the entwining of the Union Jack and the Stars and Stripes. The pictures were taken under the direction of George Wieda, of the Adfilm Company (Rotarian).

Ten prints of the film will be made, and one sent to England, one to Canada, one to Cuba, and the remaining seven distributed to cities in the United States.

### Many Visitors During Rotary Meeting.

In the city during the International Convention of Rotary Clubs were the following exhibitors: Mrs. Wes. Millington, Crystal theater, Ottawa, Kan.; "Bob" Holmes, Royal theater, Emporia, Kan.; J. J. Marshall, Marshall theater, Manhattan, Kan.; Arthur Ford, Marple theater, Wichita; E. Van Hyning, Ottawa, Kan., and Roy Heffner, Nowata, Okla. O. K. Mason, manager of the Universal branch in Wichita, Kan., and William R. Marshall, of the Mutual Film exchange, of Calgary, Alberta.

J. J. Brown, formerly a camera correspondent for the Pathe News, was in Kansas City at the time of the Rotary convention. Mr. Brown has been on the Pacific coast with the Aviation branch of the service as cameraman for the U. S. A. He left here after a few days' stay for the East, where he will await orders.

### Doric Has Novel Outdoor Screen.

A unique feature of the new Doric theater is an outdoor screen across the top of the building. The screen is ten feet square, and will be used for election returns, announcements, slides and pictures, and, if desired, cuts from the film which is appearing at the Doric. A stereopticon and picture machine is located in a small booth on the south side of the building, and a special operator will have charge of the outdoor projection. For daylight advertising a bill board on rollers occupies the space. This can be rolled into the sign and the white screen exposed. This device is Manager G. W. Curtis' own idea, as is the electrically operated velvet curtain at the front of the theater, which can be drawn by the operator whenever he desires.

### Petrova Appears for W. S. S. Drive.

Madame Olga Petrova appeared in person at the Twelfth Street theater Sunday night, June 30, to speak for War Savings Stamps. She was accompanied by her manager, Bobby North. The audience packed the theater and the street outside. Her talk resulted in the one thousand persons pledging themselves to buy approximately $5,000 worth of stamps during the year. A wager which was taken up by a woman in the crowd was the offer of Mr. North to turn a hand spring for any one who would buy $75 worth in a year. He apologized for the procedure, but remarked that the Government didn't mind the method so long as the result was "stamps."

### Interesting Items.

F. H. Castle, formerly connected with the Rialto theater, Tulsa, has joined the sales staff of the Kansas City branch of the Fox Film Corporation.

Richard Robertson, manager of Goldwyn Kansas City office, left July 1 on a ten days' tour through Kansas. Mr. Robertson plans to visit about fifty or sixty towns, including Lawrence, Topeka, Manhattan, Junction City, Abilene, Salina, Hutchinson, Witchita, Independence, Coffeyville, Parsons, Pittsburg, Fort Scott, and Emporia.

L. H. Wells, formerly connected with the Gillis theater, has been appointed Kansas City sales manager of the Camp-Bell Company.

J. M. Campbell, associated with Mr. Bell in the Camp-Bell Company, left recently on a motor trip to Lake Okoboji, a summer resort about two hundred miles north of Des Moines, where he will remain until September.

Caruthersville, Mo.—The Dixie theater is now under the management of T. Kenneth Bademan.

Maryville, Mo.—W. H. Hoffman, who operates theaters at Sac City and Sioux City, has purchased the Electric theater.

El Dorado, Kan.—An open air moving picture theater has just been opened in Wonderland Park, the new amusement park.

Austin, Tex.—The Parex Film Corporation has been granted a permit to do business in Texas, with a capital stock of $1,000, and headquarters at Austin.

Sutton, Neb.—S. A. Fischer has sold his interest in the Lyric theater to his partner, M. V. Conn.

## Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

### Another Fourth Street House Projected.

CINCINNATI.—The success with which all of the downtown theaters are meeting and the high degree of prosperity existing in the city has for some time been responsible for a diligent search for additional locations, and the big Palace theater, now in course of construction, is one result of this. The Palace, however, will probably be devoted largely to popular-priced vaudeville, which makes the announcement of a new house on Fourth street, between Main and Walnut, to show pictures exclusively, all the more interesting. The fact that the property has been purchased for this purpose has been given out by the real estate firm which handled the transaction. Details are for the moment withheld, but that a house is to be built in this busy block is declared to be certain.

### Many See Gerard Film at Grand.

Cincinnati.—"My Four Years in Germany" received some substantial benefit during its run at the Grand from the support of patriotic societies and of citizens who believed that the realistic exposure of German methods was a good thing for everybody to see. Not a few business houses made special arrangements with the management to set aside blocks of seats for their employes on certain nights, taking the view that the effect of the picture on employes of foreign extraction would be especially valuable. One concern, a regular advertiser of its own business, devoted one advertisement to advising the public to go see the Gerard picture, "and then buy war savings stamps."

### W. S. S. Campaign Aided by Theaters.

Cincinnati.—The theaters, as usual, played a fine part in the week of the war savings stamps campaign, ending on June 29, the downtown houses making a splendid record of sales to audiences where a special effort was made to dispose of stamps or to secure pledges for future purchases. Figures were not kept in all cases, but where records were made of purchases they show that moving picture patrons were ready and eager to help along Uncle Sam's cause by buying his smallest baby bonds. Sales at some of the leading houses were as follows: Grand (all week), $2,109.40; Family (two days), $1,357.59; Lyric (one day), $1,158.15; Strand, $487.90; Keith's (one day), $151.39; Gifts (one day), $78.46; Walnut (one day), $75.53

### Carrel Theater Makes Donation.

Cincinnati.—The management of the Carrel Street theater patriotically donated a substantial share of the receipts of a given day recently to the several war relief organizations in the vicinity, the picture run, "The Remaking of a Nation," being especially suited for the occasion. Representatives of the beneficiary societies were in charge of the event.

## Dallas Trade Letter

By Phil Fox, The Times-Herald, Dallas, Texas.

### Mme. Petrova Aids Sales of W. S. S.

DALLAS.—In the latter part of June, Madame Olga Petrova spoke from the stage of the Old Mill theater in the interests of the War Savings campaign. She had immense crowds to hear her at both evening and matinee performances, and Dallas people took $32,735 worth of War Savings Stamps at her solicitation. Over $7,500 worth were sold at the matinee performance—mostly to women buyers. From Dallas the star went to Fort Worth, where she added $20,000 more to her patriotic sales receipts.

### Dallas Theaters Observe Italian Victory.

The Italian victory on the Piave was fittingly observed by Dallas theaters. Pictures of General Diaz were thrown on the screen at the Queen theater, and Garibaldi's Battle Hymn thundered on the organ. The audience arose and cheered. Italian flags were in evidence at most of the play houses.

### Hippodrome Entertains Orphans.

The Hippodrome theater won general approval last week by inviting all the orphan children of the city resident in various institutions to see Fox's "Jack and the Beanstalk" as guests of the management. The wonderful fairy tale film was much appreciated. The Hippodrome in July has innovated a new price scale. They are showing two pictures each week at 10 and 15 cents admission instead of special features running the entire week at a higher price. This plan is proving popular.

### Meet Operators' Union Demand.

Labor trouble was averted in Dallas during the last week in June when the

Moving Picture Operators' Union demanded that all film exchanges recognize the Film Inspectors Union—recently organized. The operators said that they would refuse to handle the films of exchanges where the girl inspectors were not permitted to organize. The difficulty was solved, however, and film exchanges and the two unions are now on good terms following the reaching of a practically general agreement.

### Davis of General Film is Promoted.

James B. Kelly ("Smiling Jimmy"), manager of the General, announces that Sol Davis has been promoted to the position of assistant salesmanager of the General. He will also handle the output of the W. W. Hodkinson Corporation. Miss Pearl Varvel has been appointed as secretary to Mr. Kelly. Jimmy Kelly, by the way, is smiling even a happier smile than usual. The General's "Last Raid of Zeppline L-21" has made a big hit in Texas. It was released July 1, and Dallas people crowded to see it at the Crystal theater.

### J. C. Fanning Recuperating Rapidly.

John C. Fanning, of the Crazy theater, Mineral Wells, is out again, and is as cheery as ever after six weeks' serious illness. He walks with a cane, but is getting better rapidly. He received congratulations from James B. Kelly, Douglas Hawley, and other film men when he visited here.

### Parex Film Opens Branch at Austin.

Permit to do business in Texas has been granted to the Parex Film Corporation, of New York. Capital stock is $1,000, and headquarters will be at Austin.

### Boland President of First National.

Tom M. Boland, of Oklahoma City, has been chosen president of the Firt National Exhibitors' Circuit, of Oklahoma. Jack H. Brainerd, formerly of the Mutual, has been appointed manager. His headquarters will be at Oklahoma City.

### Lytle Building $20,000 Theater.

W. J. Lytle, of the Princess, Empire, and other theaters at San Antonio, has launched another successful venture. He is constructing a $20,000 theater at Del Rio in the border country.

### Dallas Film Row Jottings.

Charles Gladstone Buchanan, of Metro, is an enthusiast over "To Hell with the Kaiser." He has circulated little red stickers bearing this prophesy of the ultimate destination of Wilhelm far and wide over Texas. Texans generally seem to warmly approve the sentiment.

L. Bickel, manager of the Dallas Metro branch, returned home the last week in June after making a complete tour of Texas. He reports that exhibitors are in a good humor and doing good business despite the unusually warm weather. They are all hunting for live stuff.

# *J. W. Allender Purchases Majestic Theater*

**Acquires Structure from Messrs. Knipe, Coons and Bowman—Will Continue Adding to His Chain of Picture Houses—Files Articles of Incorporation for J. W. Allender, Inc.**

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

### Allender Takes Over the Majestic.

SPOKANE.—Manager J. W. Allender, of the Lyric theater, continues to add to his acquisitions, and has just purchased the Majestic theater from J. C. Knipe, H. W. Coons and C. P. Bowman at a reported cost of $9,000 cash. The above trio purchased the Majestic last August from Long and Bungay, who had W. H. McMillan as manager.

Mr. Allender contemplates adding more picture theaters to his chain, and with that in view has filed articles of incorporation for the J. W. Allender. Incorporated for $100,000. He combined the Majestic with the Lyric and sold a minority interest to J. G. Maddux, who has been an operator in the city for years. Mr. Allender is having the Majestic renovated, and is improving the projection. He announces that he will use the Artcraft, Paramount, and De Luxe pictures in the place, and that "Intolerance" will be shown at the Lyric starting July 14. He also reports that "The Little Girl Next Door" is playing to big audiences at the Auditorium. He will run "Hearts of the World" at the Auditorium for three weeks starting July 6.

### Would Provide Seats for Every Ticket.

Spokane.—A city ordinance providing that the public may not be admitted to Spokane theaters unless there is a seat for every ticket sold was suggested to the city council by Corporation Counsel J. M. Geraghty.

Discussion of theater seating arrangements arose when E. Clarke Walker, manager of the Pantages theater, which is a vaudeville and moving picture house, appeared before the council to deny that his show house is "bilking the public." Mr. Walker was aroused by a complaint made by Commissioner J. C. Argall that the Pantages management was misleading the public in announcing the price of its seats. The Pantages is loosing money on its shows, and has been since April 1, according to Mr. Walker, who said that the monthly loss had been $500.

The complaint included that patrons purchased tickets for admission on the price charged for first floor seats then were directed to the balcony by ushers inside who told them that there were no seats downstairs.

### Coffy to Exploit "Eyes of the World."

Spokane.—E. P. Coffy, who has been manager of the Stilwall Theaters Company for some months, tendered his resignation effective July 1, and has associated himself with H. O. Hauxhurst and W. J. Howell, who have purchased the state rights for Nebraska, Iowa, and Kansas for "The Eyes of the World." He will leave here July 8 for the Coast to exploit the picture there for a time, and on September 1 will go East for his work in the three states above mentioned.

### Spokane Film News Notes.

O. Dahl, of Troy, Mont., who manages the Opera House at that place, visited the Universal exchange here for some special pictures this week.

F. C. Quinby, of New York City, general manager of the Pathe exchanges, visited P. L. Carroll, local manager, for several days while on a tour of the Western exchanges.

W. Potter, of the Universal, returned from a trip into Montana and left for Wallace and other Idaho towns.

### Liberty Now Has Girl Ushers.

To release the boys and young men ushers for war work in factories and agricultural pursuits, Manager Sam W. B. Cohn, of the Liberty theater, Spokane, has substituted girls as ushers and floor managers. The uniforms are of tan, and the illustration on this page shows the girls in their costumes, which are plain, natty, and not overly expensive, thus carrying out the economy plan.

### Cohn Decorates Liberty for Summer.

Manager Sam W. B. Cohn, of the Liberty theater, Spokane, has spent $200 on lobby and interior decorations for the summer, and a picture of the lobby and floral decorations in it is shown below, together with the colored cleaners who keep scraps of paper off the floor, also Manager Cohn at the right, where he was unexpectedly caught by the photographer while trying to keep people from passing in front of the entrance until the picture was taken. The interior decorations include a number of hanging baskets, and a large array of potted flowers greet one upon entering the theater. These are lighted by electric lights shielded by curtains, so as not to interfere with the pictures being shown.

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**Join the**

**Production Army**

**Buy**

**War Savings Stamps**

**Girl Ushers of the Liberty Theater, Spokane.**

# Features Secured Chautauqua's Patronage

**Manager Scates of Paramount Theater at Okanogan, Wash., Obtains Business of Traveling Attraction by Presenting Big Productions.**

By S. J. Anderson, East Seattle, Wash.

SEATTLE.—A chautauqua which has traveled all through the northern part of the state this month has played havoc with the motion picture business nearly everywhere that it has stopped, but C. P. Scates, manager of the Paramount theater in Okanogan, did not choose to let it hurt his business. He decided to make it help him, instead. First he persuaded the town authorities, with whom he is quite influential, to have the traveling attraction located next to his theater, then he booked two big productions for that week, viz.: "The Auction Block" and "For the Freedom of the World." When the chautauqua opened with an admission charge of 75 cents the farmers coming in town to attend it with their families saw the alluring front of the Paramount theater next door with 25-cent admission sign up, and like the thrifty men they are they took their families to the place that would cost them least. The result was that Mr. Scates did a bigger business than the chautauqua, and much bigger than his usual record.

### Heavy Bookings on Anti-Vice Film.

Miss Grace Marbry Sanderson, prominent in San Francisco society and author of "The Finger of Justice," came to Seattle last week and established an exchange at 2016 Third avenue. Miss Sanderson will make this her headquarters until she has booked the entire Northwest territory. If her first two days are to be taken as a sample she will not remain long, for in that time she has booked Seattle, Portland, Tacoma, Bellingham and Anacortes. Nevertheless, she expects to cover the territory very thoroughly and is planning to remain two or three months. Miss Sanderson has full charge of the distribution of the picture on the Pacific coast. She has just finished a successful season with it in California, where she not only attended to the distribution, but also appeared with the picture throughout the larger towns of the state. Her main office is in San Francisco.

### Sherry Exchange for Seattle.

William Alexander, special representative for the Wm. Sherry system of exchanges, is in Seattle to open a branch here. He has taken temporary quarters with the L. J. Schlaifer Attractions Company, at 2022 Third avenue. L. A. Todd, former Seattle general manager, is to have charge of the new office.

### Film Employes Join Colors.

Seattle film employes are answering the call to the colors so fast that it looks as if the entire office force of all the exchanges would soon consist of girls only. Every week at least one or two names are added to the list, but this week there are more than usual, and the list furnishes a hint that there may be difficulty even in keeping the girls. The hint is given by the appearance of Miss Esther Hervan's name on the list of this week's volunteers for service. Miss Hervin, who is one of the stenographers in the Triangle exchange, has passed her examinations and takes a position next week with the branch of the aviation service at the University of Washington. The other names on this week's list are C. M. Richardson, booker at the Seattle Mutual office, who has been drafted and assigned to Camp Lewis; C. J. Featherstone, Artcraft-Paramount booker, who has been assigned to the U. S. Mechanics' Training School in Oakland, Cal., and R. T. Stone, Artcraft-Paramount shipper, who has joined the merchant marine.

On account of the loss of the last two men to the Artcraft-Paramount office there has been a rearrangement of the personnel in several departments of that office. Keith Beckwith has taken Mr. Featherstone's place as booker and T. L. Thurston, who acted as booker during a short time when Mr. Featherstone was away, is now office manager. H. L. Kenyon has succeeded Mr. Stone. The place of assistant to the manager of publicity—A. J. Kennedy—which was vacated the middle of the month by the marriage of Miss Virginia Keltner to Jack Rantz, of the Dream and Rialto theaters, Bremerton, is being filled by Miss Dorothy Maxwell.

### "War's Women" Doing Big Business.

Seattle, Wash.—That an arbitrary removal of a film by a city official cannot permanently kill a picture is being shown in Seattle this week by the good business being done at the Strand with "War's Women." It will possibly be remembered by World readers of two years ago that this film had been passed by the censors and had been playing for two or three days, when Mayor H. C. Gill, accompanied by the chief of police, came down to the theater and confiscated the film right in the middle of the show. It is now thought that this was a wholly political move of the mayor. He stated that certain citizens had reported the film to him as objectionable. These "citizens," it is believed, were Germans, and as the Mayor expected to run for another term of office, he did not wish to offend the large German population of the city by allowing such an anti-German picture to continue its run at a Seattle theater.

By taking the matter to court Miss Josephine Donnelly, who was handling the picture in this territory, recovered the print; but Manager W. H. Smythe did not obtain permission to continue the showing, the court ruling that the censors were only an advisory board for the mayor. When Mr. Gill was defeated in this year's election, however, and Mr. Hanson became mayor, Miss Donnelly took the film to him and was assured that any theater might show it unmolested. In fact the authorities declared that they were anxious for it to appear, and it was booked for the Strand again by Jensen and Von Herberg, who now operate that house.

In presenting "War's Women," the managers have made it a straight propaganda picture by leaving out the dream part and adding several trailers at the end. The first of these makes the statement that this is the way Germany wages war. The next says "This is the way we are going to beat them," and pictures of our soldiers and sailors in training are thrown on the screen; then, "These boys of ours are ready to give their lives to stop such barbarism. What are you giving?" This is followed by an appeal to buy War Savings Stamps and Liberty Bonds and to support the Red Cross.

### "Over the Top" Still Draws.

"Over the Top," the patriotic film made from Sergeant Arthur Guy Empey's book, is showing that the people are not tired of patriotic pictures by the way it is drawing business to Levy's Orpheum this week. On Sunday the crowd waited for 20 minutes in the hot sun to get into the Orpheum, and the warm weather has not been keeping them away for the rest of the week.

### Exchange Personals.

F. C. Quimby, business manager of Pathe Exchange, Inc., left Seattle this after several weeks' visit. Before going he engaged L. O. Lukan as manager of the Seattle exchange to take the place of W. W. Kofeldt, who resigned to take over the management of a theater in Portland.

C. E. Kells, traveling auditor for General, is spending some time at the Seattle office, having arrived this week.

A. W. Eden, manager of the Seattle Fox office, is back from the conference of Fox managers in New York.

C. H. Code and E. R. Hudson, salesmen out of the Seattle Goldwyn office, are in the city holding a conference with Manager C. F. Hill and discussing the new policies for the coming season.

George P. Endert has resigned as sales manager of the Seattle Artcraft-Paramount office to become manager of the Seattle Universal office, succeeding John R. Meldrum, who resigned last week.

H. G. Rosebaum and Guy Navarre, manager and assistant manager, respectively, of the Seattle Artcraft-Paramount office, returned this week from San Francisco, where they attended a conference of western managers.

### Notes on Washington Theaters.

Messrs. Yamada and Kaiti, former owners of the Bison, Seattle, have sold that house and are building a new theater in the same neighborhood which will be known as the Oriental. The building is up-to-date and is to have two Power's 6-B machines and a Minusa Gold Fibre screen.

T. S. Hume has leased the American theater, Arlington, Wash., from F. C. Hausofus, and will open it on July 1.

E. D. Stuller has opened a new theater at Glendale.

T. L. Morgan, who was formerly connected with the Orpheum theaters in the east, has arrived in Seattle to take charge of the theater lighting department at the H. A. Johnson Company Supply store. Ray R. Kelsall, manager of the store, announces that his company is now agent for the Western Electric Company's Mazda and projection lamps. The H. A. Johnson Co. makes a specialty of Power's machines, Minusa screens, and is the western representative of the Wisconsin Chair Company.

### Exhibitor Personals.

J. G. von Herberg has returned from a business trip to New York.

F. L. Stannard of the Wenatchee and Gem theaters, Wenatchee, is in Seattle this week, taking part in the northwest trapshooting contest, in which he is holding a very high rank so far.

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## MORE DALLAS TRADE NOTES.

Oscar Corn, of the Palace theater, Farmersville, was in town last week to book "Pershing's Crusaders."

Charles Kimball, of McKinney, and J. W. Ballinger, of the Alvarado theater, Alvarado, were also visitors along film row.

J. L. McKinney, one of the best known salesmen in Texas, has joined the First National sales force.

Some exhibitors who have been spending a few days in Dallas recently are John Sayeg, of Ennis; A. C. Buchanan, Thurber theater, Thurber; E. M. Lewis, Electric Palace, Tyler; F. D. Fineburg, New theater, Lawton, Okla.; E. J. Lampkin, Colonial theater, Greenville; Charles Kimball, Polk theater, McKinney; O. Gill, Erie theater, Huko, Okla.; William Batsell, King theater, Sherman.

Constance Talmadge in "The Shuttle," a Select picture, drew a big following to the Queen theater during the early part of the first week in July. Mary Pickford followed in Artcraft's "How Could You, Jean?" with the resultant crowded houses.

At Hulsey's Old Mill, Jack Pickford in "Sandy" was followed by Douglas Fairbanks in "Say Young Fellow." At Nevill's Washington, Mary MacLaren in "The Model's Confession" was the feature.

During the last week in June, Eva Tanguay in "The Wild Girl" was featured at the Old Mill, while at the Queen, Fannie Ward in "The Yellow Ticket" proved a most popular attraction. At the Hippodrome, "Jack and the Beanstalk" ran through the week.

### Photodrome "Pulls" Street Stunts.

The Photodrome, a downtown Toronto theater, has been making good use of two young walking advertisements in the person of two boys garbed as characters of current attractions. Quite a hit was made recently during the showing of a Chaplin picture when one boy was dressed as Chaplin and the other characterized a policeman. At frequent intervals they were seen in wild chases and other stunts in the vicinity of the theater.

### Two Theaters at Training Camp.

Two moving picture theaters are in operation at Valcartier Camp, which is the training cantonment for overseas troops in Quebec. The camp is located about twelve miles from the city of Quebec. The theaters are the Telegraph and the Valcartier Camp theater.

### Princess Innovates Strip Tickets.

The Princess theater, Edmonton, Alberta, has made a further development with its policy of selling admission tickets in quantities. Regular cash admissions at the theater are 15c., 20c. and 25c. The theater also sells strips of tickets at the rate of ten for $1.00, which are good at any time. By the use of the strip tickets, the admissions charged are 10c., 15c. and 20c., or five cents less than when regular admission tickets are purchased at the box office.

### Several Theaters Close for Summer.

Several Ontario moving picture theaters have closed their doors for the summer. One of these is the Auditorium, a large theater of Sarnia. The Princess theater, Stratford, has also been closed. The Patricia theater, London, Ontario, is to be closed for several weeks, during which time extensive alterations will be made in the structure.

### W. P. Covert Honored.

W. P. Covert, business secretary of Moving Picture Operators' Union, Toronto, Local No. 173, has been asked to accept the fifth vice-presidency of the International Association of Theatrical Stage Employes. Mr. Covert received a wire from President W. P. Shay which intimated his appointment.

### Canadian Exchange Personals.

M. Lubin, a well-known film salesman of Montreal and Toronto, has been inducted by the United States Army. He joined the colors in New York.

The Specialty Film Import, Limited, Canadian Pathe distributors, have announced that they have secured the rights for "The Barrier."

A. H. Fischer, formerly general sales manager of the Independent Film and Theater Supply Company, has resigned in order to take charge of the Metro branch in Minneapolis.

Dan Friedman, formerly branch manager of the Regal Films, Limited, at Calgary, Alberta, has joined the Canadian overseas army.

### Canadian Theater Notes.

A new moving picture theater has been erected at Sudbury, an important center of Northern Ontario. It is a modern house with a seating capacity of 450.

Sydney Duncan, formerly an operator at the King's theater, Sault Ste. Marie, Ontario, has opened the Victoria theater in the same city. The new theater is a 400-seat house and is located in proximity to the large steel mills.

The Appollo theater, Brantford, Ontario, has decided to close permanently. This is one of the oldest picture houses in Ontario. It had accommodation for four hundred.

The cool appearance of the Regent theater, Toronto, has been enhanced by the adoption of the use of Palm Beach suits for the members of the orchestra. The box office, lobby and foyer have also been "relieved" by displays of flowers and plants.

# *Expert Projection at Strand in Toronto*

**Work of Messrs Dentelbeck and Smithers, Two Efficient Operators, Places Screen Results at Big Downtown Theater in Class with Best in City—Manager Clarence Robson Puts House in Summer Dress.**

By W. M. Gladish, 33 Wineva avenue, Toronto, Ontario.

TORONTO, ONT.—The real difference that efficient moving picture operators can make in the general attractiveness of a theater has been demonstrated at the Strand, one of Toronto's large downtown theaters. Two projection specialists, President Dentelbeck of the Toronto Moving Picture Operators' Local, and Ernie Smithers were engaged by Manager Clarence Robson on May 15. They immediately cleaned up the battery of Baird machines and found that several parts had become badly worn after two years' usage. These were replaced.

The improvement in screen effectiveness after Dentelbeck and Smithers got on the job was immediate. So marked was the difference that even the most casual of the patrons noticed it. It was even reported that the theater had installed two brand new projection machines. It was the man behind, however, who made a big difference. Flickers and jumping were banished and the flow of the beam was as definite as a sun ray. The projection at the Strand theater now ranks with the best in the city, according to the decision of the experts locally.

The Strand has also made more or less of a change in policy. It had been the custom more or less of a change in policy. It had been the custom of Manager Robson to book on the open market but he has now closed for first run of Select Pictures. The theater is continuing to change program twice weekly.

The Strand recently blossomed forth in summer attire. The whole exterior was painted in appropriate hues and the interior was hung with chintz drapes. The entrance and foyer has also been decorated with many plants and flowers. Business at the Strand shows definite signs of improvement in spite of the summer's influence.

### New York Manager Visits Toronto.

Manager Nathan of the Broadway theater, New York, has been visiting Montreal for the purpose of conferring with Manager Pomeroy of the Holman theater, Montreal, which is operated under the direction of the Canadian Universal Film Company. The object of the visit, it was announced, was to arrange for the presentation of special attractions at the Holman after their release in New York. The first of the series, "The City of Tears," had its initial showing at the Holman theater on July 4.

### Quimet Reports Bright Outlook in West.

After visiting various cities of the Canadian West, President L. E. Quimet of the Specialty Film Import, Limited, reported, on his return to Montreal, that the outlook in moving picture circles in the West is very bright. At the present time the exhibitors are charging advanced prices for their attractions and they are still getting the crowds. Admission prices in the Canadian West are quite a bit higher than in Eastern cities. Mr. Quimet visited Winnipeg, Edmonton, Calgary and other centres and in each place he found the same prospects.

### Grand Theater Celebrates Anniversary.

When the Grand theater, Calgary, was opened six years ago, the first offering was "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson. The anniversary of the theater was celebrated a few days ago by the presentation of the same play and with the same actor but in film form. It was shown twice daily for three days and the evening prices were 25c. and 50c. The general admission for matinees was 25c.

### Dominion Films Its Child Patrons.

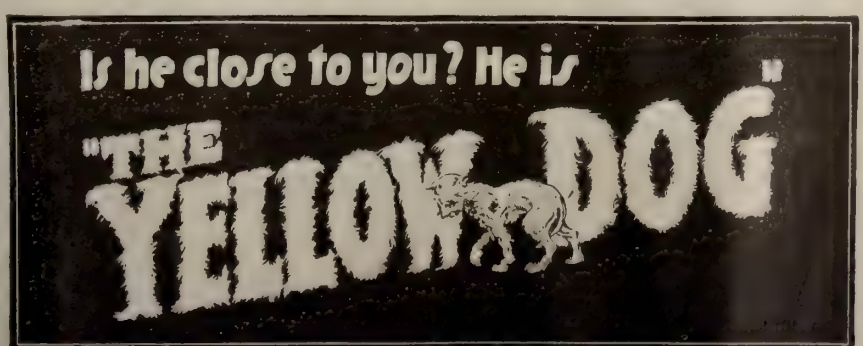
The Dominion theater, Winnipeg, staged a special stunt for Saturday, June 29, and Saturday, July 6, of particular interest to children. As the young patrons left the theater after a special children's matinee on the first Saturday, a moving picture cameraman was on the job to take their smiling faces. On the following Saturday, the picture was shown on the screen at all performances.

### Gerard Film Makes Big Hit.

Gerard's story, "My Four Years In Germany," made such a decisive hit during its regular week's run at the Regent theater, Toronto, that it was repeated by Manager Roi and Roberts for the week of July 1. The picture played to big business during the whole two weeks. It was shown entirely alone.

### Theaters Increase Operation Time.

There is a tendency on the part of Toronto exhibitors, generally speaking, to increase the hours of operation for their theaters. His Majesty's theater is now advertising performances daily from 9.30 A. M. to 11 P. M. while the Royal theater, 584 College street, advertised a matinee on Wednesday, July 3. The Mary Pickford theater is also advertising its hours as from 2 P. M. to 11 P. M. and the Aster theater, 233 Ossington avenue, is also advertising a daily matinee. Allen's Beaver theater also has been giving a matinee daily. Various downtown theaters, including the Colonial, Rialto, Globe, Red Mill and Photodrome, are also in operation now all day long. The large first run theaters, of course, operate from noon until 11 P. M. as well. The latter include the Regent, Strand and Allen.



# *Interesting Film News from Philadelphia*

**M. V. Coll, a Prominent Newspaper Man of Hazelton, Takes Over Management of Campbell Theater—Jack Levy Succeeds Denbow at the Fox Exchange—Manager Flynn of Peerless Exchange Joins the Marine Corps—Other Items.**

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

### "Pershing's Crusaders" at Forrest.

PHILADELPHIA, PA.—The wonderful success attending the showing of "Pershing's Crusaders," now being presented at the Forrest theater, is due to the capable management and dignified manner of C. S. Trowbridge. Mr. Trowbridge was formerly connected with the Official British War Pictures, which were shown here some months ago. Since early in the spring he has been in charge of the showing of the United States Official War Films in all the leading cities of the Middle West.

Associated with Mr. Trowbridge in the showing of the pictures is Sergeant L. Shannon Cormack, of the Canadian Expeditionary Forces, who went to Canada at the outbreak of hostilities in 1914 and enlisted in the Fifth Royal Canadian Field Artillery, and has served three years, the latter part of the time on General Byng's staff. He has been wounded twice, and is now on convalescent leave pending his return to Canada for duty. His experiences in the trenches and his explanation of the life "over there" have interested all who have heard him.

### Coll Managing Campbell Theater.

M. V. Coll, a noted scrib of one of the prominent dailies of Hazelton, has assumed active management of the Campbell theater, and is meeting with considerable success.

### Murphy Running Arcadia Temporarily.

Joseph A. Murphy, manager of the Family theater, has been appointed temporary manager of the Arcadia, which is owned by Al Boyd. A few important and significant improvements in the display of lobby advertisements have already been made. Mr. Donjeon, who is the permanent manager of the Arcadia, has gone on a vacation for two weeks, and will undoubtedly be much pleased when he returns and discovers the interest that Mr. Murphy has taken in the theater.

### Shindler Appointed Manager of Leader.

Ben Shindler, formerly manager of the Ridge Avenue theater, and who has recently been engaged as film salesman of the Masterpiece, has been appointed manager of the Leader theater by Herbert Effinger, of the Strand, and will begin active duty on Monday, July 8.

### Levy to Succeed Denbow at Fox.

Jack Levy, who is credited with having opened the first exchange in Philadelphia for William Fox, has arrived here after an absence of over two years, and will succeed George Denbow, who is getting ready to answer his country's call.

### Schwalbe to Return in July.

Harry Schwalbe, of the Electric Theater Supply Company, who left some time ago accompanied by his wife to attend the wedding of their daughter, Dorothy, on June 19 to Lieut. Raymond Connell in California, is expected to return here during the latter part of July.

### Armato Now with Philadelphia Press.

The Evening Telegraph, of Philadelphia, the first newspaper with the Associated Press News Service to have installed and maintained a successful motion picture department in addition to its attractive theatrical page, was suspended from further publication on last Saturday, June 29. However, it will be remembered that the Evening Telegraph combined with the Philadelphia Press some six months ago, and in view of the recent events the entire motion picture columns with all of its theater advertising has already been transferred to the Press, a daily and Sunday proposition, through the efforts of its motion picture editor, Frank V. Armato, the pioneer in this field of newspaper work. The first motion picture department was inaugurated in the Philadelphia daily and Sunday Times by Armato in September, 1912, and from August, 1914, to June, 1918, he conducted the photoplay department in the Evening Telegraph. Beginning Monday, July 1, he will be manager and editor of the classified and display motion picture department in the Philadelphia Press.

### J. M. Flynn Joins the Marines.

J. M. Flynn, the popular and successful manager of the Peerless exchange here, has joined the Marines. Mr. Flynn goes into the Marine Corps with the best wishes of all his friends bestowed upon him. He is now stationed in Barrack No. 3 at League Island, Philadelphia, Pa.

### Franklin Closes for Repairs.

The Franklin, the latest theater to have been acquired by Charles Segall, closed Monday, July 1, for extensive alterations and repairs, and will reopen about September 1 as a first class photoplay house.

### Segall Takes the Apollo Theater.

Charles Segall of the Apollo theater has recently acquired the Franklin, the only house in the immediate vicinity which can really be classed as a competitor.

### Morris Wolf Files Reply.

A reply to the Federal charges which were instigated some time ago by the Some Amusement and others, have been forwarded to Washington by Morris Wolf attorney for the Metro and other parties involved in them. Each count has been carefully considered and all of the charges were categorically denied.

## *Rochester Trade Notes*

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

### Fennyvessey's Ability Recognized.

ROCHESTER, N. Y.—Paul Fennyvessey, who recently left the Strand theater here as manager to take charge of the Liberty theater at Camp Bowie, Fort Worth, Texas, has received substantial recognition at the hands of the Government of his ability as a showman. He has been assigned the important job of booking all films used in a large string of Liberty theaters in the South. To relieve him of the extra burdens thus imposed he has been given an assistant manager for his Liberty theater.

### Theaters Employing Girl Ushers.

Owing to the ruling which prohibits the use of young able-bodied men as ushers in theaters, Rochester theaters generally are following the lead of a few of the downtown theaters, which for a long time have employed only girls in this capacity. On every hand it appears that girls make the most satisfactory ushers.

### Phillips Enlists in Heavy Artillery.

William J. Phillips, operator at the Temple theater in Holley, near Rochester, has resigned and enlisted in the Heavy Artillery at Buffalo. Mr. Phillips is not in the draft, but after running off many war pictures during the last couple of years he felt that he would rather help to make history than to merely view it in film.

### Rochester Theater Notes.

The Grand theater is now running on a reduced summer-time schedule, being open only every other day, and Saturdays and Sundays.

"The Unbeliever" held up strong all last week at the Piccadilly theater, although in the first place it had only been booked for the first half of the week.

The Family theater is making good headway in its summer-time contest. Votes count on the ratio of tickets bought during the summer season. The prizes are courses in the Rochester Business Institute.

## MORE DETROIT NEWS.

### Admit Soldiers and Sailors Free.

Through the splendid efforts of Police Censors of Motion Pictures, Royal A. Baker and Lester Potter, more than fifty Detroit theaters are now admitting soldiers and sailors in uniform absolutely free—exclusive of the government war tax, which everybody must pay. Some of the theaters simply admit them at the door when the tax is paid, while some of the other theaters have placed a certain number of passes with the chairman of the recreation commission for soldiers and sailors, from where they are properly distributed. The movement will likely spread over the entire state in a short while. It's a splendid patriotic movement and one that is worth while.

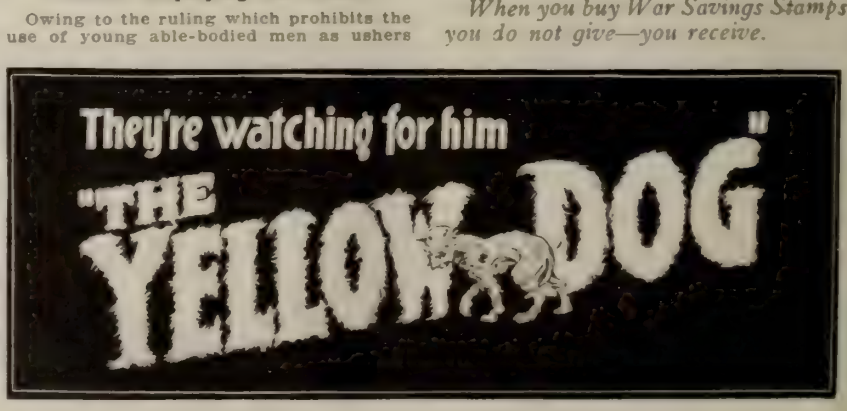
### Majestic Theater Closes for Repairs.

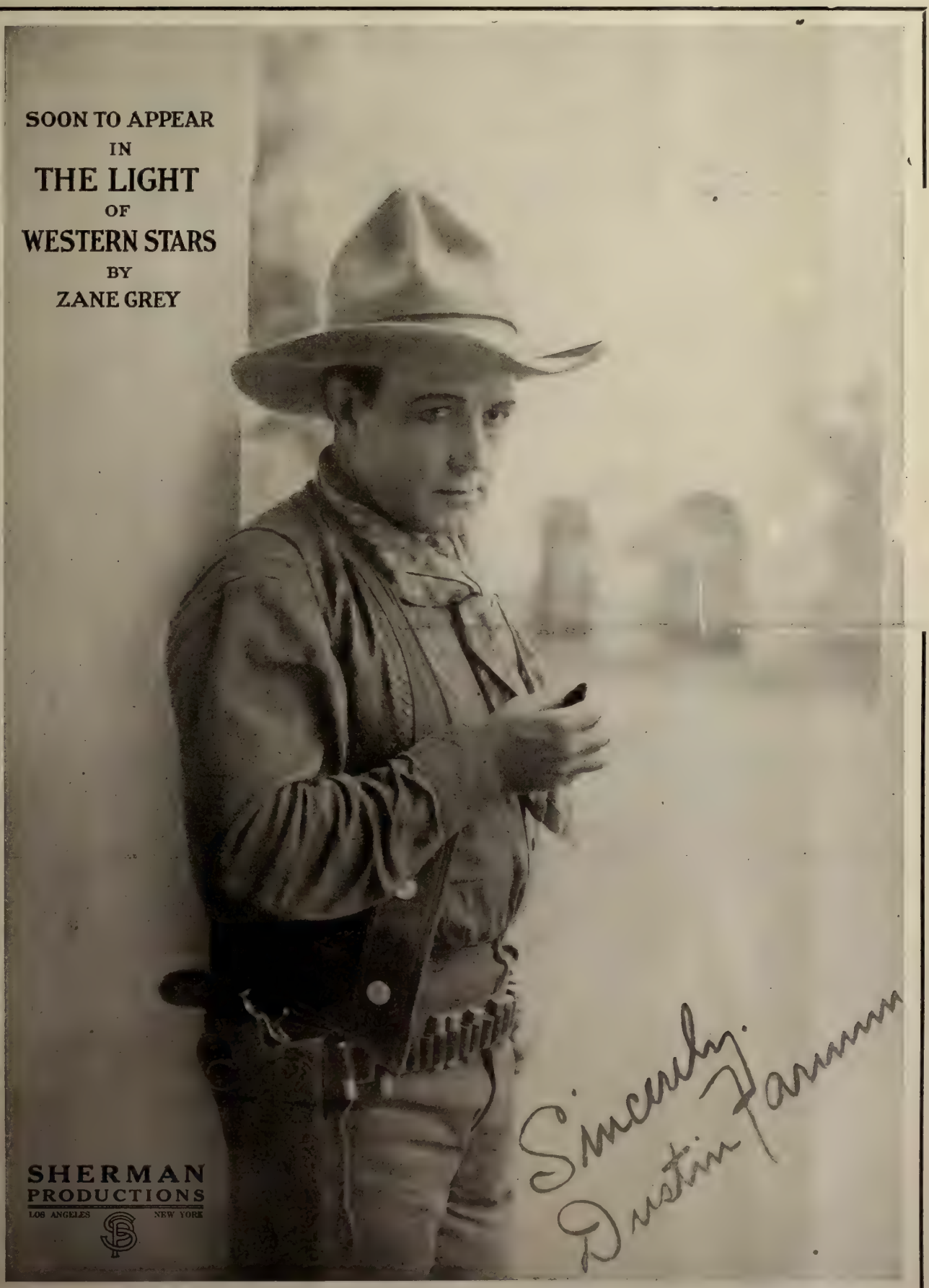
The Majestic theater, Detroit, closed Saturday, July 6, and according to General Manager M. W. McGee, will not reopen until sometime in August—probably the latter part. It is the first time in the history of that house that it has been closed. The auditorium will be redecorated, the stage will be rebuilt and other improvements made in keeping with the Majestic policy, "where we do things bigger."

### Employ Women Ticket Takers.

Two Detroit theaters are now employing women ticket takers—the Colonial and the Washington—and the managements of both theaters contend that they are a big improvement over men, being more courteous, polite and interested in their work.

*When you buy War Savings Stamps you do not give—you receive.*




SOON TO APPEAR
IN
THE LIGHT
OF
WESTERN STARS
BY
ZANE GREY
Sincerely
Dustin Farnum
SHERMAN
PRODUCTIONS
LOS ANGELES
NEW YORK

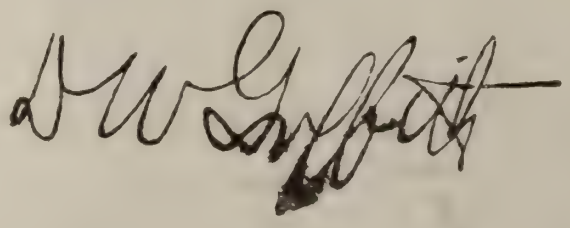
# *To the Exhibitor*

Desiring a change from being on one subject at a time from one to two years, when the story does get slightly monotonous, I look forward, with a great deal of pleasure, to doing some shorter pictures and getting the relaxation of an occasional change of story during the year.

Many years ago, I used to do pictures known by the name of "Biograph." In the last four years, my staff and I have produced "The Birth of a Nation," "Intolerance," and recently, "The Hearts of the World." I am very glad to say that the people seem to like "The Hearts of the World" about as well as "The Birth." Nevertheless, according to a promise made some time ago to the Artcraft people, we are going to deliver to you six six-reel subjects done absolutely under our personal direction.

We are very happy to again be with you, and to renew the pleasant relations that existed between us in the days of "Pippa Passes," "Judith of Bethulia," "The Sands of Dee," "The Battle of the Sexes," "The Escape," and "The Avenging Conscience" in the days gone by.

Most sincerely yours,



"WITH ALL DUE RESPECT TO HIS RIVALS, MR. GRIFFITH HAS DEMONSTRATED HIS CLAIM TO THE SOLE AND ONLY RIGHT TO PROVIDE A PICTURE THAT WILL GO ON THE 'BIG TIME' AND STAY THERE AT TWO-DOLLAR PRICES."

(Washington, D. C., Herald)

**THIS HOLDS TRUE FROM LONDON AROUND THE GLOBE**

# D. W. GRIFFITH'S
# "The Birth of a Nation"
# "Intolerance"
# "Hearts of the World"

These are the **only productions** directed personally by Mr. Griffith during the past four years

## "The Great Love"

A Drama of Today—Soon to be Released
The First of a Series of Six Six-Reel Pictures
to be Released on the Artcraft Program

*All the Griffith Productions carry the name "Griffith" and the Trademark, "DG" on the Border Line of the Main Title*

## D. W. Griffith Pictures

**A. L. GREY, General Manager**
**4500 Sunset Blvd.**
**LOS ANGELES, CALIFORNIA**

### "HEARTS OF THE WORLD"

Fourth Month in New York and Boston at $1.50 and $2.00 prices.

Third Month in Chicago, Pittsburgh, Philadelphia.

Now Playing Return Engagement, Los Angeles, After Ten Weeks.

Over Eighteen Thousand Dollars more than "The Birth of a Nation" for the same length of time, which did over Ninety-eight Thousand Dollars.

Washington, D. C., during summer weather played to over Twenty-eight Thousand Dollars in two weeks.

Now beginning third week.

*To the Exhibitors*

# G. M. ANDERSON

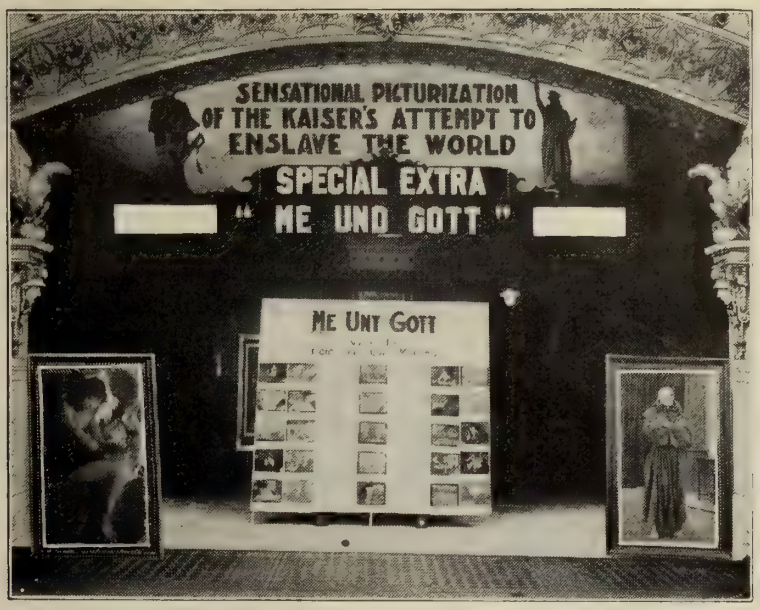
*(Creator of the Broncho Billy Character)*

**Will Be Presented in a Series of**

# FEATURE PICTURES

**All Particulars and Information**
**Will Be Announced Later**

*Watch This Paper*




*PARAMOUNT,*
*like the apex of the tallest mountain*
stands

# "ME UND GOTT"

## A Tense Drama of Human Emotions
## A Gusher of Suspense and a Cyclone of Action
## It Goes "Over the Top"

This is unquestionably the greatest motion picture produced during the war. It deals with the American viewpoint and dramatizes that awful struggle that is going on within some of our own families where the old generation still leans toward the Kaiser while the hearts of their sons and daughters beat true to the United States.

*We pin our faith upon this production.*

## See It—Buy It—And Clean Up On It!

The picture will be screened in Chicago on July 15, 16, 17, 1918. Mr. H. Y. Romayne, president of our company, will be at the Sherman Hotel during his stay in Chicago. The picture will be screened at New York during week commencing July 25th, 1918. Mr. Romayne will be at the Hotel Astor during his stay in New York.

*This picture will be sold to*
*State Rights Buyers Only*

# Romayne Super-Film Company

**221 Marsh-Strong Bldg., Los Angeles, Cal.**

# Mr. Edwin A. Frazee

(The Man of Mystery)

Presents

## A Two-Reel Photo Picture

Entitled

# "THE HAUNTED HOUSE"

## Made in California

## by

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# Critical Reviews and Comments

*Upon Current Productions*

## "THE EMPTY CAB"

**Five-Reel Bluebird Presents Franklyn Farnum in Role of Cub Reporter.**

Reviewed by Robert C. McElravy.

THIS five-reel Bluebird number, "The Empty Cab," is a light-running story, rather conventional in its opening scenes, but developing to an amusing close. The plot is hardly strong enough for five reels, but the fact that the close is really worth while makes the number as a whole entertaining. It will pass as an average subject of the light, agreeable type.

Franklyn Farnum appears in the role of Henry Egbert Xerxes, the spendthrift son of a wealthy father. The latter is exasperated by Henry's failure to exert himself in any way and sends him a note, saying "For God's sake go to work." The youth decides to act upon this advice, being out of funds, and attaches himself to the staff of a newspaper.

The editor of the paper, who had not seemed very enthusiastic about employing him, finally sends Henry out to trail some counterfeiters. Henry observes the mysterious actions of a girl with whom he had been trying to flirt that very morning and follows her. He and a private detective enter the premises of a seemingly deserted house and have a series of knock-about adventures with a gang of men who have apparently made the girl captive. In the end it develops that the girl is society editor of Henry's paper and the men are all members of the staff. His father had planned a little surprise for Henry with the aid of the editor.

Eileen Percy appears as the girl in the case. Others in the case are Harry De More, Frank Brownlee, Harry Lindsey and Fred Kelsey. The story was written by F. McGraw Willis and directed by Douglas Gerrard.

## "THE SAFETY CURTAIN"

**Select Pictures Presents Norma Talmadge in Strong Six-Reel Release.**

Reviewed by Robert C. McElravy.

A COMPACT, well-built screen production in six reels has been fashioned by S. A. Franklin and Paul West from the novel called "The Safety Curtain," by Ethel M. Dell. It provides an interesting role for Norma Talmadge, a screen performer who neither fears nor skimps the dramatic end of her work for the sake of merely looking pretty. She takes hold of her situations intelligently and is fortunate in this instance, as in many others, in having a part that calls out her best. Eugene O'Brien, the soldier-hero, also does first rate work, playing with fine repression until the dramatic moments come.

The story is one that contains much human feeling convincingly set forth. Miss Talmadge appears as Puck, a dancer of the London music halls. She is married to the "strong man," a brutal fellow named Vulcan, who beats her unmercifully and holds her to a strict social regime while he does not hesitate to make love to other women. There is a realistic fire scene in the theater, during which Captain Merryon, the hero, rescues Puck and takes her to his apartments. Both the captain and the girl are comparatively friendless and naturally fall in love. Vulcan is presumed to have died in the fire and the captain takes Puck with him to the Army Post in India.

The dramatic moments, which are splendidly presented, come when Sylvester, a former habitué of the dance halls, recognizes Puck. The girl will not yield to his advances and Sylvester communicates with Vulcan, who has also appeared on the scene. The latter eventually succumbs to the plague and Puck and Merryon are happily wed.

Gladden James has the part of Sylvester and Anders Randolf appears as Vulcan.

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Dad's Knockout (Goldwyn-Capitol).
Widow's Mite (Goldwyn-Capitol).
Uncle Tom's Cabin (Paramount).
The Claws of the Hun ( Paramount).
Everywoman's Husband (Triangle).
No Man's Land (Metro).
The Locked Door (General Film).
Joan of the Woods (World).
Cupid by Proxy (Pathe).
We Can't Have Everything (Artcraft).

## "THE CLEMENCEAU CASE."

**Reissue of Five-Part Adaptation of the Dumas Novel Featuring Theda Bara.**

Reviewed by Margaret I. MacDonald.

THE reissue of "The Clemenceau Case," in which William Fox featured Theda Bara, will no doubt meet with its former success with the type of audiences who appreciate the Bara style of interpretation and the super-melodramatic flavor given the production in its development. The star's ability to "vamp" is played up as the central pivot of the story to an extent that will be offensive to some, for the reason that it prevents a normal analysis of the characterization and purpose of the story.

The story tells of the wicked manipulations of an artist's model when her lot lies between money and position and love. Discovering that a certain rich nobleman whom she has hoped to marry has decided to follow the advice of his mother and forego a union with the model on account of their difference in station, she marries a sculptor for whom she appeared to have had an affection. Finally a criss-crossing of love affairs, all of which prove the fickleness of the woman's affections, leads up to the climax, where the husband stabs his wife to death.

As told in the film the story has only the charm of melodrama and fails to establish a more serious objective.

## "THE WHIRLPOOL."

**Select Picture Starring Alice Brady Contains Numerous Dramatic Moments.**

Reviewed by Edward Weitzel.

VICTORIA MORTON'S novel "The Whirlpool" has been put into picture form by Eve Unsell and produced by Select with Alice Brady as the star and Alan Crosland the director. William Marshall was the cameraman. The story is dramatic in the extreme, the heroine, Bella Cavello, being the decoy for her stepfather's gambling house. It belongs to the class of fiction that will not stand the test of plausibility, but has sufficient feverish excitement to keep the spectator from bothering with that fact.

Several of the characters belong to the higher circles of the underworld, and the inside of a well patronized gambling house is shown in full blast, although New York is supposed to have shut the doors of all such places long before Mayor Hyland started his reform administration. On its artistic side there is much to recommend the picture. Director Crosland knows how to treat his subject, and the entire production is in keeping with the theme. Alice Brady is sufficiently attractive as the decoy, and acts with force and skill.

Bella Cavello is the creature of circumstances. Her instincts are those of a re-

fined and high-minded woman; but she is without the will power to prevent her stepfather from using her "to lure men's souls to the shores of sin," as George R. Sims once expressed it. Judge Reverton, who suspends sentence on Richard Brettner, an admirer of Bella's who has been buying her costly presents with stolen money, is wrongly suspected of murder, and Bella undertakes to free him. The murdered man's nephew is the real culprit. He and Judge Reverton are at the same sanatorium when Bella gets on Hallan's track. Both men propose to her, and she accepts the judge. Her efforts to free Brettner almost wreck her married life, but she succeeds in convicting the real criminal and proving to her husband she is worthy of his love.

The cast is a long and able one. H. E. Herbert as the Judge, J. H. Gillmore as Ferris, William Davidson as Arthur Hallam, Robert Walker as Richard Brettner and W. E. Williams as Dr. Comyns have the principal supporting roles.

## "ONE THOUSAND DOLLARS."

### Vitagraph Production of O. Henry Story Featuring Edward Earle Will Entertain.

Reviewed by Edward Weitzel.

ALTHOUGH the ancient and honorable will motive pops up at the beginning of "One Thousand Dollars," this five-part Vitagraph Blue Ribbon Feature, taken from a story by O. Henry, is generally entertaining. Directed by Kenneth Webb and featuring Edward Earle, the picture has the benefit of a well chosen cast and expert supervision. The story is only mildly exciting, but it has the usual odd twists of plot that the man who invented the expression "little old New York" always managed to get into his work, and the characters never lose their humanity no matter what the situation.

"One Thousand Dollars" is not a tale of Wall Street, but Greenwich Village and one of New York's famous squares. Eddie Gillian, a young chap who would be classed among the idle rich and notified to find a real job at the present time, has been living the life of a reckless spender when his wealthy uncle dies. Eddie has always looked upon himself as old Gillian's heir, and receives an unpleasant shock when the will is read. Not approving of his nephew's record along Broadway, the old man leaves him only one thousand dollars, and this small amount must be strictly accounted for to Gillian's lawyer. The disappointed heir has been supplying a musical comedy queen with costly bribes to her favor and his first impulse is to spend the entire legacy on a diamond necklace for the lady, whose name is Lotta Laurierl. The actress knows the terms of the will and turns him off before he can separate himself from his money.

Margaret Hayden, a ward of old Gillian's, is the good influence in Eddie's life. She has been left ten dollars and a piece of bric-a-brac, but the crafty old gentleman has so arranged matters that when his nephew reforms and proves that he honestly loves Margaret the pair come in to all his money.

Edward Earle is the hero, Agnes Ayres as Margaret, Florence Deshon as the actress, Templar Saxe as old Bryson and Anne Brody as Mrs. Murphy are the leading players.

## "THAT GEEZER OF BERLIN."

### Jewel Releases Two-Reel Century Production Satirizing "The Kaiser."

Reviewed by Robert C. McElravy.

THE success of the Jewel production known as "The Kaiser, the Beast of Berlin," inspired Frank Howard Clark to write a scenario called "That Geezer of Berlin." This satirizes the original offering and is also to be released by the Jewel company. It was directed by Arthur A. Hotaling.

"That Geezer of Berlin" is travesty all the way through. It makes all manner of sport of the Berlin court and winds up with the Kaiser being carried through the air on a rope attached to an aeroplane. In the opening scenes the Kaiser, the "Clown Quince," Von Turpentine, von Bethman Bowlegs and their followers are seen about the council table. In costumes and settings this is more elaborately staged than the average production of the kind. Ray Hanford appears as the Kaiser, and accomplishes a sufficient likeness to that individual. The "Clown Quince" and others are easily recognizable.

The reception of such a travesty with the public mind in its present tense state is problematical. It would certainly seem a great deal funnier after the Kaiser and his gang have been properly brought to justice. There is always the danger of treating too lightly the serious side of this tremendous conflict. This production, we think, avoids that in its general intention and in most particulars, except in certain scenes picturing the invasion; these scenes, we understand, will be cut. As to caricaturing the Kaiser and his bloodthirsty crew there can certainly be no objection to that, except that it lets them off too easily.

## "UNCLE TOM'S CABIN"

### Marguerite Clark as Little Eva and Topsy in Paramount Production of Famous Story.

Reviewed by Edward Weitzel.

THE most popular play of the American stage, "Uncle Tom's Cabin" can hardly expect to make a like record on the screen. Conditions that gave the story its remarkable success when it first appeared no longer exist. The version produced by the Famous Players-Lasky Corporation, with Marguerite Clark as Little Eva and Topsy, presents the story very attractively, however, and screen patrons will find it worth their while to view the old classic in a new form. Directed by J. Searle Dawley, and all the celebrated scenes reproduced with commendable realism, the Harriet Elizabeth Beecher Stowe book, which contains such a powerful sermon against slavery, is bound to prove entertaining to the public even at this late day.

It is also interesting to note that "Uncle Tom's Cabin" is an excellent example of a well made play, outside of the timeliness of its theme when it was first brought out. It was written to arouse the entire nation, and the different elements of suspense, pathos, humor, and strongly drawn characters are handled with great skill in both the stage and the screen versions.

There is no necessity for retelling the familiar story. The histories of Little Eva, Topsy, Uncle Tom, Eliza, Simon Legree, and the rest of the characters are known the world over. Marguerite Clark's double of the little white embodiment of goodness and the small black shadow of mischief is among the most interesting of her screen impersonations. The range demanded is a wide one. The death of Little Eva might have been more impressive, but the admirers of this clever artist will be quick to recognize the sincerity and skill that are to be found in her work.

Frank Losee as Uncle Tom, Henry Stamford as St. Clair, Walter Lewis as Simon Legree, Mrs. Priestley Morrison as Ophelia, and Florence Carpenter as Eliza stand out prominently in the well chosen cast.

## "CAPITOL COMEDIES."

### "Smiling Bill" Parsons Featured in Two Subjects of Two Reels Each.

Reviewed by Robert C. McElravy.

THESE two-reel comedy numbers, released by Goldwyn, prove but moderately successful. They do little more than make the observer wish he could see the hero, "Smiling Bill" Parsons, in stories with a better comedy swing to them. He has an engaging personality and would certainly prove highly successful in the right mediums. The events in these two offerings would be very funny if they happened in real life, but on the screen they are only mildly amusing.

"Dad's Knockout" features Mr. Parsons as the widowed father of a gay youth named Jimmy. The son loves an actress and the father decides to put an end to the affair. He attends the theater and promptly falls in love with the actress himself. The later events concern the rivalry between father and son for the hand of the actress. Teddy Sampson is attractive in the latter role and Neal Burns is agreeable in the role of Jimmy. But the plot does not develop much humor.

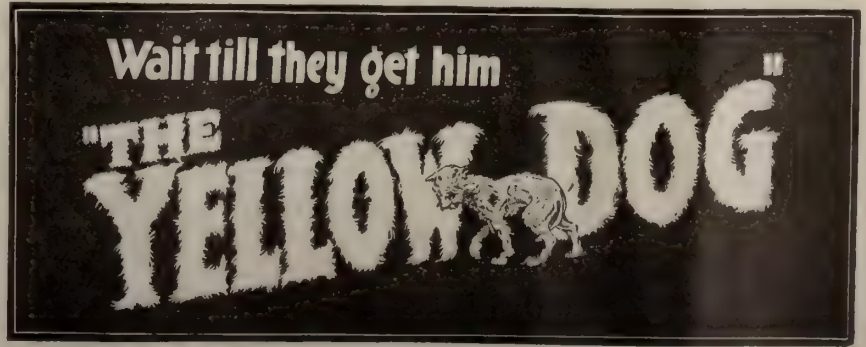
"Widow's Mite," the second subject, features Mr. Parsons as salesman for a corset house. He wants to be manager of the house and finds himself in competition for the job with the star salesman. The place is promised to the man who gets the first order. Smiling Bill is already in love with Molly, a pretty miss portrayed by Molly Malone, but he makes love to a Mrs. Stacey, who owns a department store, so that he will get an order from her. The widow becomes wise to his game, but he finally gets both the girl and the job as manager.

## "THE CLAWS OF THE HUN."

### Charles Ray Gives Sympathetic Characterization in Paramount Story of German Spies.

Reviewed by Edward Weitzel.

ONE more screen drive at the Kaiser! "The Claws of the Hun" is a contribution of the Paramount to the list of photoplays that are engaged in showing the American people the kind of foes the Allies are fighting abroad and the choice collection of German spies that are overrunning our own country. All the scenes of the picture take place in the United States; but John Stanton, the hero, goes through enough danger to satisfy the most ardent lover of melodramatic situations. The plot is constructed after the accepted formula and the material has seen much honorable service in the cause of the drama. Skilful handling of the entire five parts, by both the dramatist and the director, and Charles Ray's sympathetic acting of the young American who proves his courage and ready wit before joining the ranks places "The Claws of the Hun" among the best of the Paramount releases in which Ray has ap-



peared. John Stanton is the son of a wealthy manufacturer of munitions, and has been brought up as an idler. He nevertheless hears his country's call and is determined to enlist, until his invalid mother begs him not to do so. Her plea that his going will cause her death wins him over. That night he discovers that Alfred Werner, his father's most trusted assistant in the factory, is a German spy.

The elder Stanton and Werner are at the office of the works, going over some important papers. John learns that the factory has been secretly wired and that the spy intends to blow it up and his father with it unless he gives up papers belonging to the United States. The young fellow is caught by Werner's accomplices and is tortured, in a effort to make him tell the combination of his father's safe. Neither of the Stantons, father nor son, will betray his country.

John escapes from his captors and rescues his father in a highly sensational manner. The last seen of him he is marching away to war with his mother's blessing and his father and his sweetheart cheering him on.

Jane Novak, Robert McKim, Dorcas Matthews and Melbourne MacDowell have the leading parts in the Ray support. All are excellent.

## "EVERYWOMAN'S HUSBAND."

### Gloria Swanson Effective in Triangle Picture of Modern Life.

Reviewed by Edward Weitzel.

SOMETHING over forty years ago the writer went to the theater one night. One speech in the play is still remembered: "I pity the man who has you for a mother-in-law!" Judging from "Everywoman's Husband," a certain brand of mother-in-law is still up to her old tricks. The Triangle picture, written by John Clymer and G. Logue and starring Gloria Swanson, is not a morality play, but it contains a terrible example of what happens to a man when he isn't enough of a man to boss his own house. Fortunately, for the peace of the world, woman of the Mrs. Jonathan Rhodes class are not in the majority but there are enough of them to make the warning conveyed in the story impressive. Spectators with a well developed sense of humor will get considerable amusement out of the situations, and everyone will be able to recall prototypes of all the characters in real life. Gilbert P. Hamilton has directed the picture expertly, and Tom Buckingham, the photographer, has kept his share of the work up to the mark.

The plot of "Everywoman's Husband" is not at all complicated. Six people practically tell the story: Mr. and Mrs. Rhodes, their daughter, their son-in-law, the son-in-law's partner, and one of his friends of the opposite sex. Mrs. Rhodes is the ruler of her home. Before her daughter marries she instructs her in the proper method of subduing a husband. Daughter tries it on when she becomes Mrs. Frank Emerson and succeeds in driving a perfectly good brand of husband to another woman for peace and comfort. About this time her father commits suicide and the unpleasant fact is revealed that he also had been driven to seek for peace and comfort outside of his own home. A great light breaks in on daughter concerning the brilliant failure of her mother's strong tongue method, and young Mrs. Emerson makes haste to mend her own mistake. Father Rhodes had a wishbone where his backbone should have been, but his son-in-law is made of better stuff and is entitled to the happy future awarded him.

Gloria Swanson follows the author's conception of Edith Emerson faithfully, and it is not difficult to understand Frank Emerson's eagerness to become reconciled with his wife. Joe King as Emerson, Lillian Langdon as Mrs. Rhodes, George Pearce as Jonathan Rhodes, Lillian West as Delia Marshall and Jack Livingston as Reginald Dunstan complete a satisfactory cast.

## "NO MAN'S LAND."

### Metro Picture with Bert Lytell Takes Another Drive at the Hun.

Reviewed by Edward Weitzel.

OPENING deliberately, "No Man's Land" develops into a vigorous melodrama with a patriotic finish and a company of United States sailors rounding up a band of the Kaiser's friends. Louis Joseph Vance is the author of this five-part Metro production, directed by William S. Davis and starring Bert Lytell. It is not so original in plot and incident as many of the Vance stories, but the material chosen is along the lines that entertain most moving picture patrons and the story's Americanism is always sound. Bert Lytell and A. S. LeVino adapted the novel to the screen.

Garrett Cope, the young American hero of the story is a happy-go-lucky chap with plenty of money, who gets mixed up with a German spy named Henry Miller. Both men love the same woman, an heiress, Katherine Gresham. Miller contrives to get Cope convicted of murdering Katherine's cousin, after the spy himself kills the young man. During the time Garrett is serving his sentence the war with Germany is declared and Miller is one of a party of alien enemies to start fitting out a boat to prey on commerce on the Pacific Ocean, an island known as "No Man's Land" being the headquarters of the gang.

Once Cope is behind the prison bars Miller has little difficulty in pursuading Katherine to marry him. She is soon given excellent reason for regretting her act, when she finds herself on the island with her husband. The confession of one of Miller's confederates frees Garrett and chance takes him to the island where the German and his wife are staying. A series of melodramatic incidents lead up to the time when Cope blows up the German raider and Miller is killed by mistake by his own men.

The picture is capably directed, and the island scenes afford Cameraman Robert B. Kurrle a number of characteristic shots. Bert Lytell has the right personality for Cope and always acts with earnestness and skill. Anna Q. Nilsson is attractive as the heroine, and Charles Arling, Mollie McConnell, Eugene Pallette and Edward Alexander give a good account of themselves in the other supporting roles.

## "THE LOCKED DOOR."

### General Film Presents Little Gloria Joy in First Oakdale Production.

Reviewed by C. S. Sewell.

THE first of the Oakdale Productions, made by Balboa and featuring the child actress Gloria Joy, is "The Locked Heart" in five reels. This picture, which is being released by General Film Company, tells a pathetic story of a little girl who is denied her father's love as he feels she is responsible for the death of her mother, which occurred at the child's birth. There is considerable matter introduced that is not of vital consequence to the story; however, much of the humor, and several of the interesting bits of child life are in these scenes.

Henry Mason, called home by wire, finds his wife has died, leaving a baby girl. He refuses to look at the child, locks the door of the nursery which has been prepared for the baby's coming, and goes abroad to forget his grief, but it will not down. Scenes in foreign lands continually reminds him of his bereavement, and he finally returns home, arriving just as a stranger is about to chastise the little girl for a childish prank. Mason rescues his daughter, and the child's affection coupled with her insistence that she often sees her mother in her dreams, and she wants her to go into the locked room, finally leads him to open the door, when he finds a note that his wife had written before her death, saying she made a bargain with death to take her instead of the baby, and begging Mason to give the child the love he meant for the two. He then realizes how blind he has been, and takes the child in his arms.

The little star, Gloria Joy, is an attractive and clever child, and this picture will appeal particularly to children. There is also a bright little negro boy who appears in a number of the scenes.

The production was directed by Henry King, who deserves credit for his choice of scenes and the manner in which he has handled his youthful proteges. Vola Vale as the mother, and Daniel Gilfeather as the grandfather, gave fine performances. Henry King, in addition to directing the picture, also appeared as the father, and handled the role well, although in a few of the scenes he was inclined to overact.

## "JOAN OF THE WOODS."

### Five-Reel World-Picture Features June Elvidge in Story of Three Generations.

Reviewed by Robert C. McElravy.

IT is difficult to devise a plot running over from one generation to another, in which the heroine plays two roles such as does June Elvidge in this number, without bringing in much that is conventional. This story, written by Louise Vale, has a great deal of plot, but so many tales have been built up in practically the same way that it has but little freshness.

The story begins with a lawyer, Philip Wentworth, spending his vacation in the mountains at a cabin owned by Old Man Travers and his daughter, Joan. Old Travers is about to turn his daughter over, for monetary consideration, to be the wife of a mountaineer. In the opening scenes Philip fights with the mountaineer and saves the girl from the sad fate prepared for her. Philip then marries her himself and takes her to the city. There are some pleasing comedy scenes in connection with Joan's first experiences with city clothes and the fashionable life in general. These scenes are really amusing and perhaps the best in the offering.

The plot then goes on to a less pleasant series of complications, some of which are not entirely convincing. Philip neglects his mountain-girl wife, after their girl baby is born. She dies on his own door-

step. The child has been taken by an old Jew pawnbroker and when it grows up June Elvidge appears once more as the daughter. Philip meanwhile has married a widow with a son named Norman. Joan marries Norman secretly and they have a baby, which dies shortly after its birth. Joan puts the child's body in a park lake and is charged with murder. The trial occurs before her own father, now a judge on the bench. She is eventually cleared, and when all of the facts become known she is recognized by her repentant father and also claimed by Norman as his wife.

The cast includes Walter Pratt Lewis, Albert Hart, George MacQuarrie, Marguerite Gale and John Bowers. Travers Vale directed the production.

## "CUPID BY PROXY."

### Five-Reel Pathe-Diando Subject Tells Delightful Story of Home Life.

Reviewed by Robert C. McElravy.

THIS five-reel Pathe-Diando offering features Baby Marie Osborne in a pleasing little story of two neighboring families. The plot is a slight one, but the story gains rather than loses from this fact. It gets its chief effects from the natural swing of the events pictured and its faithful reflection of real life.

The Stewarts and the Browns are next-door neighbors in the suburbs of a city. Between them they own a Ford car and one of the early incidents shown is a picnic which all attend in this car. The picnic is a joyous event, abounding in small humorous happenings. Ralph Brown is very much in love with Jane Stewart, and Marie Stewart and Tommy Brown are very good friends.

As time goes on Mr. Stewart begins manufacturing clothespins in partnership with a man named Woods. Mr. Stewart becomes rich and his family begins to draw away from the plebeian Browns. Mr. Woods wants to marry Jane and her parents encourage the match. But Ralph Brown, who is now employed in the clothespin factory, refuses to give up the girl. In the end, after an exciting fire and certain office difficulties, he wins Jane. Little Marie plays an important part in bringing the two together.

Others in the cast of this offering, which will appeal to a family audience strongly, are John Steppling, J. N. McDowell, Mildred Harris, Mary Talbot, Antrim Short and Kenneth Nordyke. William Bertram directed.

## "WE CAN'T HAVE EVERYTHING."

### Interesting Story of Marriage Revolt Released by Artcraft.

Reviewed by Louis Reeves Harrison.

LIVE issue, that of "Marriage Revolt," probably second only to the great European War in general public interest, and Mr. De Mille has pictured the Hughes story with keen realization that any good comprehensive survey of the aspects of modern marriage and divorce cannot fail to interest a very large proportion of the average audience. Considering the supreme importance of marriage to society as now constituted it is a matter of wonder that more plays of this kind have not been made.

Mr. De Mille is certainly on the right track to bring out this kind of story, enlightening people who are content to regard the whole subject rather superficially, as he is in typing the story with interesting people, rather than producing dull vehicles to explain some exacting star of limited histrionic ability. His visualizations have an added charm in their beautiful appeal to the senses—they reach thought and judgment through sentiment. He has taken a group of selfish and self-indulgent people in easy circumstances and clearly set forth their lack of fine sentiment and higher morality by methods so subtle that the motive is felt rather than seen. They are Charity Cheever, society woman, (Kathlyn Williams); James Dickman, a millionaire (Elliot Dexter); Kedzie Thropp, an actress, (Wanda Hawley); Zada L'Etoile, a dancer, (Peter Cheever); Charity's wealthy husband (Thurston Hall), and Marquis of Strathdane, an aviator (Raymond Hatton). Mr. De Mille has "mixed those children up" by carrying them through many and varied phases of conventional matrimony, conventional divorce and conventional morality to a complicated result which silently asks the question "What shall be the attitude of society toward this whole question?"

The work of author and producer is apparently frictionless in every scene of development except the concluding ones, which seem irrelevant and such a serious drift from the main subject into a phase of the war as to constitute almost an anti-climax. This descent from the more important main issue to one not entirely pertinent, particularly at the conclusion, is a serious fault, though one appearing in a very large proportion of plays produced on the screen. Not at all irrelevant, wholly logical and well-placed, is a little sideshow picturing a burning motion picture studio. Not only is it highly realistic and entirely appropriate, but it affords a flash of Keystone Comedy, in which Tully Marshall as director and Raymond Hatton as an actor in costume distinguish themselves. The whole effect during five reels is animated, sensuous and so attractive that its sum of values is very high.

# Comments

### General Film Company.

SISTERS OF THE GOLDEN CIRCLE.—One of the best of the two-reel O. Henry adaptations. Agnes Ayres and Edward Earle appear in the leading roles. The story deals with two brides, and most of the scenes are on top of a Fifth Avenue "bus" in New York. This story affords an excellent combination of human interest, pathos, humor and action.

THE BRIEF DEBUT OF TILDY.—This two-reel picture is an adaptation of a story by O. Henry. It is a pathetic tale of a poor waitress who is unattractive to men. One, while under the influence of intoxicants, kisses her, then spoils her dreams by apologizing. Alice Terry is well cast in the leading role, while Betty Blythe appears as a rather flashy waitress in the same restaurant.

### Bluebird Photoplays, Inc.

THE EMPTY CAB (Bluebird).—A five-reel number, written by F. McGrew Willis and directed by Douglas Gerrard. This features Franklyn Farnum as a cub reporter, who is sent out by his paper to capture some counterfeiters. It develops that the assignment was a hoax and this leads to an amusing close. The story is too slight in plot for five reels, but will average up quite well for a number of the light, agreeable type. Reviewed at length elsewhere.

### Famous Players-Lasky.

THE CLAWS OF THE HUN (Paramount), July 8.—Charles Ray is the star of this five-part photoplay which has an engrossing plot and is capitally acted by the entire cast. A longer review is printed on another page of this issue.

UNCLE TOM'S CABIN (Paramount), July 15.—Marguerite Clarke doubles Topsy and Little Eva in this five-part screen version of the celebrated story. The production is elaborate, the river scenes being especially realistic. A longer review is printed on another page of this issue.

### Fox Film Corporation.

OTHER MEN'S DAUGHTERS (Fox), July 7.—A five-part production featuring Peggy Hyland and a competent cast. The picture draws attention melodramatically to the indifference with which men of loose morals handle the careers of other men's daughters. A full review will be found elsewhere.

### Goldwyn Pictures Corporation.

DAD'S KNOCKOUT (Capitol Comedy).—This is a fairly good comedy number which features "Smiling Bill" Parsons as the father of a youth who loves an actress. The father attempts to check the romance, but falls in love with the actress himself. The characterizations and settings are very good, but this does not develop much humor. Reviewed at length elsewhere.

WIDOW'S MIGHT (Capitol Comedy).—A two-reel number, featuring "Smiling Bill" Parsons as salesman for a corset house. He makes love to a widow who owns a department store for the purpose of getting a large order from her. She finds him out, but he wins the promotion he was seeking. This is only fairly strong. Reviewed at length elsewhere.

### Greater Vitagraph, Inc.

ONE THOUSAND DOLLARS (Vitagraph), July 8.—O. Henry is the author of this five-part picture featuring Edward Earle and Agnes Ayres and directed by Kenneth Webb. The scenes are laid in New York and the story is full of whimsical humor. It is reviewed at length on another page of this issue.

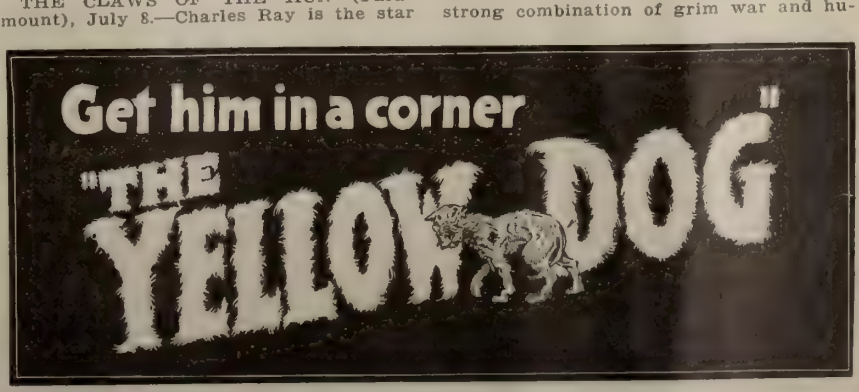
### Jewel Productions, Inc.

THAT GEEZER OF BERLIN (Century-Jewel),—A two-reel burlesque on "The Kaiser, the Beast of Berlin," written by Frank Howard Clark and directed by Arthur Hotaling. This caricatures the German court and burlesques numerous events pictured in the first "Kaiser" offering. It winds up with the captured war lord hanging to a rope from an aeroplane. Reviewed at length elsewhere.

### Metro Pictures Corporation.

NO MAN'S LAND (Metro), July 8.—A five-part screen version of a Louis Joseph Vance story, Bert Lytell is excellent as the hero. The subject deals with the big war in an interesting manner. It is reviewed at length on another page of this issue.

TO HELL WITH THE KAISER (Metro-Screen Classic).—A seven-act production, written by June Mathis and directed by George Irving. This is a story of the war, picturing scenes in the German court since 1888, the Belgian atrocities, the entrance of America into the conflict and the entrance of the Kaiser into hell. It is a strong combination of grim war and hu-



mor, with an abundance of patriotism intermingled. Laurence Grant and Olive Tell have the leading roles and are assisted by a fine cast. Reviewed at length in last week's issue.

**Mutual Film Corporation.**

SCREEN TELEGRAM NO. 36 (Mutual).—One of the choice morsels of this issue shows interned Germans building and repairing Georgia roads. Other items include scenes at the Hog Island shipbuilding yards, a visit of a number of newspaper editors to one of the cantonments, and a new device by which a girl's cape can be turned into tent at the bathing beach.

**Pathe Exchange, Inc.**

ROSEAU, DOMINICA (Post Film-Pathe), July 7.—A descriptive reel, picturing a town in the British West Indies and its environments. The native life is shown, as in other numbers taken in this same region, called the American Mediterranean by many. The island was originally owned by the French, but passed into British hands and is one of the group desired by America at the present time.

AT THE PISTOL'S POINT (Pathe), July 7.—Episode No. 18 of "The House of Hate." Pearl has some further adventures in the part of Nan Fields in the opening of this instalment. For a while she misleads the Terror and his gang, who believe Pearl herself was electrocuted. But later they get wise and both she and Gresham are endangered. A characteristic number, which carries the interest well.

BRITAIN'S BULWARKS, No. 10 (Pathe), July 14.—One of the best of the series, picturing a personal visit of King George to the Grand Fleet. This gives a fine idea of the fleet itself, lying ready for action and shows the British monarch meeting the officers and men.

FIRE THE COOK (Pathe), July 14.—A one-reel knockabout number, featuring Toto as a chef in a millionaire's residence. The kitchen scenes contain a fair amount of amusement, though there is not enough of a plot to make this a strong number. It depends mainly upon Toto's funny antics.

**Select Pictures Corporation.**

THE SAFETY CURTAIN (Select Pictures).—A strong six-reel subject, adapted by S. A. Franklin and Paul West from a novel by Ethel M. Dell. Norma Talmadge and Eugene O'Brien have the leading roles, which are splendidly handled. The story is one of heart interest and drama. Reviewed at length elsewhere.

THE WHIRLPOOL (Select).—Taken from a novel by Victoria Morton, this five-part picture deals with the underworld and the heroine is played by Alice Brady. The plot is dramatic and the cast has been ably directed by Alan Crosland. The picture is given a longer review on another page of this issue.

**Triangle Film Corporation.**

EVERYWOMAN'S HUSBAND (Triangle), July 7.—Gloria Swanson heads the cast of this five-part story written by John Clymer and G. Logue. The picture is fairly interesting and was directed by Gilbert P. Hamilton. It is given a longer review on another page of this issue.

FATTY AND MABEL ADRIFT (Triangle).—This three-part farce is one of the best Keystone comedies ever made. The finish is a loud yell of amusement. Fatty Arbuckle and Mabel Normand are immense. This reissue is now on the Triangle program.

**Universal Film Company.**

ANIMATED WEEKLY, No. 30 (Universal), June 26.—The War Stamp campaign, "Doughboys" collecting garments for Belgians, a prize Holstein bull, the "Human Spider" climbing a building, French guns silencing supercannon, and other features are included in this number.

CURRENT EVENTS, No. 60 (Universal), June 29.—This opens with scenes showing the training of Naval rookies and includes many other war subjects of interest. It closes with a timely hint to vacationists to help with farm work.

HELL LET LOOSE (Universal), July 6.—Episode No. 14 of "The Lion's Claws." Another sensational instalment. Beth no sooner escapes from the orang-outang than she is carried into the jungle by the mysterious natives. The tropical hurricane is realistically staged and the whole number contains good suspense.

THE BRIDGE OF TERROR (Universal), July 14.—Episode No. 15 of "The Lion's Claws." This continues the exciting events begun in the last number during the hurricane. The mysterious natives desire to make Beth queen of their tribe, but she refuses the honor. She flees and finds herself on a hanging bridge with Rej Hari on one side and some wild beasts on the other. Rej sets fire to the bridge and Beth falls into the stream.

THE PURSUING PACKAGE (Nestor), July 15.—Just a one-reel burlesque, in which a detective shadows a pair who have stolen some pearls. The action, which occurs principally on shipboard, is quite laughable at times, though there is not much of a plot. A fair subject.

ALMOST WELCOME (Lyons & Moran), July 20.—A domestic comedy of the realistic type, and very funny. Lee, who is married, brings Eddie home for the night unexpectedly. There is nothing to eat in the house. Later, during the night, it rains and the roof leaks. The experiences are laughable and true to life.

THE SHOOTING PARTY (Western), July 20.—A two-reel story of range warfare between sheepman and cattlemen, by T. Shelley Hutton. Mignon Anderson, Dick La Reno, Val Paul and Joe Rickson play the leads. The plot is reminiscent of "The Virginian," but moves swiftly and will hold the interest well.

**World Pictures Corporation.**

THE GOLDEN WALL (World-Picture), June 15.—A pleasant five-reel love story of the old-fashioned type, adapted from a French novel. It concerns a young French nobleman who wins the love of a wealthy American girl, but not as a fortune hunter. Carlyle Blackwell and Evelyn Greeley have the leading roles. Reviewed at length in last week's issue.

## *"The Geezer of Berlin" Will Be Released Soon*

"THE Geezer of Berlin," which was produced by the Century Comedy Company, is a travesty on Jewel's successful dramatic production, "The Kaiser, the Beast of Berlin." It will be released during the summer.

According to Harry M. Berman, sales manager of Jewel, and Julius Stern, president of the Century Comedy Company, it was directly due to the former organization's success in handling "The Kaiser" that negotiations for the filming of a travesty upon that feature were entered into with the Century company. It was believed—and a questionnaire submitted to some of the leading exhibitors who had run the dramatic production tended to bear out this opinion—that virtually every theater owner who ran "The Kaiser" would want to show "The Geezer of Berlin."

The Jewel official is also authority for the statement that final arrangements were not completed until the travesty had been shown to the executive members of his company and had thoroughly satisfied them as to its merit. The film was projected for the Jewel Committee last week, with the result that immediate steps were taken to announce its addition to the list of films being handled by that organization.

"The Geezer of Berlin," which is in three reels, is said closely to parallel the action of "The Kaiser." Where, however, the latter production sounds the dramatic note throughout, the former is burlesque practically unrestrained.

According to Julius Stern, the newest Jewel release is the most ambitious undertaking ever attempted by the Century Company and without doubt one of the most expensive comedies produced.

Frank Howard Clark prepared the

## *W. S. S. Thriftette Trailers Issued for Exhibitors*

W. S. S. THRIFTETTES, consisting of short animated cartoon trailers, will be attached to features released during the ensuing three months. These trailers will have an elaborate title design and each of the thirteen releases will be a different subject. A synopsis of the first four subjects is appended.

To encourage thrift and the buying of War Saving Stamps, the National War Savings Committee ask motion picture theaters to run these trailers with features as they appear and to announce their appearance from time to time on the screen, in the lobby, in programs and in the newspapers. Expecting their appearance, theater patrons will be better able to appreciate them.

The National Association of the Motion Picture Industry through its committee consisting of Messrs. Adolph Zukor (chairman), Marcus Loew, J. E. Brulatour, Walter W. Irwin and George K. Spoor, co-operating with the Treasury Department have arranged with the National distributors to attach these trailers to features as released. This plan of increasing War Saving Stamp sales will enable exhibitors to add to the valuable war service already rendered by their theater and at the same time furnish a change in the method of placing war work propaganda before their audiences.

### SYNOPSES OF THRIFTETTES.

For Weeks Beginning June 30 and July 7.

**No. 1—The Kaiser and the Bees.**

The Kaiser with field glasses is viewing the battlefield from a hill on the "Western Front." From the beehive (U. S. Treasury) comes a swarm of W. S. S. bees, who attack the Kaiser and sting him into Berlin, where he surrenders.

**No. 2—Our Two Greatest Enemies.**

Opens with parallel scene of the "Kaiser and His Horde" and the "Miser and His Hoard." On the left is the Kaiser inspecting his troops in a trench and ordering them forward. On the right, the Miser counting his gold, sees the troops of the Kaiser approaching and becomes frightened. The scene that follows shows a line of buyers of War Savings Stamps in front of a post office window, with the Miser hurrying to get in the line and exchange his gold for War Saving Stamps.

For Weeks Beginning July 14 and 21.

**No. 3—Sinking the Submarines.**

A convoy of U. S. transports accompanied by aeroplanes are shown en route to France. Three U-Boats are discovered by the aeroplanes, which drop bombs and sink them. Out of the explosion appears "Buy War Savings Stamps."

**No. 4—The Capture of the Kaiser and the Crown Prince.**

Four dollars and eighteen cents fades into a War Savings Stamp through which bursts a shell. Dreadnaught Pete, who is in the shell is ordered by Uncle Sam to capture the Kaiser. The shell with Pete inside is camouflaged with War Savings Stamps, loaded into a cannon and fired to Germany, where it lands in front of the Kaiser and the Crown Prince, at German headquarters. The shell opens, Pete appears, shoots the Kaiser and the Crown Prince, lassos them and with the shell returns to Uncle Sam. The shell explodes into a War Saving Stamp, which in turn fades into $5.00.

script for the Jewel Comedy, while Arthur Hotaling directed the picture.

The cast is a notable one, the following players enacting the principal roles: Ray Hanford, as "The Kaiser, Little Willie A'Mighty"; Jack Stewart, as "The Clown Quince"; Marvin Loback as "Von Hindenbug"; Walter Bytell, as "Von Turpentine"; Richard Pennell as "Chancellor Von Bethmann-Bowlegs"; Earl Lynn, as the "Official Palace Cop"; Hughie Mack, as the "Buxom Village Baker"; Bartine Burkette, as his daughter; Monte Banks, as the Baker's Assistant, and Bert Roach, as the "German Germ."

"The Geezer of Berlin" is the second short subject to find a place on the list of the Jewel releases. The first was "The Sinking of the Lusitania."

## *Affiliated Extends Scope to Include all Exhibttors*

THAT the cooperative booking plan of the Affiliated Distributors Corporation is to be representative was made plain last week, according to an official of the concern, when the executives of that organization arranged to extend the scope of the movement so that it could include every exhibitor desirous of associating with it.

"Originally it was intended to limit the benefits accruing from co-operative booking to the number of exhibitors necessary to complete a quota of 2,500 days on each picture for the country," said this official. "This quota was to be divided among twenty-five exhibitors booking corporations, each of which were to guarantee, by a trust fund, an average of one hundred days a picture.

"Exhibitors guaranteeing these trust funds were to have participated exclusively in the low rentals effected and the excess profits derived. Exhibitors not members of the booking associations allied with the Affiliated were to pay the regular rentals.

"The manner in which exhibitors all over the country have rallied to the Affiliated, however, has caused its sponsors to let down the bars to some extent. With the quota for the entire country now practically completed, after only two months' organization work, it has become patent that any restrictions as to the scope of the Affiliated plan would be unfair to the many exhibitors who have been dilatory in taking advantage of it, and would nullify the purpose of its organizers to make the co-operative movement representative of all exhibitors.

"Accordingly, the directors of the Affiliated at their recent meeting approved a form of participating certificates which will enable exhibitors who have not joined their territorial booking corporations to gain the same low rentals enjoyed by the original subscribers to the units' trust fund.

"Whether exhibitors holding these participating certificates will be extended a share in the excess profits of the booking corporation is a matter which has been left to each unit to decide as it sees fit.

"It is expected that this expansion of the Affiliated will give it a booking strength greatly in excess of the usual number of days for which the average picture is booked. This, naturally, will further lower prices and encourage increased quality of production, as the producer shares with the exhibitors in excess profits."

### "Waifs" a Summer Feature.

"Waifs," which will be released by Pathe on the program of August 4, should prove an ideal summer attraction, for Gladys Hulette and Creighton Hale have a very smart vehicle in this play. Hale has a very likable role in that he is a poor newspaper reporter who throws his protection over the runaway daughter of a wealthy man and quite without knowing her circumstances falls in love with her.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### Picture Theaters Projected.

(Continued from page 416.)

BLUE EARTH, MINN.—E. D. Evans has purchased Converse theater, and will reopen it shortly.

DEER RIVER, MINN.—Bentz & Gumm, owners of Grant theater at Grand Rapids, have purchased Lyceum theater, and will devote it to moving pictures.

MORRIS, MINN.—S. P. Kennedy has resigned as manager Strand theater.

WINONA, MINN.—Theater is to be built at Broadway and High Forest streets by H. A. Rolbiecki.

LEXINGTON, MISS.—Earl M. Hooke will remodel building for moving picture theater, 40 by 71 feet; two-story frame; composition roof; wood floors; stove heating; city electric lighting; concrete sidewalks; work started.

KANSAS CITY, MO.—H. A. Drake, 315 Reliance building, is preparing plans for six-story moving picture theater, 97 by 127 feet, with seating capacity for 2,000 persons, and costing $500,000.

HYANNIS, NEB.—Mr. Mocroft will establish moving picture show here.

CLAY CENTER, NEB.—Dixie theater has been taken over by G. Summer.

GOTHENBURG, NEB.—Baldwin & De Woody, of Denver, have purchased interest of G. Burke in Sun theater.

HASTINGS, NEB.—Wonderland theater has been leased by Mrs. J. Walden.

HOSKINS, NEB.—E. Puls will establish moving picture theater in opera house.

OMAHA, NEB.—A. H. Blank plans to remodel American theater.

BROOKLYN, N. Y.—Beverly Amusement Co., 220 Broadway, New York, has plans by C. M. Straub, 147 Fourth avenue, New York, for two-story moving picture and store building, 54x70 feet, to cost $50,000.

BROOKLYN, N. Y.—Max Spitzer, 46 Wooster street, New York, has plans by C. M. Straub, 147 Fourth avenue, New York, for one-story theater, 80x113 feet, to cost $40,000.

BROOKLYN, N. Y.—Theater costing $100,000 is being erected on site of old Payton's theater, Lee avenue and Taylor street, by M. Solomon & Sons.

BROOKLYN, N. Y.—Dean Theater Company has plans by M. A. Cantor for $35,000 theater at 25th street and Flatbush avenue.

NEW YORK, N. Y.—H. J. Krapp, 116 E. 16th street, is preparing plans for two-story theater and store building at 160th street and Fort Washington avenue, to cost $100,000.

WASHINGTON HEIGHTS, N. Y.—William M. McElfatstick has completed plans for theater and store building which B. F. Keith's Theater Corporation will erect at cost of $400,000.

WAHPETON, N. D.—W. L. Brown, manager and lessee of opera house, has taken over Braun theater.

CLEVELAND, O.—Fairland Theater Company has incorporated with $20,000 capital.

URBANA, O.—William Clifford, care Robert C. Gotwald, Springfield, O., plans to erect moving picture theater, 112 by 80 feet, to cost $20,000.

EXETER, PA.—Joseph Walsh plans to remodel one-story moving picture theater, 22x80 feet, to cost $2,000.

PHILADELPHIA, PA.—Mark W. Jones has taken over moving picture theater at southwest corner 53rd and Lansdowne avenue from Samuel Segall, subject to mortgage of $15,500. Property is on lot 172.11 by 72.3 by 51.3 feet, and is assessed at $25,000.

POTTSTOWN, PA.—Chestnut Street theater will be remodeled and conducted in future under management of William H. Engel and J. William Schaeffer.

# Advertising Aids for Busy Managers

## "HER PRICE"

**William Fox Presents Virginia Pearson in the Story of the Girl Who Was "Willing to Do Anything" to Get a Career, But Who Repented the Price She Paid.**

Cast.

Marcia Calhoun.....Virginia Pearson
Philip Bradley.....Edward F. Rosen
John Bradley.....Victor Sutherland
Professor Didot.....Henri Leone
Weston King.....Charles H. Martin
Robert Carroll.....Paul Stanton
Mrs. Page.....Mrs. Allan Walker

**The Story:** Marcia Calhoun, despairing of securing a foothold in opera, as she has not the means to go to Italy for a finishing course, meets Philip Bradley, a millionaire, through the efforts of her teacher, and is persuaded to go to Italy as his mistress in return for the money necessary to achieve a career. Later, when true love comes concomitant with fame, her lover spurns her on learning of her past, and she vows vengeance against the Bradleys. Philip, having died, she fascinates his brother, and, learning from him of a crucial financial deal, she brings about the ruin of the family. But the younger Bradley has fallen in love with the siren, and forces on her the conviction that he is made of better stuff than his brother. At last happiness is hers.

**Feature** Virginia Pearson as Marcia Calhoun and Victor Sutherland as John Bradley.

**Program and Advertising Phrases:** Ambition Barters Beauty for a Career and Strikes a Regretted Bargain.
Fame Paid for in the Coinage of an Ambitious Soul.
Bartering Woman's Most Prized Boon Ambitious Woman Lived to Regret.
Fame Beckoned and Woman Sacrificed Herself for a Career.
Fame and Glory Cost Bewitching Heroine Dearly.
Costly Triumph Comes With Ambitious Moral Sacrifice.

**Stunt Suggestions:** If you have this story work on the lines of a warning to girls as suggested by the press book. For a dodger or newspaper work ask, "How much do you want?" for the attractor, and explain that Marcia Calhoun wanted a career as her price and found in the end that it was she who paid the price.

**Advertising Aids:** One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released July 14.

## "HELL'S END".

**Triangle Presents William Desmond in Anna Steese Richardson's Story of the Girl Who Climbed the Social Ladder and the Man Who Went Down It.**

Cast.

Jack Donovan.....William Desmond
Mary Flynn.....Josie Sedgwick
Hank Dillon.....Louis (Bull) Durham
Belle Burns.....Dorothy Hagar
Jimmie Flynn.....Charles Dorian

Directed by J. W. McLaughlin.

**The Story:** While slumming in "Hell's End." where she lived before her father became wealthy, Mary Flynn meets Jack Donovan, her childhood sweetheart. Belle Burns, one of the characters of the district, who is in love with Jack, now the leader of the neighborhood, observes Mary and Jack speaking. Enraged, she inspires a fight between Jack and Hank Dillion, who aspires to become leader. During the fight a gangster strikes Jack over the head, rendering him unconscious. Upon Jack's convalescence, Mary secures a position for him in her father's iron works, but as a result of her interest in a man from the slums she is ostracized by her wealthy associates. Jack later goes to settle with Hank, but is told that Mulligan is the man who knocked him out. A fight ensues between the gangster and Jack, the latter winning. Later, when Jack and Mary are doing Red Cross work in the district, a realization of their happiness when they were children comes to them when they see the youngsters playing in the streets. The old love for each other is awakened by the sight, and the story ends with Mary and Jack looking forward to a life of happiness.

**Feature** William Desmond as Jack Donovan and Josie Sedgwick as Mary Flynn.

**Program and Advertising Phrases:** True Love Brings Sweethearts Together Through Strange Freak of Fate.
Love Makes Paupers of Millionaires and Heaps Riches on the Poor.
Great Land of Opportunity Levels All Creeds and Prejudice.
Money Opens the Gates to Opportunity While True Love Attends.
Clever Story of Adventure and Romance Filmed in Realistic Settings.
Great Drama of Romantic Love Carries Happiest of Endings.

**Stunt Suggestions:** Mrs. Richardson is well known to the readers of the magazines for women, and they can be interested in her story through press mention of her connection with McClures and the Woman's Home Companion. For window work fasten a whiskey bottle to a card and letter it, "Jack Donovan went back to 'Hell's End' to find the man who hit him with this bottle. In the end he found a wife as well. See the story at (house and date). It's a Triangle with William Desmond." Use the same idea for the lobby.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released July 14.

### IN THIS ISSUE.

**The City of Tears (Bluebird).**
**The City of Dim Faces (Paramount).**
**The Deciding Kiss (Bluebird).**
**The Glorious Adventure (Goldwyn).**
**Hell's End (Triangle).**
**Her Moment (General Film).**
**Her Body in Bond (Universal).**
**Her Price (Fox).**
**Marked Cards (Triangle).**
**More Trouble (Pathe).**
**Neighbors (World).**
**One Dollar Bid (Paralta Play).**
**Uncle Tom's Cabin (Paramount).**
**We Can't Have Everything (Artcraft).**
**Winner Takes All (Bluebird).**

## "UNCLE TOM'S CABIN"

**Adolph Zukor Presents Marguerite Clark in the Dual Roles of Topsy and Eva in a Superb Picturization of an Immortal Work.**

Cast.

Little Eva / Topsy.....Marguerite Clark
Haley.....J. W. Johnston
Eliza.....Florence Carpenter
Uncle Tom.....Frank Losee
Marks.....Phil Riley
Jeff.....Harry Lee
Simon Legree.....Walter Lewis
Mrs. St. Clair.....Augusta Anderson
Mr. St. Clair.....Henry Stamford
Cassy, Legree's Slave.....Ruby Hoffman
Aunt Chloe.....Susanne Willis
Ophelia, Eva's Aunt, Mrs. Priestley Morrison
George Shelby, Jr..Thomas Carnahan, Jr.
George Harris.....Jere Austin

Directed by J. Searle Dawley.

**The Story:** Uncle Tom is a Kentucky slave who is sold and sent to the South. When on a steamboat on the Mississippi he saves the life of Eva St. Clair, whose father purchases him as a reward for his bravery. St. Clair purposes to set him free, but the former's death, which occurs soon after Eva's demise, prevents this, and Uncle Tom is sold to Simon Legree, a brutal planter, who maltreats him so severely that he dies from his injuries just as the son of his former owner arrives to repurchase him and to give him a comfortable home for the rest of his days.

**Feature** Marguerite Clark as Little Eva and Frank Losee as Uncle Tom.

**Program and Advertising Phrases:** Picturization of the Most Widely Read Story in the English Language.
Harriet Beecher Stowe's Epoch-Making Story Screened by Modern Methods.
Famous Play Brought to the Screen in Sumptuous Production.
Marguerite Clark Reaches Climax of Her Artistry in Famous Old Story.
The Most Widely Read Book and Most Popular Play Now Screened in Sumptuous Revival.
Story of the First War for the Safety of Democracy.

**Stunt Suggestions:** There is just one way to get the money on this. Handle it precisely as you would a road Tom show. Get up as many threes and twenty-fours as you can post to advantage, and go into the nearby towns along the trolley. Use plenty of newspaper displays, but avoid the company mats, which are not convincing. See if you can dig up some old Tom cuts in the newspaper office or use straight type and large letters. If you can, swing a street parade with a brass band and real blood hounds, and if you can possibly get a negro quartette add this feature to your show and use them in the lobby for a ballyhoo, singing the old plantation songs and spirituals. The more noise you make the more money you get. And in all your work play up the fact that Miss Clark plays two roles. Capitalize her popularity for all it is worth.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released July 15.

## "WINNER TAKES ALL"

**Bluebird Presents Monroe Salisbury and Betty Schade in the Story of the Rustler of Wind River.**

**Cast.**

Alan MacDonald.....Monroe Salisbury
Saul Chadron.....Alfred Allen
Nola Chadron.....Betty Schade
Frances.....Helen Eddy

Directed by Elmer Clifton.

**The Story:** Alan MacDonald, a settler living alone, was hated by the cattlemen, whose leader, Chadron, was devoted to his own daughter, Nola. Alan, uninvited, attended Chadron's masque ball and fell in love with Frances, whose fiance, Major King, was attentive to Nola. Frances gave Alan a glove as a token, and in a fight on the way home he lost the glove, which was discovered by the major. Chadron bribed a man to kill Alan, but he kidnapped Nola instead. Alan rescued Nola, whereupon Frances refused to leave him. The major secured soldiers, and, with Chadron, attacked Alan. Frances explained that Alan was in the right. In the fight Chadron was killed, and Frances and Alan left to their happiness.

**Feature** Monroe Salisbury as Alan MacDonald and Betty Schade as Nola Chadron.

**Program and Advertising Phrases:**
Romance on the Cattle Ranges Finds Dan Cupid Riding to Another Victory.
Bret Harte Said it: "For Ways That Are Dark and Tricks That Are Vain the Heathen Chinee Is Peculiar."
How a Chinaman Created a Corner in the Clothing Market.
Fast Moving Comedy Follows Wake of Crooked Card Game.
Fast Western Comedy-Drama Filled With Deeds of Daring.
Speedy Entertainment With Refreshing Breezes from the Plains.

**Stunt Suggestions:** Try "Do you value your life above a woman's love?" as the attractor for your advertising work, but go on to explain that the story is one of vivid action. "$500 to kill a man" will also serve to gain attention. For the lobby paint a card, "There are two things that raise the price of beef—sheep herders and homesteaders. Alan MacDonald was a 'homesteader' in a cattle country, and $500 was offered for his head. See 'Winner Takes All' (date) and you'll see who won, and what he won. A vivid story with Monroe Salisbury."

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-whate lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

**Released July 20.**

## "MARKED CARDS"

**Triangle Presents Margery Wilson in the Story of a Girl Who Lost Her Reputation to Save a Man's Life.**

**Cast.**

Pat Shannon.....Jack Curtis
Ellen Shannon.....Margery Wilson
Ted Breslin.....Wallace MacDonald
"Poker" Lemoyne.....Harvey Clarke
Mrs. Breslin.....Lillian Langdon
Jackson.....Joe Bennett
Cutting.....Lee Phelps
Jeanette.....Rae Godfrey

Directed by H. D'Elba.

**The Story:** Because his mother has refused to give her consent to his engagement to Ellen Shannon, Ted Breslin becomes associated with a fast set of young fellows, while his sweetheart becomes an inmate of a girl's school. Later, while waiting in the hotel for her chaperon, Ellen sees Ted playing cards with "Poker" Lemoyne and Jackson, two worthless young fellows. The men are drinking heavily, a quarrel results, and then a shot is heard. Ellen, frightened, runs into a man's bedroom. Lemoyne falls dead, and Jackson declares Ted, who is stupified with drink, committed the crime. At the trial as Ted is about to be convicted, Ellen rushes in, having decided to sacrifice her good name to save the man she loves, and, after telling of her presence in the man's bedroom, accuses Jackson. The murderer confesses, Ted is exonerated, and Mrs. Breslin assents to her son marrying Ellen.

**Feature** Wallace MacDonald as Ted Breslin and Margery Wilson as Ellen Shannon.

**Program and Advertising Phrases:**
Wealthy Youth Halted in Wild Career by Pretty Girl's Intervention.
Making a Man See the Error of His Selfish Ways.
Brave Girl Takes Risky Road to Reform Man She Loves.
True Love Holds Winning Hand in Game Played With Marked Cards.
Story of Great Human Interest Revealed in Effective Photoplaying.
Gambling for Love and Life. Brave Girl Holds Prize Cards.

**Stunt Suggestions:** For a lobby display paste a deck of "Steamboat" or other plaid backs to a card on which is lettered, "These cards are marked. Can you see how it was done? But in 'Marked Cards' a higher stake was played for than cards could win, for a man's life hung in the balance. See the play (date)." Cards can be overprinted for the title, house and date, and used for distribution.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released July 14.

## "THE CITY OF TEARS"

**Bluebird Presents Carmel Myers and Edwin August in a Story of Real People, But Presenting Many Unusual Angles.**

**Cast.**

Rosa.....Carmel Myers
Tony.....Edwin August
Billy.....Earl Rodney
Maria.....Leatrice Joy
Katrina.....Lottie Kruse

Produced by Elsie Jane Wilson.

**The Story:** When the fifty dollars which Rosa Carillo, a chorus girl in an Italian opera company, has saved is stolen, Billy Leeds, a young artist who has had a quarrel with his sweetheart, Maria, offers to take care of her. His proposition frightens Rosa, who secures a position with Tony Bonchi, an Italian delicatessen dealer. She falls in love with Tony, but knows that he could never love her, for she has seen him kissing a photograph of a woman. When Tony gets into trouble with the police and is arrested she goes to Billy and tells him that in return for money with which to get Tony out of jail she will accede to his proposition. Rosa shortly after receives a note from Billy asking her to be at a certain house at eight o'clock the next night. The letter falls into Tony's hands upon his release, and results in bringing him, Billy, Rosa, and Maria to the place. The climax proves that the city of tears can also smile on occasion.

**Feature** Carmel Myers as Rosa and Edwin August as Tony.

**Program and Advertising Phrases:** Great Drama of Intense Emotions Framed in Commonplace Surroundings.
The Meanderings of a Chorus Girl's Life Spiced With Adventure.
Dan Cupid Lays His Field of Conquest in a Pickle Shop.
Sacrifice and Devotion to Duty Not Always Found in High Society.
Silver Linings of True Love Come to Line Clouds of Dispair.
Gripping Story Photographed Beautifully and Acted With Skill.

**Stunt Suggestions:** For a window display pin five ten-dollar bills to a card reading, "What's fifty dollars to **you?** It meant a happy summer to the little chorus girl in 'The City of Tears,' for it was her season's savings, but the money was stolen, and only by lucky chance was tragedy turned to romance. See this unusual play at (house and date)." In your newspaper advertising use, "A chorus girl, but straight as a string," for an attractor, and tell that this is a different story of the life of stage women.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

## "THE CITY OF DIM FACES"

**Jesse L. Lasky Presents Sessue Hayakawa in a Colorful Story of a Chinese-American in the Old Chinatown of San Francisco.**

**Cast.**

Jang Lung.....Sessue Hayakawa
Marcell Mathews.....Doris Pawn
Elizabeth Mendall.....Marin Sais
Wing Lung.....James Cruze
Brand Mathews.....Winter Hall
Foo Sing.....Togo Yama
Luk Tim Eli.....James Wang
Lee Willie.....George King

Directed by George Melford.

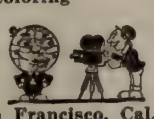
**The Story:** When an infant, Jang Lung, the son of a rich Chinese merchant and a white woman, is taken from his mother, who becomes demented as the result of the shock. He is educated in a university in the East, where he meets a beautiful American girl. They fall in love, but the girl subsequently breaks their engagement when she sees the reverse side of Chinese life in the Chinese quarters in San Francisco. In revenge Jang Lung makes her a prisoner, and then sells her to a marriage broker, who later attempts to auction her off to the highest bidder. Later Jang Lung learns the secret of his birth, and rescues the girl from her shame at the price of his own life.

**Feature** Sessue Hayakawa as Jang Lung and Doris Pawn as Marcell Mathews.

**Program and Advertising Phrases:** Famous Japanese Actor Presented in Gripping Romance of Oriental Splendors.
Tragic Developments in Gripping Romance of Frisco's Chinatown.
Oriental Photoplay of Gripping Plot screened in Pictures of Rare Beauty.
Famous Japanese Tragedian Scores Triumph in Oriental Masterpiece.
Tragic Theme in Gripping Romance of Oriental Mystery.
White and Yellow Races Gripped in Interesting Romance.

**Stunt Suggestions:** Make full use of the odd factors of this story without revealing

**Dunhem Motion Picture Mfg. Co.**
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

**It Is Our Aim**
*"To Serve the Entire Motion Picture Industry"*
**For This Reason We Enjoy the Confidence of Our Readers—and, For This Reason**
You Should Subscribe for / You Should Advertise in } THE MOVING PICTURE WORLD

# Argus-Sheck Universal Adapte

Patented Feb. 18, 1918
Exterior View of All Models

## ARGUS-SHECK UNIVERSAL ADAPTER

when properly installed, will adapt any make of carbon-arc projection machine to use any type of Mazda Projector Lamp.

This adapter is a *complete lamp house* in itself and fits on the front of any make of carbon-arc machine, and any type of Mazda Projector Lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon-arc, *within the limitations of the different types of Mazda Projector Lamps, as recommended.*

Briefly, the advantages of motion-picture projection with the Argus-Sheck Universal Adapter and Mazda Projector Lamps, over carbon-arc lamps, are as follows:

*Better illumination on the screen.*
*Eliminates color bands and "ghosts."*
*Eliminates arc "flicker"—no eye strain.*
*No poisonous carbon fumes and dust to injure health of operator, and wear working parts of projection machine.*
*People prefer Mazda Lamp Projection.*
*Less fire hazard—no open flame.*
*No noise or hum as with carbon-arcs.*
*No warming-up process needed at the end of each reel.*
*Simplicity of operation enables operator to give closest attention to projection on the screen.*

## LIGHTING PROGRESS.

IN recent years there has been rapid progress and many new ideas advanced that have increased lighting efficiency generally. The invention of new incandescent lamps and improvements in older styles have been responsible for much of this progress.

An example of this which you will appreciate is in the matter of store lighting. It is only a few years since carbon-arc lamps were used almost exclusively—now they are *almost obsolete* in that field and *incandescent lamps have replaced them.* The result is *better lighting, at less cost* and with *less attention.*

Similarly, Mazda Projector Lamps *will replace carbon-arcs* for motion picture projection in the great majority of theatres. And the results will be just as great as the savings and improvements in store lighting.

The adoption of Mazda Projection by the use of Argus Equipment *greatly simplifies operating*—all the operator's attention may be directed to the head of the machine and to improving projection.

ARGUS-MAZDA LIGHTING APPLIANCES

**IT CAN BE DONE!**

# The Argus Lamp & Appliance Co

**General Offices: CLEVELAND, OHIO**

# *or* Mazda Lamp Projection

## ARE YOU FROM MISSOURI?

LIKE every important invention, there are some people who hesitate to consider the new idea justly—they are skeptical and must be shown.

So if you are "from Missouri" we want to *show you* the advantages of projecting with Argus Equipment and Mazda Projector Lamps. We have shown and proven our case to *hundreds* of theatre owners, large film producers, colleges, schools, etc.—a few of the pioneer users are listed here.

The *great majority* of picture theatres can adopt Argus equipment, *profitably.* In a few cases conditions are not right. Before accepting *your* order we will make sure the conditions *in your theatre* are correct for Mazda Projection.

The adoption of Argus Equipment will eliminate the cost of carbons, plano lenses, arc-lamp jaws, terminal wires, etc., that are now a constant expense.

*It will pay you* to learn the *real facts.* If you can get the benefits we claim, you will want to make the change, so we ask you to simply mail the coupon below for particulars.

**WE WANT TO SHOW YOU!**

**A Few of Many Theatres to Adopt This New Idea**

| | |
|---|---|
| Airdrome | Douglas, Ariz. |
| Auditorium | Hastings, Fla. |
| Avenue | Cleveland, O. |
| Banner | Los Angeles, Cal. |
| Bijou | Corning, N. Y. |
| Blythe | Blythe, Cal. |
| Cline | Los Angeles, Cal. |
| Columbia | Phoenix, Ariz. |
| Comique | Bedford, O. |
| Crazy | Mineral Wells, Texas |
| Dyme | Lake Mills, Ia. |
| Empire | San Pedro, Cal. |
| Harold | Harold, Ia. |
| Hippodrome | Huntington, W. Va. |
| Ideal | Cleveland, O. |
| King | Cleveland, O. |
| Leon | Leon, Ia. |
| Majestic | San Pedro, Cal. |
| Minor | Davenport, Ia. |
| McCallahan | Douthat, Okla. |
| Palace | Tyler, Texas |
| Palace | Trinidad, Cal. |
| Pearl | San Antonio, Texas |
| Princess | Florence, Ariz. |
| Queen | Corpus Christi, Texas |
| Savoy | Quincy, Ia. |
| Shaffer | Earlham, Ia. |
| Star | Ohio, Ill. |
| Star | Leavenworth, Wash. |
| Starland | Syracuse, N. Y. |
| Strand | Clinton, Ia. |
| Strand | Fort Worth, Texas |
| Strawn | Calexico, Cal. |
| Temple | Lawton, Okla. |
| Thirteenth St. | Harrisburg, Pa. |
| U & I | Des Moines, Ia. |
| Wonderland | Buckeye, Ia. |
| Yale | Muskogee, Okla. |

**These Progressive Film Producers Are Using Argus Equipment in Their Projection Rooms**

| | |
|---|---|
| Erbograph Company | New York |
| D. W. Griffith Studio | Los Angeles, Cal. |
| Wm. S. Hart Studio | Los Angeles, Cal. |
| Mack Sennet Film Corp'n, | Los Angeles, Cal. |
| Universal Film Co. | Universal City, Cal. |
| Vitagraph Co. | Flatbush, Brooklyn, N. Y. |

**Installation in Colleges, Schools, Institutions, etc.**

| | |
|---|---|
| Chautauqua Bureau of Motion Pictures | Joplin, Mo. |
| Iowa State College | Ames, Ia. |
| Jefferson College | Convent, La. |

**They have cut their operating costs, and get better illumination.**

**SO CAN YOU!**

**MAIL THIS COUPON ☛ FOR PARTICULARS—NOW!**

***You may*** **give me full particulars regarding the Sheck Universal Adapter, with the name of your nearest distributor. This will place me under no obligations.** ***My name and address*** **are written on the margin below.**

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Real Photographs

$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

the climax. Tell just enough in press work and advertising to pique curiosity and give a hint of the sensational developments. If you can get the dry-goods stores to display Oriental wares in connection with your stills you can get good displays. Decorate the lobby with lanterns and other properties to suggest, if you can, the tea shop. Put the ticket seller into a kimona, and have her dress her hair Chinese fashion. Burn incense in the lobby just before show time. Use plenty to let the smoke get out into the street.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released July 15.

## "MORE TROUBLE"

**Pathe Presents Frank Keenan in a Tragi-Farce of Two Men of the Same Name But Different Tastes.**

**Cast.**

Lamuel Deering.....Frank Keenan
Harvey Deering.....John Gilbert
Mrs. Deering.....Ida Lewis
Miriam Deering.....Roberta Wilson
Cecil Morrowton.....Joseph J. Dowling
Harold Morrowton.....Jack Rollins
Mrs. Morton Wells.....Helen Dunbar
Jack Wells.....Al Ray
Barnabas Bandwig.....Clyde Benson
Mary.....Aggie Herring

Directed by Ernest C. Warde.

**The Story:** Lemuel Deering, a wealthy iron manufacturer, is surprised to learn from his son, Harvey, who has just graduated from college that he neither drinks nor smokes, and that he wishes to follow a serious life. The father, thereupon, takes him into the business, but is suddenly swamped with bills from liquor dealers, taxi companies, tobacconists, etc., charged to Deering, Jr. Harvey denies that he ever contracted them. When a note which comes from the bank and which Harvey says he did not sign is repudiated by Mr. Deering it results in driving the iron man to the point of bankruptcy. More trouble comes to the father when Harvey on a trumped up charge of murder lands in jail. Then there appears the son of a plutocrat and roommate of Harvey, who, after getting Harvey out of jail, confesses that it was he who signed Harvey's name to tabs and the note because his father refuses him spending money. Mr. Deering, to save his business, gets the plutocrat to lend him money, and then he puts Harvey and his college chum to work at hard labor in the iron works.

**Feature** Frank Keenan as Lemuel Deering.

**Program and Advertising Phrases:** Baffling Plot in Comic Tragedy Tells Story of College Boy Too Good to Be True.
Wild Youth in College Atmosphere Ruins Father by His Morality.
Tragic Farce of College Life Carries Gripping Mystery Plot.
College Life Fount of Trouble for Over Indulgent Father.
Sustained Element of Mystery Baffling to Plot Detectives.
Criminal Conspiracy Casts Shadow Over Life of College Saint.

**Stunt Suggestions:** In your press work and advertising play up the story, but withholding the explanatory climax. Rouse curiosity by reciting the string of woes that came to the Deerings, but do not explain how it is all cleared up. For distributed matter use manila envelopes printed up with a big "More Trouble" and with a dodger or herald inside. Seal the envelopes, and the contents will be more apt to be read.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released July 14.

## "ONE DOLLAR BID"

**Paralta Plays Presents J. Warren Kerrigan in a Story Dealing with a Unique Phase of the Kentucky Law and the Regeneration of a Man.**

**Cast:**

Toby.....J. Warren Kerrigan
Virginia Dare.....Lois Wilson
Colonel Dare.....Joseph J. Dowling
Emily Dare.....Leatrice Joy
Ralph Patterson.....Arthur Allardt
Dink Wallerby.....Jess Herring
Nell Wallerby.....Elvira Weil
Bob Clark.....Clifford Alexander

Directed by Ernest C. Warde.

**The Story:** Toby, an eccentric village character addicted to drink, is arraigned under an ancient law and auctioned off into servitude for one year. Virginia Dare, out of pity, bids one dollar for him and takes him to her father's farm. Toby overcomes the curse of drink, and Virginia realizes she loves him. A messenger comes for him to go back to the moonshine country, for a child of one of his friends is sick and calling for him. On the way his companion kills a revenue officer with Toby's knife. Toby is tried for murder, but the guilty man confesses. Later a judge, who is visiting the Dares, meets Toby, and proclaims him as his son. Virginia creeps into his arms, and both find happiness in his regeneration.

**Feature** J. Warren Kerrigan as Toby and Lois Wilson as Virginia Dare.

**Program and Advertising Phrases:** Old Kentucky Law Furnishes Basis of Clever Photoplay Founded on Human Slavery.
Girl Buys for One Dollar the Husband of Her Choice.
First-class Husband Sometimes Sell for a Dollar in Kentucky.
Brave Girl Inspires Young Man's Complete Victory Over Selfishness.
John Barleycorn Routed in Defeat by Brave Girl's Inspiration.
Famous Best Seller Brought to Full Utility by the Screen.

**Stunt Suggestions:** Attach dollar bills to window cards with a picture of the star and ask if the reader will bid more than one dollar for Kerrigan's services for a year, adding that One Dollar Bid shows him in one of the most unique stories in which he has ever been seen. Work the same idea for the lobby with "For sale, J. Warren Kerrigan. Come in and bid for his services for one year." Draw a contrast between the money offered for his services in the play and his probable annual salary. A paraphrase on an auction bill would make good distribution matter.

**Advertising Aids:** Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released June 24.

THE WORLD'S STANDARD THEATRE ORGANS
SIMPLICITY • RELIABILITY • ENDURANCE SEEBURG
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE SEEBURG
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

## "NEIGHBORS"

**World-Pictures Presents Madge Evans and Johnny Hines in a Charming Tale of New England Village Life with Some Love and Plenty of Laughs.**

**Cast:**

Clarissa Leigh.....Madge Evans
Ruth Leigh.....Violet Palmer
"Grandpa" Leigh.....J. A. Furey
Paul Harding.....John Hines
Effie Harding.....Maxine Elliot Hicks
Mrs. William Harding.Mathilde Brundage
William Harding.....Herbert Pattee
Edith Norris.....Kitty Johnson
Lucien Adamson.....Frank Beamish
Ebenezer Hicks.....Chas. Hartley

Directed by Frank Crane.

**The Story:** In a sleepy New England village Mrs. William Hastings-Harding (whose husband is plain Bill Harding) plans to marry her son several pegs up the social scale and frowns on his love for Ruth Leigh, a school teacher. But Paul wants Ruth and no one else, and they become engaged, but the mother's opposition is still further strengthened by the fact that Clarissa, Ruth's sister, outshines her own little daughter. Clarissa gets the better of innumerable affairs, but when she saves the Harding child from death even the mother relents and Paul and Ruth are married.

**Feature** Madge Evans as Clarissa Leigh and John Hines as Paul Harding.

**Program and Advertising Phrases:** To "Love Thy Neighbor as Thyself" is Easy When She's a Mighty Pretty Girl.
Dan Cupid Wins a Happy Conquest in Strange Surroundings.
Charming Story of Youthful Love Brought to Happy Fruition.
Engagingly Lifelike and Charmingly Natural Love Story of Youth.
Youthful Romance Achieving True Love in a Little New England Town.

**Stunt Suggestions:** If you have the film for a holiday, duplicate the offer of a doll for the most original costume and judge the entrants in front of the theater just before the matinee or first evening show. This is about the only stunt you can work with this story. Offer the star as the drawing card in your newspaper work and lay stress upon the charm of the simple story, but do not brag too much about it.

**Advertising Aids:** Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released July 29.

## "THE DECIDING KISS"

**Bluebird Presents a Charming Film Version of the Novel of the Same Title by Ethel M. Kelly.**

**Cast.**

Eleanor Hamlin.....Edith Roberts
Beulah Page.....Winifred Greenwood
Jimmy Sears.....Hal Cooley
Peter Bolling.....Thornton Church

Directed by Ted Browning.

**The Story:** Beulah Page, a wealthy New York woman, to break the monotony of her existence, takes Eleanor Hamlin, an orphan, living with her grandparents in the sordid surroundings of a little Cape Cod village, into her home. But Beulah soon tires of her little charge, and sends her to a finishing school, from which she emerges a few years later a radiant and cultured young woman. Eleanor captivates Peter Bolling, whom Beulah has decided to capture herself. Beulah, vengeful, informs Eleanor that Peter and she are as good as engaged, so Eleanor goes back to her grandparents. Peter follows, but, according to instructions from their grandchild, the old folks tell him that Eleanor has not come home. Returning to New York, Peter hears that his beloved has been tricked, but on Christmas day, when Eleanor arrives, the matter is straightened out, and a happy reconciliation between the two young people is effected.

**Feature** Edith Roberts as Eleanor Hamlin and Hal Cooley as Jimmy Sears.

**Program and Advertising Phrases:** The Romance of a Forlorn Orphan Who Found Love and Happiness in a Great City.
How a Cape Cod Orphan Made New York Folk Take Notice.
Good Old New England Stock Wins a Sturdy Battle Against Adversity.
Love Comes to a Little Foundling Under Strange Circumstances.
Newest Bluebird Photoplay Tells Fascinating Story of Requited Love.
Edith Roberts, Daintiest of Screen Queens, in Prettiest of Photoplays.

**Stunt Suggestions:** The best selling angle of this story is the fact that the little orphan from Cape Cod not only cuts out her selfishly posing benefactor in her original guise, but when sent to finishing school for seclusion emerges more radiant than ever and again turns the tables on her pseudo benefactress. Play up this angle in newspapers and other publicity. Use such lines as "This ugly duckling was not ugly at all." Try and get the booksellers to display the novel if they have it in stock. Little can be done in the way of special stunts.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released July 13.

## "THE GLORIOUS ADVENTURE"

**Goldwyn Presents Mae Marsh, the Wonder-Star, in the Story of a Glorious Adventure Up the Road of Romance.**

**Cast:**

Carey Wethersbee.....Mae Marsh
Hiram A. Ward.....Wyndham Standing
Bob Williamson.....Paul Stanton
Scott, the butler.....Alec B. Francis
Cabman.....A. Voorhees Nood
Joe .....Ivan Christy
Carey's Aunt.....Sara Alexander
Carey's Aunt as a girl.....Mabel Ballin

Directed by Hobart Henley.

**The Story:** Carey Wethersbee, who lives in seclusion with her spinster aunt in an old southern mansion, becomes imbued with a desire to see the world upon the death of her relative. Arriving in a small town at night she seeks shelter in the home of Hiram A. Ward, a wealthy millowner. The capitalist permits her to stay, and Carey does not realize that she is defying convention in remaining at the house of Ward, who is a bachelor. Visiting the mills she is shocked at the conditions and reproaches Ward for his neglect of his employes. She sells Ward an old coin which he had long desired for his collection and distributes the money thus realized among the mill-workers, thinking that she may thereby relieve their plight somewhat. But, instead, her generosity incites a strike, and Ward's mills are wrecked. Ward accuses a certain man, but Carey learns upon investigation that he is innocent, and appeals to the mill-

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

"NEWMAN" Brass Frames and Rails
Read What C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.
PRINCESS THEATRE CO., Inc., Hartford, Conn.
C. A. Morrison, Mgr.

Insist on the Name "Newman" When Buying Frames
*Write for New 1918 Catalogue*
We manufacture the frames in various finishes which do not require polishing.
The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

| | |
|---|---|
| The Secretary of War | Lyman Abbott |
| The Secretary of the Navy | Rabbi Wise |
| | Gertrude Atherton |
| The American Red Cross | Theodore Roosevelt |
| | Alton B. Parker |
| Cardinal Gibbons | And the Entire Nation |

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME. .....
ADDRESS.....

owner to remove the charge. He agrees to do so if she will marry him. She denounces him and then sets about to free the man. When she has done this proof comes to her of Ward's love and she finally accepts him.

**Feature** Mae Marsh as Carey Wethersbee and Wyndham Standing as Hiram A. Ward.

**Program and Advertising Phrases:**
Uniquely Individual Star Seen in Photodrama of Rare Interest.
How a Silver Dollar Brought Unstinted Happiness to Its Possessor.
How a Single Dollar Went the Full Distance in Paying for Happiness.
Romance of a Pretty Girl Who Bought Happiness with a Silver Piece.
Great Drama of Love's Conflict with Selfish Man's Impulses.
One Dollar the Purchase Price of a Millionaire's Devotion.

**Stunt Suggestions:** Paste an old silver dollar (the older the better) on a card and letter: "A dollar of 1812 brought Mae Marsh happiness and a husband. Look over your old coins, then see The Glorious Adventure to learn how to dispose of them to the best advantage. It's at (house and date"). If you have the time, obtain a coin catalogue and offer to appraise old coins. You can work up a lot of excitement and direct it toward the play. Play up the name and portrait of the star and make this the foundation of your lobby work, using the company's displays.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released July 14.

## "WE CAN'T HAVE EVERYTHING"

**Jesse L. Lasky Presents Cecil De Mille's Notable Production of the Stage Success by Rupert Hughes with a Cast of Unusual Quality.**

**Cast:**

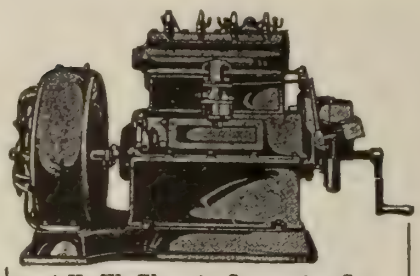
Charity Coe Cheever....Kathlyn Williams
Jim Dyckman.....Elliott Dexter
Kedzie Thropp.....Wanda Hawley
Zada L'Etoile.....Sylvia Breamer
Peter Cheever.....Thurston Hall
Marquis of Strathdene, an aviator, Raymond Hatton

Directed by Cecil B. De Mille.

**The Story:** The wealthy Peter Cheever neglects his wife for a dancer. Charity Coe Cheever, his wife, is loved by Jim Dyckman, but after giving up hope of ever winning her, he becomes entangled in the meshes of a motion picture actress and marries her just as Charity is granted a divorce from her husband. Later, Dyckman's wife becomes infatuated with a British aviator, and securing a divorce from her husband, marries him. Charity is involved in the divorce proceeding, but her reputation is saved by Jim. The United States enters the war. Jim becomes a captain and Charity a nurse, and at a base hospital in France they are married. The actress bemoans the return of her aviator husband to the front because it spoils their honeymoon, but she is pacified somewhat when he tells her to be satisfied, as "we can't have everything" in this life.

**Feature** Kathly Williams as Charity Coe Cheever and Raymond Hatton as Marquis of Strathdene, an aviator.

**Program and Advertising Phrases:** Presenting a Moving Picture of a Screen Drama in Process of Filming.
Uniquely Interesting Photoplay Shows Secrets of "The Movies."
See How Moving Pictures Are Made in Gripping Photoplay.
Interesting Developments in the Process of a Man's Redemption.
Mismated Wives and Husbands Find Happiness Under Strang Circumstances.
Unraveling a Puzzling Domestic Tangle in Logical Photoplot.

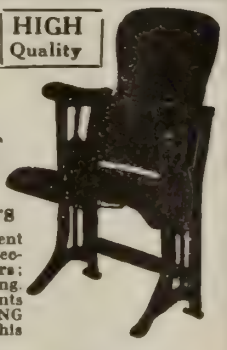



**4 K. W. Electric Generating Set**

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26

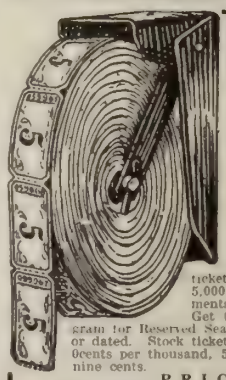
**Universal Motor Co.**
OSHKOSH, WISC.

**Non-Breakable and Sanitary STEEL** — **HIGH Quality**
**LOW Price** — **CAST IRON**



**Opera Chairs**
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

**STEEL FURNITURE CO.**
Grand Rapids Mich. New York, 150 Fifth Ave



**SPECIAL ROLL TICKETS**

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

| | |
|---|---|
| Five Thousand | $1.25 |
| Ten Thousand | 2.50 |
| Fifteen Thousand | 3.75 |
| Twenty-five Thousand | 5.50 |
| Fifty Thousand | 7.50 |
| One Hundred Thousand | 10.00 |

**National Ticket Co.,** Shamokin, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial films in all lengths for all parts of the globe.

Established 1909
**THE FILM EXCHANGE**
126 West 46th St., New York City


**Stunt Suggestions:** Use "We can't have everything but——" in large letters, following up with the announcement that you have got the latest production of Cecil De Mille's. Also try "Are you going to get married? divorced?" Using a 24-point type for the line save that "married" and "divorced" are set in 12-point, one above the other. Then go on to tell that this play is a study of marriage and divorce and should be studied by bachelor and Benedict alike. Lay stress upon the fact that this is one of the pictures so carefully done that the director instead of the numerous stars is featured above the players. Also play up the fact that it throws a light on a certain side of the motion picture business.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released July 8.

## "HER MOMENT"

**The General Film Company Presents Anna Luther in a Love Story That Starts in the Balkans, Moves to Arizona and Winds Up in New York.**

**Cast:**

Katinka .....Anna Luther
Jan .....William Garwood

Directed by Frank Beal.

**The Story:** Jan leaves his childhood sweetheart, Katinka, and emigrates to America, where he expects to become a civil engineer. Soon after Jan's departure Katinka falls into the cluthes of Dravich, a despicable character, who promises to let her go home at the end of two years, but a volcanic eruption occurs and obliterates the little village. Dravich takes her to America, and in Lone Gulch, Arizona, she sees Jan, but feeling that she is not fit for him, refrains from revealing herself. Later Dravich is killed by Boris, a violinist whom Katinka had met in Europe. In New York, where Katinka has gone, she meets and is reconciled to her lover after some difficulty.

**Feature** those listed in the cast.

**Program and Advertising Phrases:** Unusual Story Revealed in Gripping Episodes of Sensational Photodrama.
Two Continents Contribute Atmosphere to Gripping Picture-Story.
Daring Deeds and Sensational Episodes Feature Gripping Photoplay.
Thrilling Situations Conspire to Incite Interest in Drama of Romantic Adventure.
Talented Anna Luther Bewitching Star of Fascinating Photodrama.
Mystery Plot Lends Tenseness to Outcome of Thrilling Story.

**Stunt Suggestions:** This story will best be advertised through the newspapers. Dwell on the changing scenes and tell that it reveals life in that much-tortured section of Europe. Not much can be done in the way of stunts, but there are plenty of talking points for the newspapers and program work.

**Advertising Aids:** Two styles each, one, three and six sheets. One style twenty-four sheet. Lobby displays 8x10, 11x14, 22x28. Slides. Cuts. Press sheets.

## "HER BODY IN BOND"

**Advertising Aids** on this Bluebird production were published on page 1272 of the March 2 issue. The picture is scheduled for release on July 20.


**FOR SALE**

$5.00 for $4.18

**W. S. S.**

25 cents Starts You.

# Classified Advertisements NOTE TERMS CAREFULLY

**Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.**

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

CINEMATOGRAPHER-DIRECTOR — Educational, industrial, scenic and feature films, of national reputation, seeks change. With present employers seven years. Beautiful artistic photography and direction guaranteed; take charge of productions from start to finish; industrial or educational film order put into my hands will result in picture equal in interest to good feature drama. Gentlemanly in deportment and appearance. Have own complete B. & H. camera outfit. Will connect with A1 concern only, or will consider partnership with live advertising man acquainted with the film business. UNUSUAL OPPORTUNITY, care M. P. World, N. Y. City.

WANTED—Position as manager of picture theater. Capable and efficient; excellent record; eights years' experience; also first-class operator. Would purchase interest in business. F. Perryman, 619 Fourth avenue, S., Nashville, Tenn.

## BUSINESS OPPORTUNITIES.

COMPLETE FILM exchange, full line advertising, one to five-reel subjects, cheap to quick buyer. C. Seid, 145 West 45th St., N. Y. City.

## HELP WANTED.

ORGANIST wanted, experienced in playing pictures. Good salary to high class musician. Large Kimball organ. Leader Theater, Washington, D. C.

## THEATERS WANTED.

WANTED to rent moving picture theater or opera house for moving picture show. Address Manager, Jewel Theater, Kenton, Tenn.

## THEATERS FOR SALE OR RENT.

FOR SALE—Must sacrifice my 300-seat modern stucco theater, fully equipped, account of health. Opposition 13 blocks; doing fine. Can easily be enlarged. Location thickly settled; Chicago suburb of 150,000. R. B. F., 1345 S. 48th Street, Cicero, Ill.

FOR SALE or trade a fully equipped picture house and airdome in the best oil town in northwest Texas. Write direct Dave Throne, Burkburnett, Texas.

FOR SALE, lease and equipment of high class motion picture theater in one of the finest locations in Washington, D. C. Now operating at full capacity. Must dispose of same at once, and will make suitable terms to right party. Rm. 509, 68 William Street, N. Y. City.

## EQUIPMENT FOR SALE.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

## CAMERAS, ETC., FOR SALE.

FOR SALE—Two-hundred-foot Phantoscope camera, tilting tripod, Carl Zeiss F:3.5 lens, trick crank, footage indicator, F. tube, printing attachment, one 15 amp. Northern light. Complete outfit, $160. Joe Sykora, Reliance Hotel, Spokane, Wash.

FOR SALE—A professional Angeles camera, all metal, four 400-foot magazines, B & L F 3.5 lens and tripod. Cost new $510. Will take $250 and ship with privilege of examination. A bargain. J. J. Brown, Room 304, 527 Fifth Avenue, New York City.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

BONA FIDE BARGAINS—Universal M-P Camera, 50 M. M. Carl Zeiss Tessar lens F:3.5, $167.50. 400-ft. Williamson M-P Camera, 2-inch F:4.5 Heliar lens, $90; 200-ft. Ernemann M-P Camera, 500 M. M., F:3.5 Ernon lens, $75, 400-ft. Ernemann M-P Camera, 50 M. M., F:3.5 Ernon lens, and 120 M. M., F:5.4 Ernon lens, $1.75. Universal M-P Camera, 50 M. M., B. & L. Tessar lens, F:3.5, new, $275. 200-ft. Davsco, 50 M. M., F:3.5 B. & L. Tessar lens, $95. Universal M-P Camera, 50 M. M., F:3.5 Tessar lens, $197. 200-ft. U. S. M-P Camera, 50 M. M., B. & L. Zeiss Tessar lens, F:3.5, and Panoramic Tilting Top Tripod, $150. Bell & Howell 400-ft. M-P Camera, 50 and 75 M. M. Carl Zeiss Tessar and B. & L. 1¼-inch matched lens for finder, B. & L. 1¼-inch, 2-inch and 3-inch with tripod, 4,400-ft. magazines, tripod and carrying case, $890. Universal M-P Tripod Panoramic and Tilting Top, $50. Cub Light Weight Tripod Panoramic and Tilting, $22.50. Heavy Weight Panoramic and Tilting Top Tripod, $30. Universal Dissolve, $32.50. Advertising by Motion Pictures, postpaid, $1.60. How to Make and Operate Moving Pictures, postpaid, $1.10. Talbot's Practical Cinematography, postpaid, $1.25. All three books for $3.50. ACT PROMPTLY; GET IN TOUCH WITH US TODAY. TELEGRAPHIC ORDERS SHIPPED SAME DAY THEY ARE RECEIVED. DAVID STERN COMPANY, IN BUSINESS SINCE 1885, 1027R MADISON STREET, CHICAGO, ILL.

THE LATEST AND GREATEST BASS BARGAIN LIST NO. 7 IS NOW READY FOR FREE DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses. A thoroughly comprehensive and valuable list. Be sure and send for your copy to the Home of Camera Values. The Harvey meter for motion photography at $2.50 is worth its weight in gold. See our display ad, Chicago insert, this issue. BASS CAMERA COMPANY, Charles Bass, President, 109 No. Dearborn St., Chicago, Ill.

FOR SALE—A professional Angeles camera, all metal; four 400-foot magazines; B. & L. F. 3.5 lens and tripod. Cost new, $510. Will take $250, and ship with privilege of examination. A bargain. J. J. Brown, Room 304, 527 Fifth Ave., N. Y. City.

## FILM FOR SALE OR RENT.

FOR SALE, the following serials: Crimson Stain Mystery, 32 reels; Mysteries of Myra, 31 reels; Beatrice Fairfax, 30 reels; also the following features: Ocean Waif, 5 reels; Jockey of Death, 5 reels; Jaffery, 6 reels, Flower of Faith, 5 reels; Dante's Inferno, 5 reels; *new* prints. National Film Exchange, 145 West 45th Street, New York City.

## STAGE SCENERY.

SCENERY—Drops painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studios, Hicksville, Ohio.

**In answering advertisements please mention The Moving Picture World**

# KNOWLEDGE BRINGS SUCCESS

**Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.**

**ONE YEAR.....$3.00**
**SIX MONTHS.....$1.50**

**See title page for rates Canada and Foreign**

**MOVING PICTURE WORLD**
**516 Fifth Avenue, New York**

.....

.....

.....

Please fill in the name of your Theatre.....

**Cut Out and Mail To-day—Now!**

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Winning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterdy (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**

What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).
His Blooming Bloomers (One Part).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
Good Luck in Old Clothes (One Part).

**ESSANAY COMEDIES.**

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Boarders and Bombs (Two Parts-Comedy).

**OAKDALE PRODUCTIONS.**

The Locked Heart (Five Parts—Drama).

**COSMOFOTOFILM.**

Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**JUDGE BROWN STORIES.**
*(All Two-Part Comedy-Dramas.)*

Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF JUNE 30.**

A Little Sister of Everybody (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 17, "The Death Switch"—Two Parts—Drama—Astra).
The Furniture Movers (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 8 ("Destruction Wrought by the Hun at St. Quentin"—One Part—Government Official Pictures).
Guadeloupe (One Reel—Educational—Post Film Co.)
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Allies' Official War Review No. 1 (One Reel—Topical).

**RELEASES FOR WEEK OF JULY 7.**

Annexing Bill (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 18, "At the Pistol's Point"—Two Parts—Drama—Astra).
An Ozark Romance (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 9—"King George and Queen Mary Witness the Black Arts of War" (One Reel—Government Official Pictures).
Dominica (One Reel—Education—Post Film Co.).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).
Allies' Official War Review No. 2 (One Reel—Topical).

**RELEASES FOR WEEK OF JULY 14.**

More Trouble (Frank Keenan—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 19, "The Hooded Terror Unmasked"—Two Parts—Drama—Astra).
Fire the Cook (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks No. 10 ("With the Policemen of the Allies on the Sea"—One Reel—Government Official Pictures).
Our Volcanic Neighbors (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 3 (One Reel—Topical).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

**RELEASES FOR WEEK OF JULY 21.**

Cupid by Proxy (Baby Marie Osborne—Five Parts—Comedy-Drama—Diando).
The House of Hate (Episode No. 20, "Following Old Glory"—Two Parts—Drama—Astra).
Kicking the Germ Out of Germany (Harold Lloyd—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 11, "The Canadians on the Western Front"—One Reel—Government Official Pictures).
East Indians of Trinidad—British West Indies (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 4 (One Reel)—Topical).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).

*Artcraft Pictures.*

June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lillian Gish—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

July 1—Subjects on Reel: Schematography, the Art of Correcting Injurious Postural Habits; With the Deep Sea Anglers; Animated Technical Drawing by E. Dean Parmlee.
July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.

**PARAMOUNT-BURTON HOLMES.**

July 1—Auckland; the Metropolis of New Zealand (Scenic).
July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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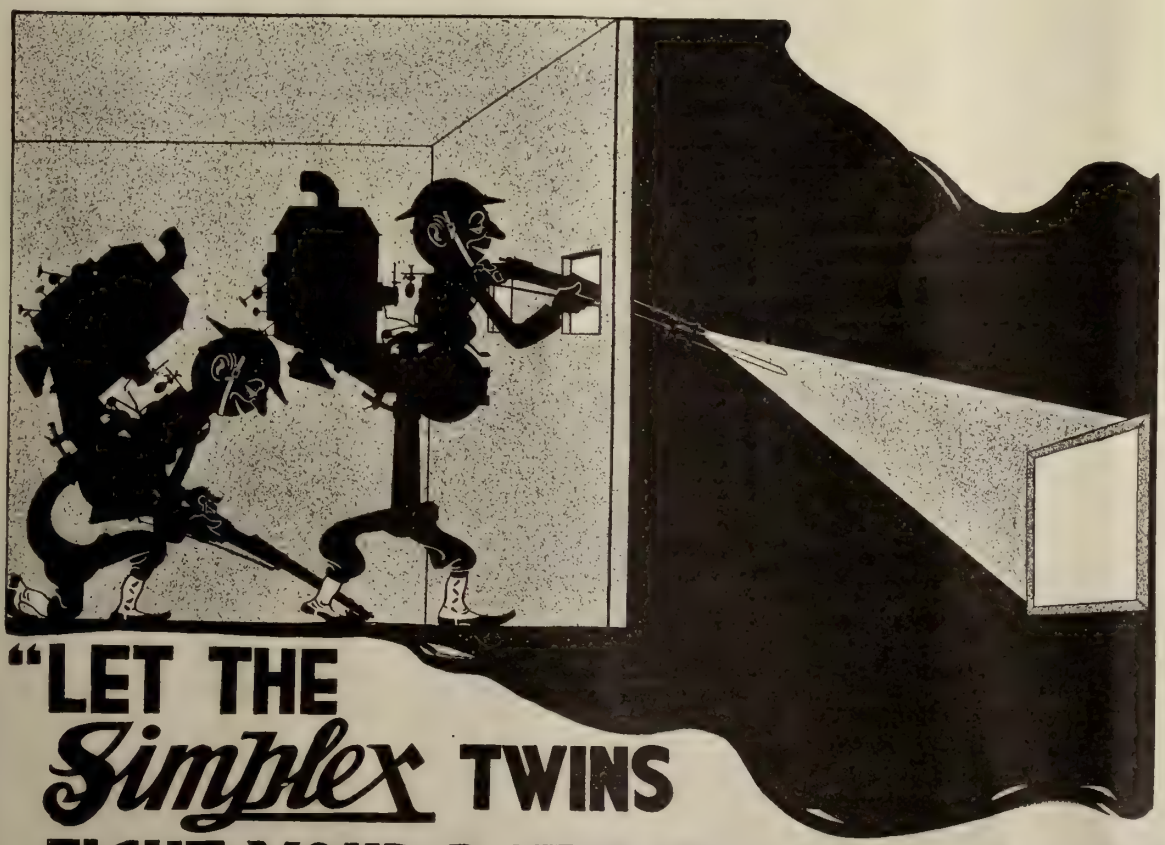

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# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

June 26—Issue No. 30 (Topical)—03071.
July 3—No. 31 (Topical)—03080.
July 10—No. 32 (Topical)—03090.
July 17—No. 33 (Topical)—03100.

### CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.
June 26—In Dutch (Two Parts)—03070.
July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.

### L-KO.

June 12—A Blind Pig (Two Parts—Comedy)—03051.
June 19—Romance and Dynamite (Two Parts—Comedy)—03060.
July 3—Phoney Photos (Two Parts—Comedy)—03079.
July 10—The Belles of Liberty (Two Parts—Comedy)—03089.

### NESTOR.

June 10—Butter Again (Comedy)—03050.
June 17—Passing the Bomb (Comedy)—03059.
June 24—The Borrowed Baby (Comedy)—03069.
July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.
July 8—Oh, Man! (Eillen Sedgwick—Comedy)—03088.
July 15—The Pursuing Package (Harry Mann—Comedy)—03098.

### UNIVERSAL SPECIAL ATTRACTION.

June 22—Smashing Through (Five Parts—Drama)—03067.
June 29—No Release This Week.
July 6—Hell Bent (Harry Carey—Six Parts—Drama)—03086.
July 13—No Release This Week.
July 20—Her Body in Bond (Mae Murray—Six Parts—Drama)—03106.

### UNIVERSAL SCREEN MAGAZINE.

June 22—Issue No. 76 (Educational)—03062.
June 29—Issue No. 77 (Educational)—03072.
July 6—Issue No. 78 (Education)—03081.
July 13—Issue No. 79 (Educational)—03091.
July 20—Issue No. 80 (Educational)—03101.

### UNIVERSAL SPECIAL FEATURE.

June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.
June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.
June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.
July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.
July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, "The Bridge of the Beast"—Two Parts—Drama)—03094.
July 20—The Lion's Claws (Episode No. 16, "The Jungle Pool"—Two Parts—Drama)—03104.

### UNIVERSAL CURRENT EVENTS.

June 22—Issue No. 58 (Topical)—03063.
June 29—Issue No. 59 (Topical)—03073.
July 6—Issue No. 60 (Topical)—03082.
July 13—Issue No. 61 (Topical)—03092.
July 20—Issue No. 62 (Topical)—03102.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

June 22—The Knockout—03068.
June 29—Berth Control—03077.
July 6—Bad News—03087.
July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.

### WESTERN AND RAILROAD DRAMAS.

June 29—The Midnight Flyer (Two Parts)—03074.
July 6—Naked Fists (Neal Hart—Two Parts—Drama)—03083.
July 13—The Branded Man (Helen Gibson—Two Parts—Drama)—03093.
July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama)—03103.

## Mutual Film Corp.

### STRAND.

May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.
July 9—Her Disengagement Ring (Billie Rhodes—28-CST-1.
July 16—Like Mother Made (Billie Rhodes)—29-CST-1.
July 23—On Her Account (Billie Rhodes)—30-CST-1.

### MUTUAL STAR PRODUCTION.

May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-FM-5.
July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.

### MUTUAL.

June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.
June 26—Screen Telegram (Topical)—34-T-1.
June 30—Screen Telegram (Topical)—35-T-1.
July 3—Screen Telegram (Topical)—36-T-1.
July 7—Screen Telegram (Topical)—37-T-1.
July 10—Screen Telegram (Topical)—38-T-1.
July 14—Screen Telegram (Topical)—39-T-1.
July 17—Screen Telegram (Topical)—40-T-1.
July 21—Screen Telegram (Topical)—41-T-1.
July 24—Screen Telegram (Topical)—42-T-1.
July 28—Screen Telegram (Topical)—43-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaieteur—2-O-1.
July 14—Mountaineering Memories—3-O-1.
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).
July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).

### METRO RE-ISSUES.

Destiny (Five Parts—Dram ).
The Shooting of Dan McGrew (Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

### METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

June 23—You Can't Believe Everything (Five Parts—Drama).
June 23—Closin' In (Five Parts—Drama).
June 30—The Painted Lily (Five Parts—Dr.).
June 30—The Fly God (Five Parts—Drama).
July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).
July 14—Marked Cards (Margery Wilson—Five Parts—Drama).
July 14—Hell's End (William Desmond—Five Parts—Drama).
July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).

### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

### KEYSTONE COMEDY REISSUES.

June 9—The Snow Cure (Ford Sterling).
June 16—Cinders of Love (Chester Conklin).
June 23—Ambrose's Cup of Woe (Mack Swain).
June 30—Bucking Society (Chester Conklin).
July 7—Bright Lights (Arbuckle and Normand).
July 14—Village Scandal (Arbuckle and Normand).
July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

# ERBOGRAPH

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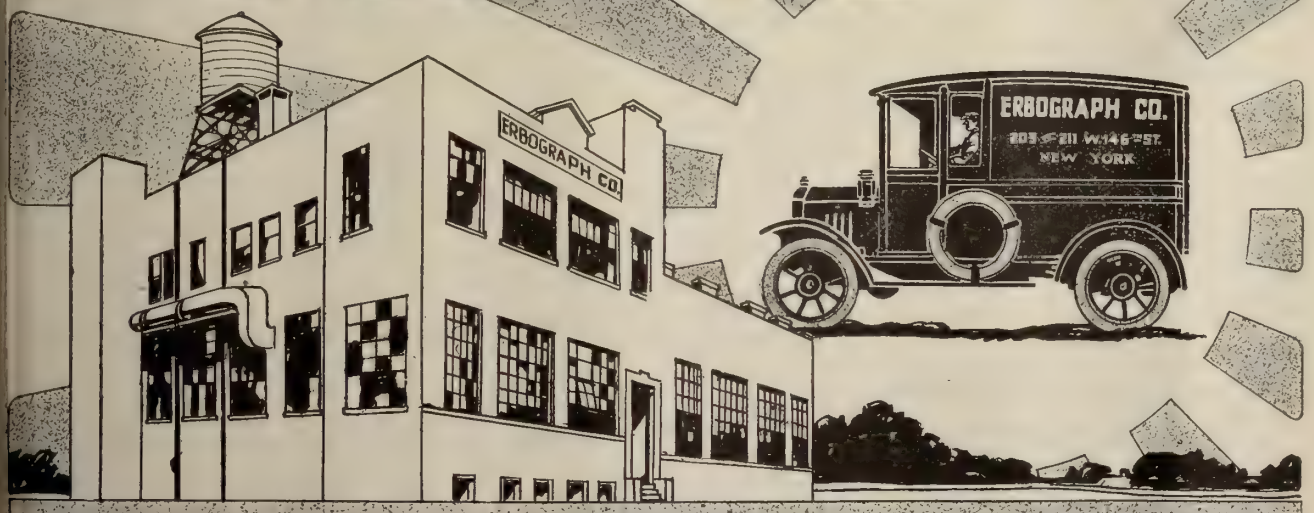


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# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

### VITAGRAPH FEATURES.

June 24—The Girl in His House (Five Parts—Drama).
July 1—Tangled Lives (Harry Morey—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Corinne Griffith—Five Parts—Drama).
July 22—To the Highest Bidder (Alice Joyce—Five Parts—Drama).

### BIG V COMEDIES.

June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.
July 1—Bonds and Banners.
July 8—Hindoos and Hazards.
July 15—Skippers and Schemers.
July 22—Bathing Beauties and Big Boobs.

### DREW COMEDIES.

June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid's Column.
July 8—Boobley's Baby.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain

### VITAGRAPH SERIAL.

**"The Woman in the Web."**

July 1—Episode No. 13, "The Hidden Menace"—Hedda Nova—Two Parts—Drama).
July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15 ("Out of the Web"—Hedda Nova—Two Parts—Drama).

**A Fight for Millions.**

July 15—Episode No. 1 ("The Snare"—Two Parts—Drama).
July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).

## Fox Film Corporation

### FOX SPECIAL FEATURES.

June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).
July 7—Other Men's Daughters (Peggy Hyland—Five Parts—Drama).
July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).

### FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Five Parts—Drama).
Mar. 24—Rough and Ready (William Farnum—Five Parts—Drama).
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

### FOX RE-ISSUES.

The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

### FOX SUNSHINE COMEDIES.

Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who's Your Father?
July 28—A Tight Squeeze.

### MUTT AND JEFF ANIMATED CARTOON.

June 16—Life-Savers
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.
July 7—The Burglar Alarm.

## Feature Releases

### AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.

### BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).

### BLUEBIRD PHOTOPLAYS.

Midnight Madness (Five Parts—Drama)—03047.
Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
The Deciding Kiss (Grace Cunard—Five Parts—Drama)—03095.
July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.
Winner Takes All (Monroe Salisbury—Five Parts—Drama)—03105.

### CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

June 17—Some Romeo.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

### EDUCATIONAL FILMS CORP.

**The Following Are One Reel Scenics.**

May 27—What the Ice Age Left (Bruce).
June 3—Silent Wonderlands of the West No. 1 (Bruce).
June 10—Following the Course of the Cayuse (Bruce).
June 17—Silent Wonderlands of the West No. 2 (Bruce).
June 24—The Heart of Mexico (Wright).
July 1—Through the Nation's Parks (Newman).
July 8—Cruise of the Quickern'ell, Niagara Falls (Bruce).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

**Ditmars "Living Book of Nature."**

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

**International Cartoon Comedies — Each Half Reel in Length.**

May 27—Fishermen's Luck (Katzenjammer).
June 3—Up in the Air (Katzenjammer).
June 10—Swat the Fly (Katzenjammer).
June 17—Throwing the Bull (Hooligan).
June 24—The Best Man Loses (Katzenjammer).
July 1—Crabs Iss Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

### FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

### W. W. HODKINSON CORP.

**Releasing Paralta Plays.**

May 13—Rose o' Paradise (Bessie Barriscale—Five Parts—Drama).
May 27—Shackled (Louise Glaum—Five Parts—Drama).
June 10—Patriotism (Bessie Barriscale — Five Parts—Drama).
June 24—One Dollar Bid (Warren Kerrigan—Five Parts—Drama).

### JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven Parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.

### GEORGE KLEINE SYSTEM.

**(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)**

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

**Essanay (Broncho Billy Series).**

May 10—Broncho Billy's Squareness.
May 17—Broncho Billy's Secret.
May 24—Broncho Billy and the Greaser.
May 31—Broncho Billy's Fatal Joke.
June 7—Broncho Billy's Grit.
June 14—Broncho Billy's True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

**Rialto DeLuxe Productions.**

June —The Unchastened Woman (Seven Reels).

**Edison.**

The Unbeliever (Seven Reels).

### SELECT PICTURES.

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Six Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).

*(Special Releases.)*

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

### WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

### WORLD PICTURES.

June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).
July 1—Heart of a Girl (Baraba Castleton—Five Parts—Drama).
July 8—Tinsel (Kitty Gordon—Five Parts—Drama).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).

### WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Agonies of Agnes (Marie Dressler—Two Parts).

## State Right Releases

### ARROW FILM CORPORATION.

**Times Building, New York.**

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

### ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

### BEAR STATE FILM COMPANY.

220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

### COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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W. D. Dyer & Bro.
ST. PAUL, MINN.

E. Witman & Co.
MEMPHIS, TENN.

Parkway Building
PHILADELPHIA, PA

Sherman, Clay & Co.
SEATTLE, WASH., and
PORTLAND, ORE.

Geo. L. Parker
120 Boylston Street
BOSTON, MASS.

Lyon & Healy
CHICAGO, ILL.

# List of Current Film Release Dates

**CHESTER BEECROFT.**
501 Fifth Ave., N. Y. City.
Reclaimed.

**COSMOFOTOFILM COMPANY, INC.**
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

**CREST PICTURES CORP.**
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**FROHMAN AMUSEMENT CORPORATION.**
Times Building, New York.
God's Man.

**GAUMONT CO.**
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
The Hand of Vengeance (A serial in ten two-reel episodes).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**JESSE J. GOLDBURG.**
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.
My Husband's Friend.

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK.**
Raffles, the Amateur Cracksman.
*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.
*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
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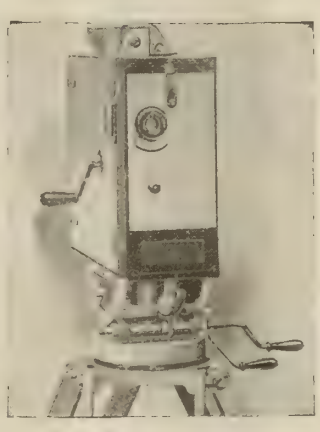

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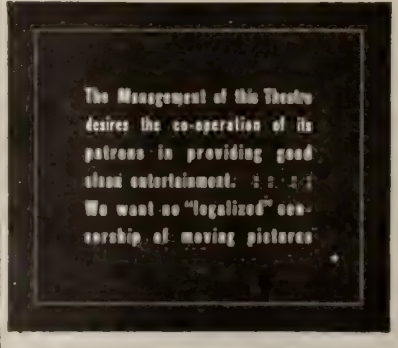
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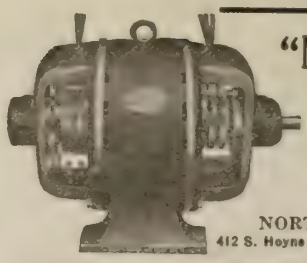

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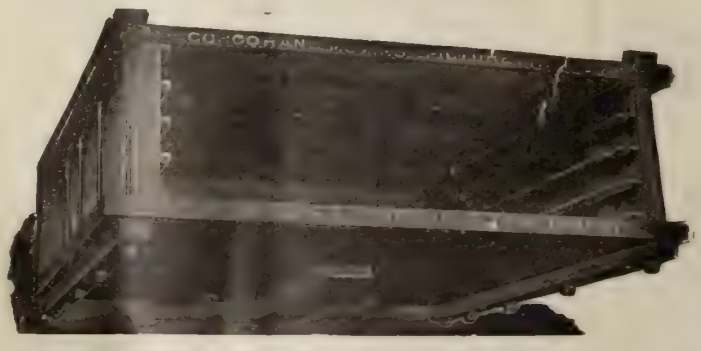

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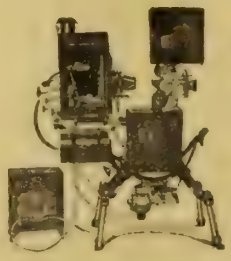

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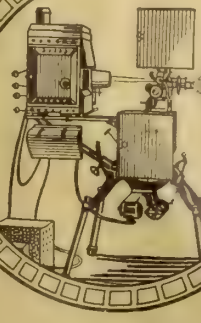

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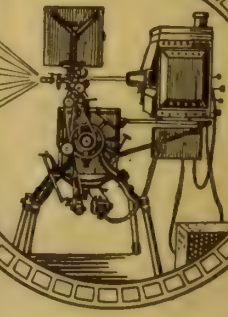

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ARTCRAFT PICTURES

Paramount Pictures

# Fred Stone

## "Under The Top"

FRED STONE, the marvel of musical comedy, is going to be a sensation in motion pictures. His first Artcraft Picture will be "Under the Top." John Emerson and Anita Loos wrote it, Donald Crisp directed it, and you know that means it will be jammed full of laughs and thrills.

A wonderful comedian who is a great acrobat, wire walker and stunt man unexcelled, in the finest circus comedy ever written. That's "Under the Top."

Paramount Artcraft Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

# Imitations fall flat

KNOWING the overwhelming financial success of the original JEWEL Production, "The KAISER, the Beast of Berlin," producers are rushing madly to the front with all sorts of junk imitations of "The KAISER" in their wild scramble to steal some of the money and glory of the original picture. Some of these producers are publishing criticisms (the direct result of paid advertising) while carefully ***hiding*** the ridicule of recognized authorities, trade press and newspapers. It's an attempt to "put over" rank imitations by means of frenzied advertising ***mis-statement.*** JEWEL warns all Exhibitors to beware of these spurious imitations. JEWEL advises all Exhibitors to see "The KAISER, the Beast of Berlin," and make their own comparisons. The result will instantly expose the imitator.

"The KAISER, the Beast of Berlin," is still cleaning up for Exhibitors. It has played as high as *four* return dates and has each time packed them in. Beware of imitators. Take our tip—

## Book the Original—the Only

## "THE KAISER — The Beast of Berlin"

JEWEL Productions INC
1600 Broadway, New York City

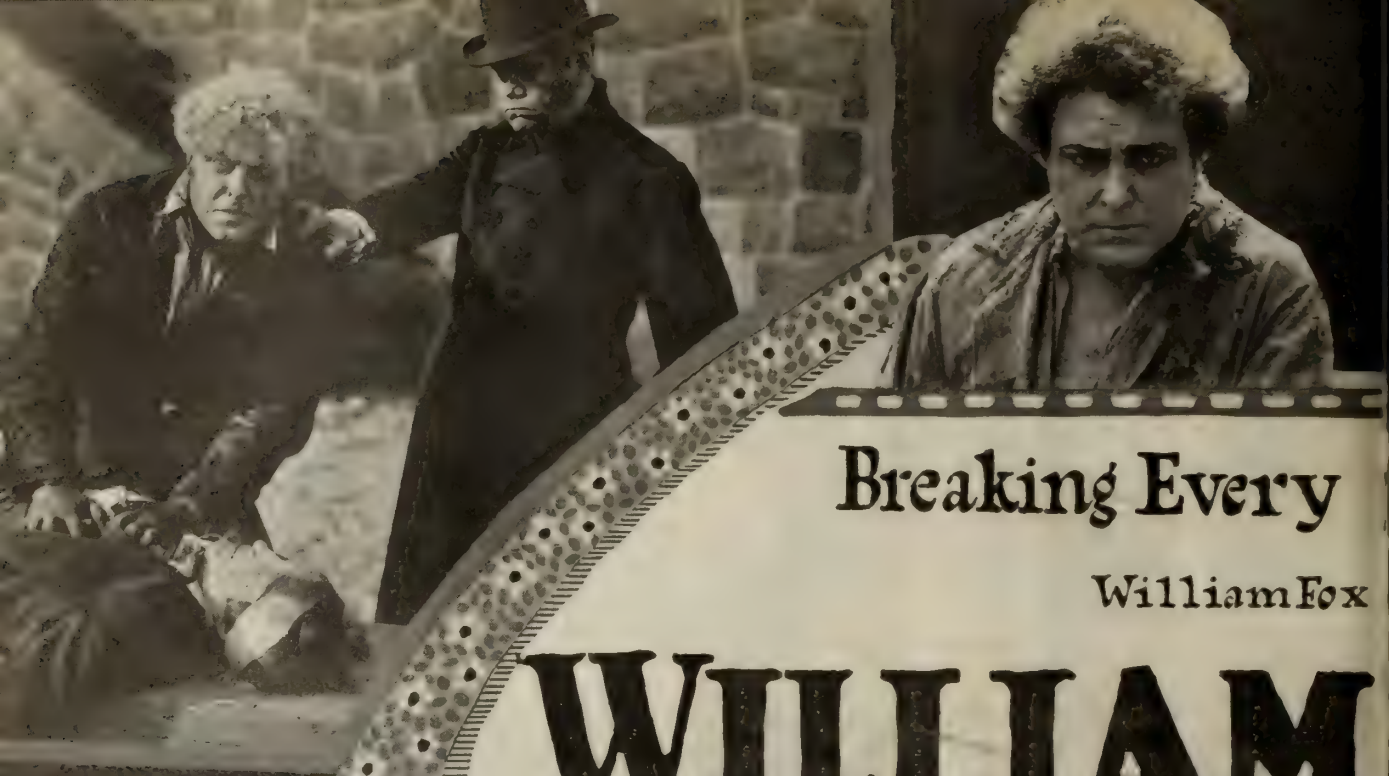
# JEWEL PRODUCTIONS INC. GETS

# "The GEEZER of BERLIN"

TO every Exhibitor who has played "The KAISER, the Beast of Berlin" — show this screaming travesty without fail. First reason—"The GEEZER" is without question the one big comedy howl of the year. Second reason—the advertising you did on the original "KAISER" will make good for you all over again for only a fraction of additional expense. Third reason—all those thousands who saw the original will be wild to see the travesty and will boost it for you as the most delicious burlesque they've ever seen on any screen.

FIRST come, first served! The absolutely sure money in this best advertised travesty on the market has already loaded our booking sheets. Act quick and act now. Every application booked in the order received, so that every man who showed the original "KAISER" will do well to reserve "The GEEZER" as fast as he can. Remember! The original "KAISER" was the best advertised picture on the best advertised subject—and "The GEEZER" gets the advantage of all that spent money for hardly a penny's extra cost. Get action on this today.

*SEE AND BOOK AT ANY JEWEL EXCHANGE, OR AT THE HOME OFFICE, 1600 BROADWAY, N. Y.*



Breaking Every

William Fox

# WILLIAM

FOX
FILM CORPORATION

*in a William Farnum*
*the supreme drama*

Les

# MISER

NOW BOOKING AT

FOR IMMEDIATE

Theatre's Record!

*presents*

# FARNUM

*De Luxe production of modern times-*

# ABLES

FOX
FILM CORPORATION

RENTAL PRICES

PLAYING DATES

# NOW SWEEPING

WILLIAM FOX *Present*

# THEDA

IN THE THEDA BARA

# CLEOP

THE SIREN

GET IN TOUCH WITH
NEAREST FOX EXCHANGE

BOOK NOW ON RENTAL
BASIS-MOST GORGEOUS
FILM ON EARTH

*Make your booking*

# STANDARD PICTURES

# THE COUNTRY!

*e greatest love story of all time*

# BARA

UPER-PRODUCTION

# ATRA

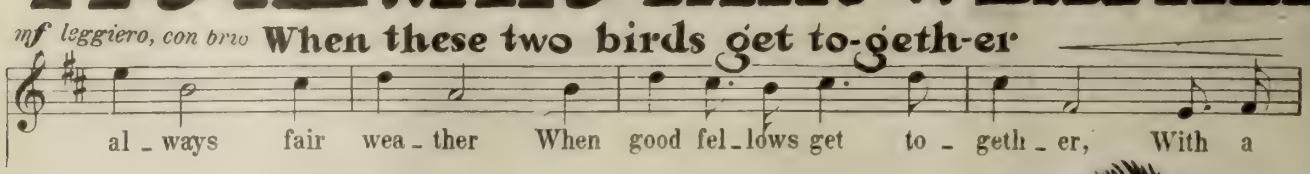
F THE NILE

GREATEST $1 ATTRACTION
RELEASED AUGUST 1ST
AT RENTAL PRICES
WITHIN REACH OF
ALL EXHIBITORS

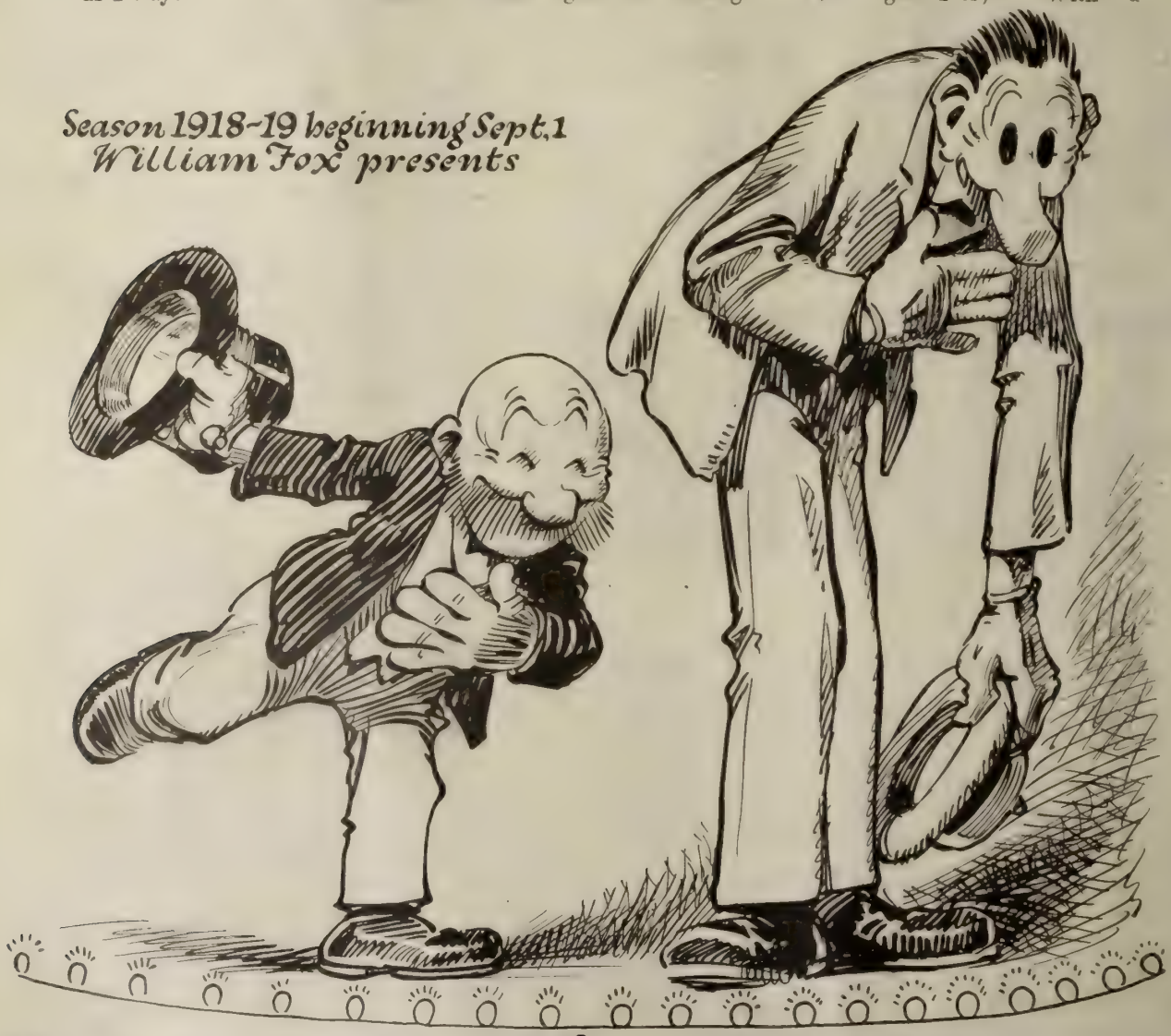
TODAY

**FOX**
FILM CORPORATION

# IT'S ALWAYS FAIR WEATHER




*Season 1918-19 beginning Sept. 1*
*William Fox presents*



# Best Mirth Makers

BUD FISHER'S

# MUTT and JEFF

ANIMATED CARTOONS

**52 uproarious performances a year 52**
**with as many encores as you wish**

**For open time** *apply today at any Fox branch office*

# FOX

FILM CORPORATION

# GAMBLING UNNECESSARY

**BOOK A SURE THING**

THE WILLIAM FOX

# 6 BIG

Chosen by 5,000 Exhibitors
Have swept nation by storm
Hold all box office records
Known to public everywhe
Biggest summer attraction
will bring you smashing crow

**AVAILABLE NOW TO EVERY EXHIBITOR**

*First come, first served*

**THEDA BARA** *in*

"THE TWO ORPHANS"
"THE CLEMENCEAU CASE"
"A FOOL THERE WAS"

**FOX**
FILM CORPORATION

**WILLIAM FARNUM** *in*

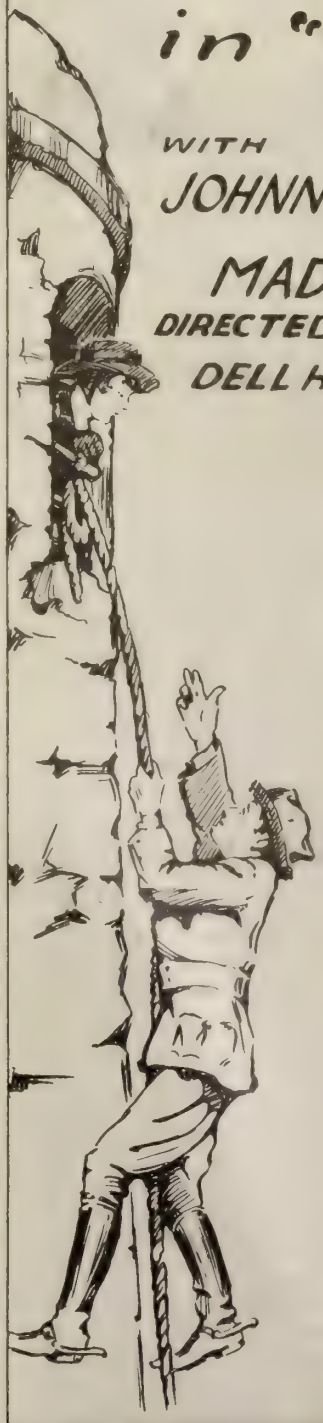
"A SOLDIERS OATH"
"THE BONDMAN"
"THE PLUNDERER"

WORLD-PICTURES

WORLD PICTURES present

# CARLYLE BLACKWELL
# EVELYN GREELEY
## in "The Golden Wall"

WITH
JOHNNY HINES
and
MADGE EVANS
DIRECTED BY
DELL HENDERSON



*Motion Picture News*
"A good production."

*Exhibitors Trade Review*
"Will have a wide appeal. A good box office attraction."

*Moving Picture World*
"The story is an enjoyable one."

*Sunday Telegraph*
"Has a particular appeal for film fans of feminine persuasion. Will delight matinee audiences."

*Exhibitors Herald*—
"A beautiful romance. Fills a niche in the hall of good entertainment."

# Wakes Up Washington!!!

KITTY GORDON
MONTAGU LOVE

CARLYLE BLACKWELL
JUNE ELVIDGE

IN

## WILLIAM A. BRADY'S

*Great Spy Picture*

# "STOLEN ORDERS"

**Played to Capacity at Poli's Theatre Week of July 7th**

**The Washington Papers Tell the Tale!**

**"Flashes thrills like chain lightning throughout eight reels of exciting complications."**

**—Star.**

**"William A. Brady, the producer, has put into the eight reels of this picture more sensational scenes than are possible on the legitimate stage—will delight all who see it—a cast of unusual excellence."**

**—Times.**

**"Piles a Pelion of sensations upon an Ossa of thrills. Employs every conceivable device known to the movie world. No film magnate could imagine more. The spectacular episodes of the screen play are staged with much effectiveness."**

**—Post.**

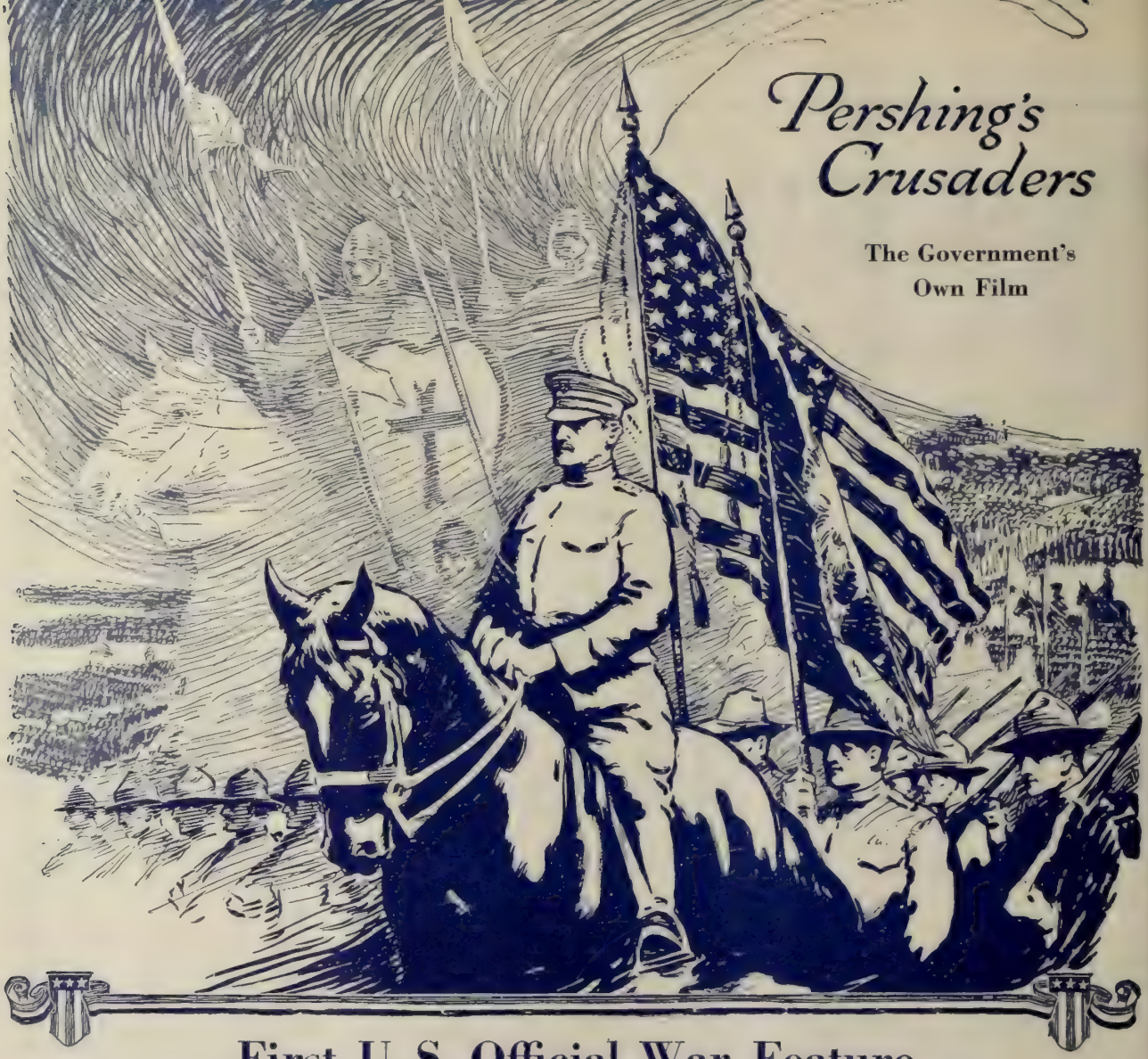
**"A genuine masterwork of the films is 'Stolen Orders.' Is the most pretentious production of the celluloid ever put out."**

**—Herald.**

***What "Stolen Orders" Has Done in New York and Washington It Will Do For You***

**Territorial Rights Selling World Over**

ADDRESS
M. WEISSBERG
The Playhouse, 137 West 48th St.
New York




# First U. S. Official War Feature

EVERY MAN, woman and child in the country wants to see pictures that show what Uncle Sam is doing to help win the war. "Pershing's Crusaders" tells the story fully of the first months of activity, and finally shows the welcome of our own boys to the shores of France, with General Pershing at their head.

Fathers and mothers, sweethearts and wives, big sisters and little brothers want to know what *their* boy is doing, how he is being cared for, and how their money is being spent.

Show "Pershing's Crusaders" at *your* theatre and so answer these questions—answer them with pictures that tell the truth—that give accurate information.

Many exhibitors have already booked "Pershing's Crusaders" for an early showing. Numbers of requests are coming in daily. Is *yours* among them? If not, get behind the Government and announce to your patrons they will have the privilege of seeing this great patriotic film in your theatre.

*Distributed by* FIRST NATIONAL EXHIBITORS' CIRCUIT, INC., 6-8 West Forty-eighth Street, New York

*Presented by*

**COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman**

**Through the DIVISION OF FILMS, Charles S. Hart, Director, Washington, D. C.**

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

# ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

# PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

**will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.**

## Colorado—N. Mex.—Utah—Wyo.

**And All Counties in Idaho North of and Including Idaho County**

Burns.....Colo. Springs, Colo.
Universal .....Holyoke, Colo.
Emerson .....Brush, Colo.
Grand .....Pueblo, Colo.
Wray .....Wray, Colo.
Orpheum.....Steamboat Springs, Colo.
Lyric or Empress.....Ft. Collins, Colo.
Iris .....Boulder, Colo.
Stirling .....Greeley, Colo.
West .....Trinidad, Colo.
Atlas .....Cheyenne, Wyo.
Ogden .....Ogden, Utah

## Oregon—Washington—Alaska—Montana

**And All Counties in Idaho North of and Including Idaho County**

Empire .....Anacortes, Wash.
Victory .....Tacoma, Wash.
Rialto .....Bremerton, Wash.
Majestic .....Cornwallis, Ore.

## Illinois

Oakley .....Chicago, Ill.
Isis .....Chicago, Ill.
Plasiance .....Chicago, Ill.
Faulina .....Chicago, Ill.
Majestic .....Streator, Ill.
Windsor Park.....Chicago, Ill.
Julian .....Chicago, Ill.
Opera House .....Rankin, Ill.
Curtis .....Downers Grove, Ill.
Brookfield .....Brookfield, Ill.
Illinois .....Clue Heights, Ill.
Minsdale .....Minsdale, Ill.
Garden .....Harvey, Ill.
Joliet .....Joliet, Ill.
Hyde Park .....Chicago, Ill.
Rogers .....Chicago, Ill.
Buggs .....Chicago, Ill.
American .....Chicago, Ill.
Empress .....Decatur, Ill.
Bijou .....Carrollton, Ill.
Americus .....Chicago, Ill.
New Apollo.....Chicago, Ill.
California .....Chicago, Ill.
Park Manor .....Chicago, Ill.
De Luxe.....Lake Forest, Ill.
Marquette .....La Salle, Ill.
Orpheum .....Ottawa, Ill.
Marshall Sq.....Chicago, Ill.
Illington .....Chicago, Ill.
Orpheum .....Chicago, Ill.
Lyric .....Earlville, Ill.
Avon .....Chicago, Ill.
Grand .....Geneva, Ill.
Empire .....Morris, Ill.
Princess.....De Kalb, Ill.
Star .....Oregon, Ill.
Grand .....Harrisburg, Ill.
Ear .....Chicago, Ill.
New Brookline.....Chicago, Ill.
Southern .....Oak Park, Ill.
Grand .....Macomb, Ill.
Opera House .....Buda, Ill.
Strand .....Freeport, Ill.
Rialto .....Kewanee, Ill.
Majestic.....East Moline, Ill.
Mirror .....Moline, Ill.
Spenser Sq.....Rock Island, Ill.
Dreamland .....Prophetstown, Ill.
Olympia .....Arcole, Ill.
Star .....Newton, Ill.
Strand .....Robinson, Ill.
Alce .....Olney, Ill.
Strand .....Petersburg, Ill.
Majestic .....Paxton, Ill.
Illinois .....La Grange, Ill.
Lyric .....Chicago, Ill.

## Indiana

Alhambra .....Knightstown, Ind.
Luna .....Lafayette, Ind.
Starland .....Anderson, Ind.
Princess .....La Porte, Ind.
Circle .....Indianapolis, Ind.
Isis .....Dana, Ind.
Empire .....Jasonville, Ind.
Gem .....No. Manchester, Ind.
Dreamland .....Mt. Vernon, Ind.
Starland .....Michigan City, Ind.
Crumps .....Columbus, Ind.
Why-Not .....Greenfield, Ind.
Princess .....Rushville, Ind.
Music Hall.....Crawfordsville, Ind.
Isis .....Kokomo, Ind.
Orpheum .....Clinton, Ind.
Colonial .....Logansport, Ind.

## Iowa—Nebraska—Kansas

Strand.....Clinton, Ia.
Strand .....Tunnill, Ia.
Palace .....Burlington, Ia.
Grand .....Estherville, Ia.
Orpheum .....Fairfield, Ia.
Grand .....Keokuk, Ia.
Strand .....Marshalltown, Ia.
Garden .....Davenport, Ia.
Grand .....Mt. Madison, Ia.
Palace .....Muscatine, Ia.
Iris .....Hamburg, Ia.
Phoenix .....Neolu, Ia.
Fraser .....Spencer, Ia.
Casino .....Melcher, Ia.
Princess .....Sioux City, Ia.
Royal .....Sibley, Ia.
Majestic .....Fort Dodge, Ia.
Opera House.....Algona, Ia.
Royal .....Carroll, Ia.
Martha-Ellen.....Central City, Neb.
Community.....David City, Neb.
Stirling .....Superior, Neb.
Lyda.....Grand Island, Neb.
Auditorium .....Norfolk, Neb.
Rex.....Arkansas City, Kan.
Belduf .....Independence, Kan.
Royal .....Hutchinson, Kan.
Royal .....Newton, Kan.
Empress.....Ft. Scott, Kan.
Empress .....Paola, Kan.
New Elks .....Parsons, Kan.
Columbia .....Coffeyville, Kan.
Orpheum .....Leavenworth, Kan.
Cozy .....Topeka, Kan.

## Minnesota—Wisconsin—S. D.

Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.

**(Continued next page)**

Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.
Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Allendun, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

### Missouri

Criterion... .....Poplar Bluff, Mo.
Orpheum .....Mexico, Mo.
Grand .....Moberly, Mo.
Princess .....Kirksville, Mo.
Orpheus.....Excelsior Springs, Mo.
Bloomfield .....Bloomfield, Mo.
Rigney .....Albany, Mo.
Rex .....Ridgeway, Mo.
McGraw .....Brookfield, Mo.
Trio Amusement.....Hale, Mo.
Alamo .....Fayette, Mo.
Star .....Louisiana, Mo.
Lyric .....Liberty, Mo.

### Ohio

Castaniba .....Shelby, Ohio
Jewel .....Tory, Ohio
Majestic .....Mansfield, Ohio

### Delaware—Md.—D. C.

Queen .....Wilmington, Del.
Garden .....Baltimore, Md.

### New York

Stratford .....Poughkeepsie, N. Y.
Proctor's .....Mt. Vernon, N. Y.
Armory or Palace...Schenectady, N. Y.
Amsterdam O. H.....Amsterdam, N. Y.
Elsmere .....Bronx, N. Y.
Spooner .....Bronx, N. Y.
Burland .....Bronx, N. Y.
Majestic .....N. Y. C., N. Y.
Broadway .....W. Enburgh, N. Y.
Empire.....Port Richmond, S. I., N. Y.
Proctor's .....Yonkers, N. Y.
Baker .....Dover, N. Y.
United States.....N. Y. C., N. Y.
Plaza .....N. Y. C., N. Y.
Greenpoint .....N. Y. C., N. Y.
Mauliallan .....N. Y. C., N. Y.
Steinway .....Astoria, L. I., N. Y.
Photoplay .....N. Y. C., N. Y.
Schuyler .....N. Y. C., N. Y.
New Plaza .....W. New Brighton, N. Y.
Glen .....N. Y. C., N. Y.
Standard .....N. Y. C., N. Y.
U. S. Military Ac...West Point, N. Y.
Liberty .....Canandaigua, N. Y.
Strand .....Geneva, N. Y.
Strand .....Ithaca, N. Y.
Fordham .....Bronx, N. Y.
Concourse .....Bronx, N. Y.
Times .....N. Y. C., N. Y.
Dyckman .....N. Y. C., N. Y.
Unique .....Patchogue, N. Y.
New Columbia....Maspeth, L. I., N. Y.
Atlas .....N. Y. C., N. Y.

### New Jersey

Englewood .....Englewood, N. J.
Park .....Ocean City, N. J.
U. S. Temple.....Union Hill, N. J.
Main St.....Freehold, N. J.
Arcade .....Princeton, N. J.
Strand .....Hightstown, N. J.
Lyons Park .....Morristown, N. J.
Montauk .....Passaic, N. J.
Roys .....Blairstown, N. J.
Grand .....Vineland, N. J.
Keith .....Jersey City, N. J.

### New England States

Scollay Square .....Boston, Mass.

### West Va. & Western Pa.

**Consisting of and Including Fulton, Huntington and Potter Counties**

Happy Hour.....Ebensburg, W. Pa.
Garden .....Pittsburgh, Pa.
Regent .....Pittsburgh, Pa.
Palace .....S. Fork, Pa.
Pastime .....Portage, Pa.
Martin .....Lock Haven, Pa.
Strand .....Brownsville, Pa.
Grand .....Patton, Pa.
Commons .....Hastings, Pa.
Jack Marks.....Clarksburg, W. Va.

### Eastern Pa.

Bijou Dreams.....Milton, East. Pa.
Opera House.....Towanda, East. Pa.
Hippodrome .....York, East. Pa.
Orpheum .....Chambersburg, East. Pa.

### Texas—Arkansas

Empire .....Jonesboro, Ark.
Princess .....Hot Springs, Ark.
Majestic .....Marianna, Ark.
Majestic .....Clarendon, Ark.
Grand .....Newport, Ark.
Best .....Pine Bluff, Ark.
Crazy .....Mineral Wells, Tex.
Amusu .....Corpus Christi, Tex.
Palace .....Farmersville, Tex.
Star .....Eagle Pass, Tex.
Strand or Hipp.....Ft. Worth, Tex.
Airdome .....Del Rio, Tex.
King .....Sherman, Tex.
Grand .....Ennis, Tex.
Queen .....Mart, Tex.
Princess .....Denton, Tex.
Liberty .....Orange, Tex.
Opera House .....Mexia, Tex.
Texas Grand .....Dalhart, Tex.
Peoples .....Beaumont, Tex.
Alvorado .....Alvorado, Tex.

### Kentucky—Tennessee

Manring .....Middlesboro, Ky.
Gaines .....Pineville, Ky.
Cumberland .....Harlan, Ky.
Empress .....Owensboro, Ky.
Capitol .....Frankfort, Ky.
Washington O. H.....Maysville, Ky.
Majestic.....Johnson City, Tenn.
Mary Anderson.....Louisville, Ky.

### Oklahoma

American .....Enid, Okla.
Liberty .....Hugo, Okla.
Empress .....Sapulpa, Okla.
Empress .....Oklahoma City, Okla.
New Garden.....Stillwater, Okla.

### North & South Carolina—Va.—Fla.—Ala.—Ga.

Regale .....Salem, S. C.

### North Dakota

Lyceum .....Kenmere, N. D.

# Goldwyn Pictures

*Geraldine Farrar*
*in a scene from*
"THE TURN of the WHEEL"

*Goldwyn Pictures Star Series: The Most Powerful Productions Available to the American Exhibitor*

REPUTATION. Popularity. Beauty. Fame. Dramatic power. Unequaled publicity and exploitation. Geraldine Farrar brings you these. The first of her six Goldwyn Star Series are:

**"The Turn of the Wheel," by Tex Charwate**
**"The Hell-Cat," by Willard Mack**

You, as an exhibitor, insure your own prosperity for the coming season with the fifty remarkable productions bearing the Goldwyn imprint of quality.

**GOLDWYN PICTURES CORPORATION**
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

# Goldwyn Pictures

*Madge Kennedy*
*in a scene from*
"THE KINGDOM of YOUTH"

## *Goldwyn Pictures Star Series: The Quality Output of the Screen With No "Deadwood" Stars.*

SCREEN audiences make their own favorites. *They have made Madge Kennedy by their liking for her.* You are taking no risk with your dollars when you bring her into your theatre in

"The Kingdom of Youth," by Charles A. Logue
"A Perfect Lady," by Channing Pollock & Rennold Wolf

These are the first two of her eight Goldwyn Star Series productions that will quadruple her popularity with the public. *You need Madge Kennedy for your audiences.*

**GOLDWYN PICTURES CORPORATION**
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

# The FAVORITE COMEDIAN of AMERICA'S BIG FIRST RUNS

NO comedian has ever before leaped into nation-wide popularity within three months after the release of his first picture. Because no one ever before attained an instantaneous success as a screen comedian, Goldwyn is tremendously proud of

# "SMILING BILL" PARSONS

in CAPITOL COMEDIES

*26 a Year* — *Every Second Monday*

who is now playing in the biggest first run theatres and is approved by the owners of those houses for his cleanliness, his speed, his originality and his popularity. Today these successful exhibitors are bringing new crowds into their houses by advertising the presence of Capitol Comedies:

Strand, New York
Loew's New York
Stanley, Philadelphia
Strand, Omaha
Valentine, Toledo
Hippodrome, Buffalo
Rialto, Atlanta
Liberty, Colorado Springs
Liberty, Portland, Ore.
Liberty, Sacramento
New Garrick, Minneapolis
Park, Johnstown, Pa.
Majestic, Jackson, Mich.
Tumberg, Niagara Falls
Newark, Newark, N. J.
Grand Central, St. Louis
Grecian, El Paso
Superba, San Diego
Rialto, Charlestown, W. Va.
Regent, Rochester
Regent, Indianapolis
Royal, Sioux City
Clemmer, Spokane
Harris, Pittsburg
Garrick, St. Paul
Bijou, Roanoke, Va.
Castle, South Bend
Rialto, Eureka, Cal.
McVicker's, Chicago
America, Denver
Madison, Detroit
Miller's, Los Angeles
Butterfly, Milwaukee
Empire, Montgomery, Ala.
Colonial, Lincoln, Neb.
Coliseum, Seattle
Strand, Scranton
Regent, Jersey City
Palace, Newport News
Phillips, Springfield, Mass.
Republic, Annapolis

all of Marcus Loew's metropolitan theatres, New York, and several hundred others.

**Have you booked Capitol Comedies for YOUR theatre?**

## GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

# REX BEACH PICTURES

## EXHIBITORS THEMSELVES URGE YOU TO BOOK THIS PRODUCTION

"Heart of the Sunset" has played to tremendous patronage in hundreds of the country's big first-run houses; to record-breaking business on most of the big circuits—the Marcus Loew and Fox chains and others. The wonderful success of

## REX BEACH'S *Screen Classic of the Great Southwest*

# HEART of the SUNSET

**Directed by Frank Powell**

is so genuine and big that we, as its distributors, no longer have to tell you of its profit-making values. We now refer any and all exhibitors who have not booked "Heart of the Sunset" to

Alhambra, Canton, O.
Strand, Atlanta, Ga.
Gifts, Cincinnati, O.
Crystal, Knoxville, Tenn.
The Boston, Boston, Mass.
Orpheum, Flint, Mich.
Mecca, Saginaw, Mich.
Brevoort, Brooklyn, N. Y.
Union Square, Pittsfield, Mass.
Metropolitan, Minneapolis, Minn.
Metropolitan, St. Paul, Minn.
Audubon, New York City, N. Y
Standard, Cleveland, O.
Castle, South Bend, Ind.
Auditorium, Norfolk, Neb.
Rialto, Butte, Mont.
America, Denver, Col.
Fay's, Rochester, N. Y.
Rialto, Des Moines, Ia.
Temple, Toledo, O.
Palace, Philadelphia, Pa.
Colonial, Easton, Pa.
Bay Ridge, Brooklyn, N. Y.
Strand, Allentown, Pa.
Colonial, Harrisburg, Pa.
Rialto, San Francisco, Cal.
Victory, Tacoma, Wash.
Rex, Aberdeen, Wash.
Empire, Lawrence, Mass.
Olympia, Lynn, Mass.
Lexington, Chicago, Ill.
Rialto, Charleston, W. Va.
Queen, San Antonio, Tex.
Grand Opera House, San Antonio, Tex.
Orpheum, Clarksburg, W. Va.

Every one of these exhibitors has made a record with "Heart of the Sunset" and today, for an equivalent period of time, it is a greater box office attraction than even "The Spoilers," "The Barrier," "The Ne'er-Do-Well" or "The Auction Block.". In the heart of the summer its bookings are showing a constant increase that proves the patronage-power of this production. Why don't YOU book it now?

**GOLDWYN DISTRIBUTING CORPORATION**

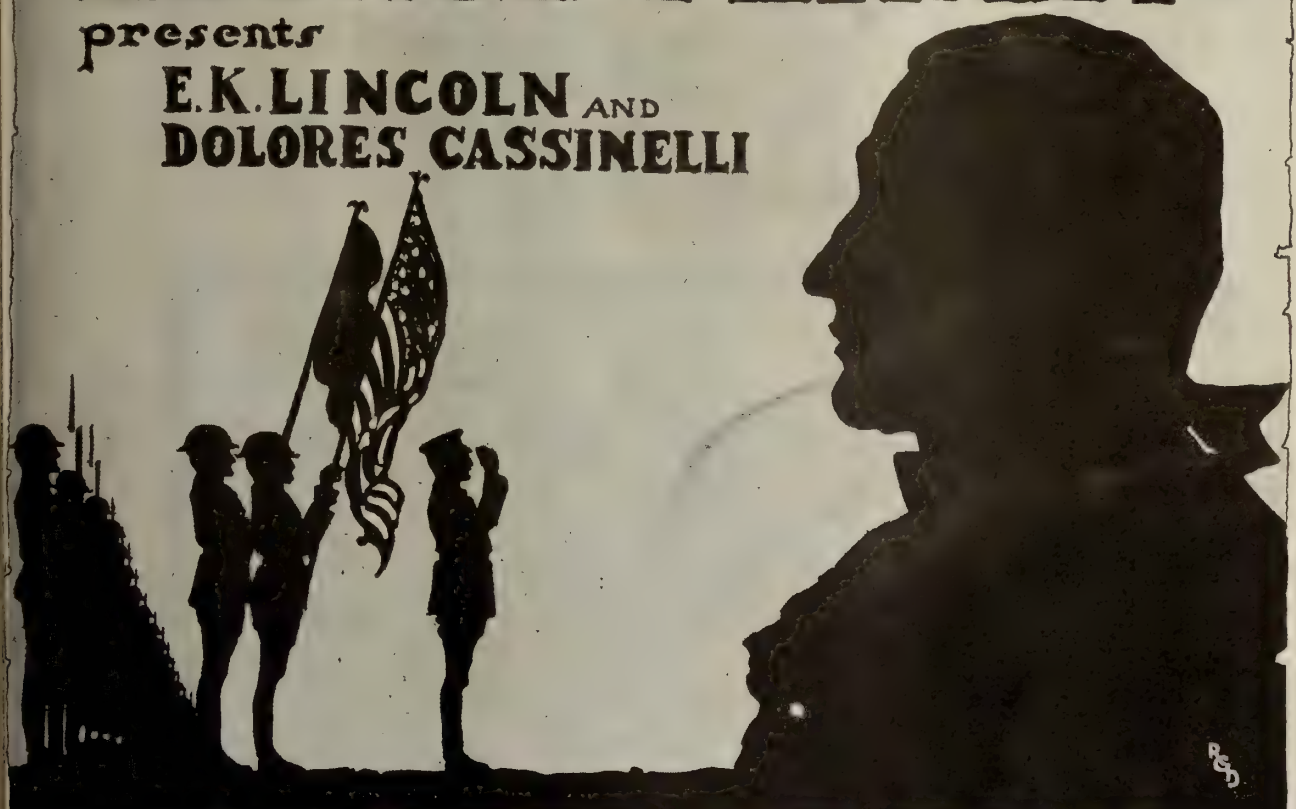
SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

# LEONCE PERRET

presents

E. K. LINCOLN AND DOLORES CASSINELLI



# "LAFAYETTE-WE COME!"

(PERSHING-'17)

Under the auspices of

## *The French Government*

COMBINING the inspiration of Pershing's immortal words at the tomb of Lafayette, the supreme art and finesse of a Frenchman and the consummate skill of a pastmaster—

WITH a story of mystery and intrigue, flavored with a throbbing romance of love and war, portrayed and enacted with genuine artistry by an exceptional cast and a subtle, yet stupendous, patriotic appeal—

RESULTING IN the Supreme Cinema Spectacle.

**Perret Productions**

LEONCE PERRET

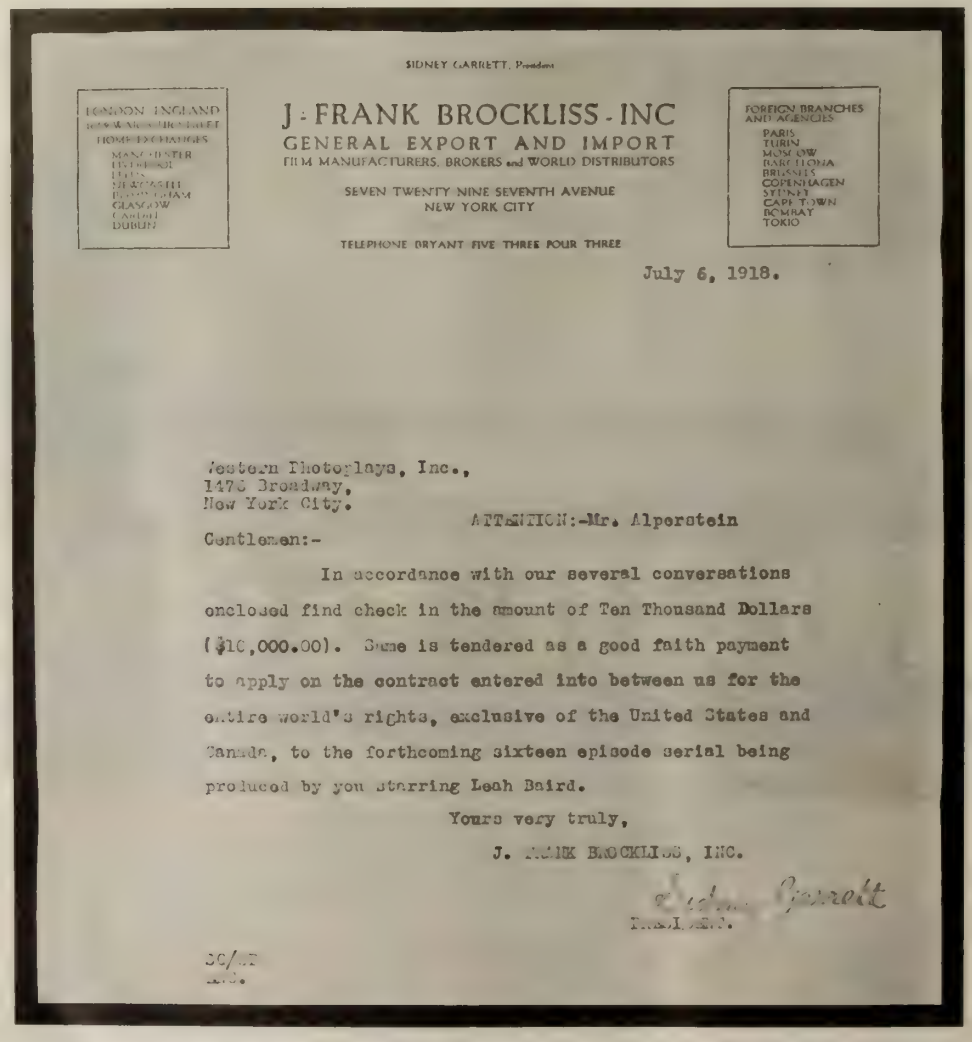
1457 B'WAY NEW YORK CITY

# DOING BIG THINGS — SAYING LITTLE

**In the coming sixteen episode serial it is suffice to say that the wizardry of Director Joseph A. Golden is combined with the rare dramatic ability of the star**

# LEAH BAIRD

**(THE PICTURE GIRL BEAUTIFUL)**



SIDNEY GARRETT, President

LONDON, ENGLAND
HOME EXCHANGES
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J. FRANK BROCKLISS - INC
GENERAL EXPORT AND IMPORT
FILM MANUFACTURERS, BROKERS and WORLD DISTRIBUTORS

SEVEN TWENTY NINE SEVENTH AVENUE
NEW YORK CITY

TELEPHONE BRYANT FIVE THREE FOUR THREE

FOREIGN BRANCHES AND AGENCIES
PARIS
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CAPE TOWN
BOMBAY
TOKIO

July 6, 1918.

Western Photoplays, Inc.,
1476 Broadway,
New York City.

ATTENTION:-Mr. Alperstein

Gentlemen:-

In accordance with our several conversations enclosed find check in the amount of Ten Thousand Dollars ($10,000.00). Same is tendered as a good faith payment to apply on the contract entered into between us for the entire world's rights, exclusive of the United States and Canada, to the forthcoming sixteen episode serial being produced by you starring Leah Baird.

Yours very truly,

J. FRANK BROCKLISS, INC.

[illegible]

[illegible]

## *Supported by* SHELDON LEWIS

**and other serially-famous photoplayers, including**

**BETTY HOWE CHARLES HUTCHINSON**

**Full American releasing particulars to follow**

**Title now being voted upon by representative exhibitors of the U. S. and Canada**

# WESTERN PHOTOPLAYS, Inc.

**Executive Offices, 8th Floor**
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**NEW YORK CITY**

JOS. A. GOLDEN, Pres. A. ALPERSTEIN, Treas. and Gen'l Mgr. S. ROTHENBERG, Vice-Pres.

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## SERIAL SUCCESS

STARRING

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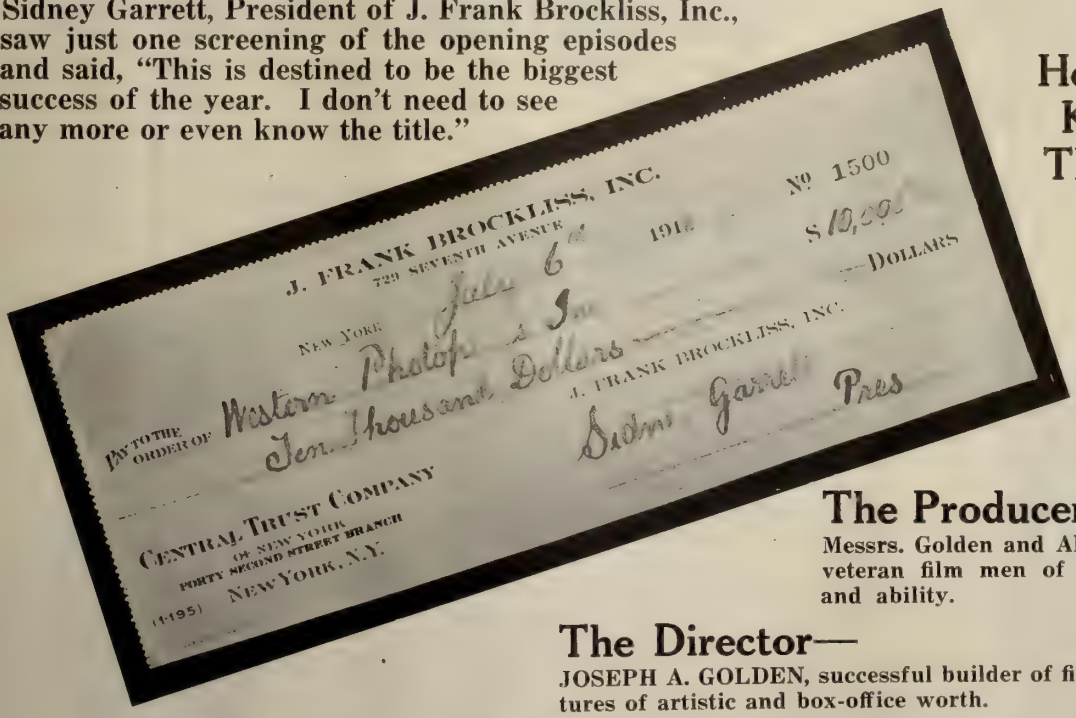
(THE PICTURE GIRL BEAUTIFUL)

**Sidney Garrett, President of J. Frank Brockliss, Inc., saw just one screening of the opening episodes and said, "This is destined to be the biggest success of the year. I don't need to see any more or even know the title."**




**But He Did Know These:**

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Messrs. Golden and Alperstein, veteran film men of integrity and ability.

## The Director—

JOSEPH A. GOLDEN, successful builder of film structures of artistic and box-office worth.

## The Star—

LEAH BAIRD, beautiful, popular, talented, internationally famed for screen triumphs and beloved by "fans" of every clime.

*Supported by*

# SHELDON LEWIS

WITH A GALAXY-CAST, INCLUDING

BETTY HOWE CHARLES HUTCHINSON

and a host of other celebrated picture players

***16 Episodes***

***2 Reels Each***

## Dramatically a Sensational Whirlwind

Replete with thrills, with winsome love, and adventures afoot and on horseback and under and over the sea.

Pathé

Nowhere at any price can you get
better comedies than the following

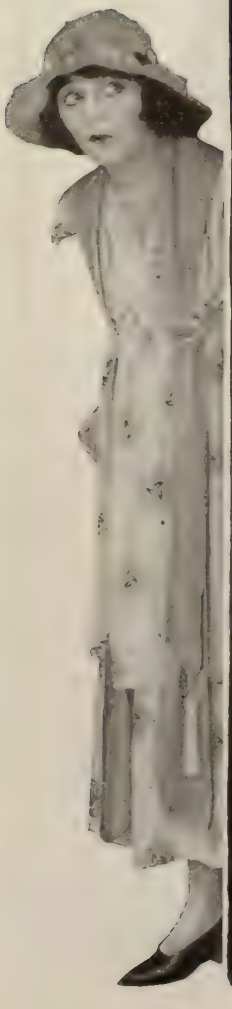
# HAROLD LLOYD

comedies which will be released
during the hot months. Quality
sticks out all over them as thick
as bumblebees in a clover field!

Kicking The Germ Out of Germany (July 21st)
That's Him (August 4th)
Bride and Gloom (August 18th)
Two Scrambled (September 1st)

Get Them - They Are Trade Getters!

Produced by Rolin
One Reel Each



Why fear the "hot weather" and the "slow months" when you can play a truly special feature of special attractiveness and with thousands of dollars worth of the very best kind of newspaper publicity behind it —

# MORAL SUICIDE

with

**John Mason, Leah Baird and Anne Luther?**

Two one sheet posters, one block one sheet, two three sheets, one six sheet and one twenty-four sheet; attractive lobby display of 11x14 photos; a 22x28 scene photo; four slides, newspaper cuts and Campaign Book with music plot; every aid to the successful exploitation of this picture has been given you!

Presented by Graphic Film Corp.
Written and directed by Ivan Abramson

Distributed by
**PATHÉ**

# ALLIES' OFFICIAL WAR REVIEW

"And so as we two old people sat in the darkened theatre, suddenly there flashed upon the screen pictures of muddy men marching, clad in the uniform that marked them as British "Tommies," fresh from the shock of battle and scenes of carnage, yet smiling as only brave men can smile; then came more pictures, this time of the men who said and made good their words "they shall not pass", the heroic French who for four years have borne a terrible burden and borne it well; then more pictures of other great fighting men, the Italians, proving their mettle on the Piave; and then, with the audience rising and cheering, down a dusty road in a never ending line, our own boys with the sun of France glittering on their helmets, on their way to the trenches to take up Civilization's burden. Our eyes were wet, for among them, probably, was our own boy who is 'Over There'! We have the Allied Governments and Pathé to thank for the thrills we got from the 'Allies' Official War Review.'"

Such is the way that the Great Public has received the

# ALLIES' OFFICIAL WAR REVIEW

comprising the official war pictures of the

**United States, France, Great Britain, Italy**

In it may be found weekly, pictures that give unforgettable impressions of the great war.

It belongs to YOUR house!

Presented by

**Committee on Public Information**

George Creel, Chairman

**Division of Films**

Chas. S. Hart, Director

**Distributed by PATHÉ**

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Pathé

Charming, dainty, dashing
**IRENE CASTLE**
is presented with
**ANTONIO MORENO**
in
**THE FIRST LAW**

a heart-throb drama that tells the tale of of how a beautiful, gently reared girl became enmeshed in the toils of a gang of blackmailers.

Adapted from the novel by Gilson Willets
Produced by Astra
Directed by Lawrence McGill

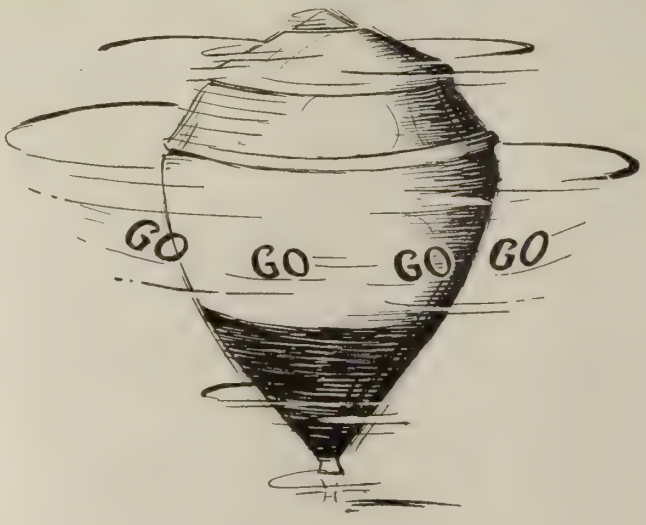
---

The famous sunshine baby
**BABY MARIE OSBORNE**
is announced in her latest human interest photoplay
**CUPID BY PROXY**
assisted by little Sambo, the mirth provoking pickaninny.

**COMING SOON**

*Our Task is to Furnish the Folks at Home with Wholesome Amusement and Diversion These War Days*

Watch Triangle Go




"Over The Top"

**WITH THE PLAYS THAT PLEASE AND PROFIT**

*Distributed by the Successful Organization Established Upon a Foundation of Efficient Business Principles*

**TRIANGLE DISTRIBUTING CORPORATION**

**1457 BROADWAY NEW YORK**

# Clean Pictures

*vs.*

# Censorship

## *What Causes Censorship*

1. Self Constituted "Regulators."
2. Professional reformers.
3. Suggestive and misleading titles.
4. Fake advertising.
5. Extreme sex pictures, camouflaged with alleged scientific and hygienic excuses.

A LATE picture paved the way to its filth with a sub-title reading, "To the Pure Mind All Things Are Pure."

Then followed a full description of how to sniff cocaine from the thumb-nail. Possibly the "coke was pure.

Why hang out signs in cities where we do not have censorship reading **"Children under fourteen years not admitted today?"** If, by these **"exhibitors"** own admissions, the productions are unfit for children—**then they are unfit for adults.**

We have been proclaiming to the skies that this industry has become a potent factor in the educational world, and that we are **teachers.** **This is generally true—but—there is room for improvement.** If we are moulding character for this and the next generation, are we doing a truly wholesome work in depicting the underworld, hypodermic needles, gauze-draped vampires, assaults of women and other depths of depravity?

## *Producers Please Note:*

Prohibition is here. Professional reformers will seek new fields. The **exhibitor** is going **to have something to say** about the **making** of the productions to be shown on **his** screen. Keep these few thoughts in mind when you are preparing a production for the **Affiliated Distributors Corporation** and the **Exhibitor Booking Corporations** affiliated with it.

We have taken a decided stand for clean pictures **because** it is the **surest** way to **wipe out censorship.**

Nothing but **clean pictures** for the next **twelve months** would put all censor boards out of business, because the picture public will not stand for idiotic and senseless rules and regulations which now in most instances operate as a persecution of one of America's most useful industries.

## AFFILIATED DISTRIBUTORS CORP.

**1476 B'way (523-4-5 Longacre Bldg.), New York**

Send this Coupon for "THE AFFILIATED PLAN."

Affiliated Distributors Corp., 1476 B'way, New York.

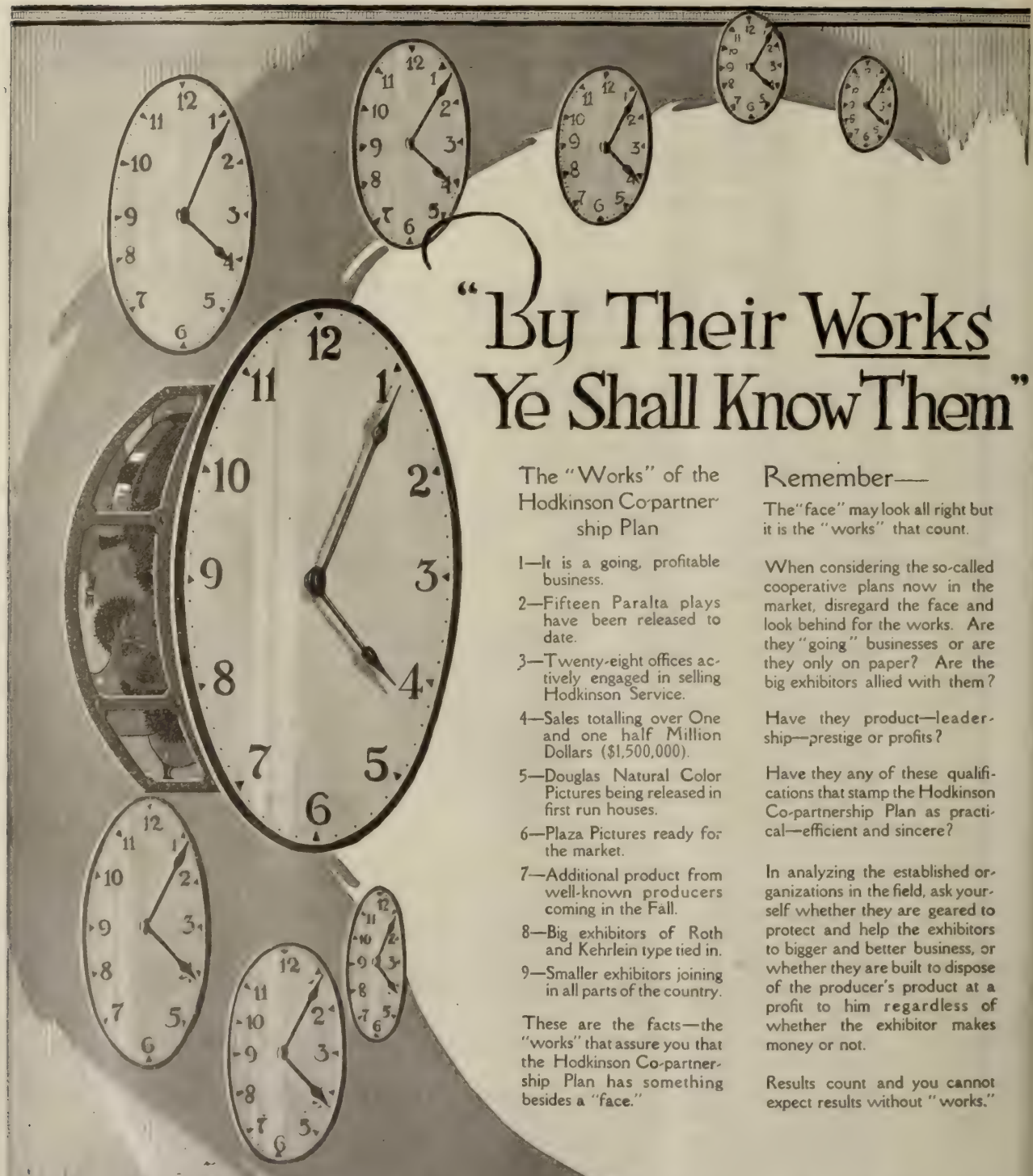
*Gentlemen:*

Please send me your booklet *"The Affiliated Plan"* on clean, wholesome productions from Producer to Exhibitor Direct.

NAME.....

THEATRE.....

CITY.....



# "By Their Works Ye Shall Know Them"

## The "Works" of the Hodkinson Co-partnership Plan

1—It is a going, profitable business.

2—Fifteen Paralta plays have been released to date.

3—Twenty-eight offices actively engaged in selling Hodkinson Service.

4—Sales totalling over One and one half Million Dollars ($1,500,000).

5—Douglas Natural Color Pictures being released in first run houses.

6—Plaza Pictures ready for the market.

7—Additional product from well-known producers coming in the Fall.

8—Big exhibitors of Roth and Kehrlein type tied in.

9—Smaller exhibitors joining in all parts of the country.

These are the facts—the "works" that assure you that the Hodkinson Co-partnership Plan has something besides a "face."

## Remember—

The "face" may look all right but it is the "works" that count.

When considering the so-called cooperative plans now in the market, disregard the face and look behind for the works. Are they "going" businesses or are they only on paper? Are the big exhibitors allied with them?

Have they product—leadership—prestige or profits?

Have they any of these qualifications that stamp the Hodkinson Co-partnership Plan as practical—efficient and sincere?

In analyzing the established organizations in the field, ask yourself whether they are geared to protect and help the exhibitors to bigger and better business, or whether they are built to dispose of the producer's product at a profit to him regardless of whether the exhibitor makes money or not.

Results count and you cannot expect results without "works."

# W·W·HODKINSON·CORP.

## 527 FIFTH·AVE·NEW·YORK·CITY

## Hodkinson Service At All General Film Exchanges

First Production

## "Petticoats and Politics"

A timely comedy drama of the West in which Miss King displays her unique ability as an athlete and "two gun" woman. A satirically humorous story of woman suffrage and its battle against "graft ridden" politics in Nevada.

A production that will appeal to everyone as a wholesome relief to war conditions and war pictures. Five reels of photoplay—no padding.

Released as part of Hodkinson Service.
Watch for announcement of new stars

**W. W. Hodkinson Corp.**

**527 Fifth Avenue, N.Y. City—Hodkinson Service at all Film Exchanges**

PARALTA PLAYS

PICK OF THE PICTURES

# LOUISE GLAUM

IN HER THIRD PARALTA PLAY

# WEDLOCK

By

## DENNISON CLIFT

Produced under the personal supervision of

**ROBERT BRUNTON**

**Directed by Wallace Worsley**

In the role of Margery Harding, Louise Glaum will be seen as a young telephone operator, who, persecuted by the family of the man she loves, clings to her high ideals, until, after a series of climaxic situations, the hand of fate strikes at her persecutors. The untangling of the web gives Miss Glaum exceptional opportunity for displaying her rare histrionic abilities to their greatest advantage.

**PARALTA PLAYS, Inc.** 8 WEST 48th STREET NEW YORK CITY

**Foreign Distributors: Inter-Ocean Film Corporation.**
**Canadian Distributors: Globe Films, Ltd.**

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

OAKDALE PRODUCTIONS

A sunshine picture of rare charm and appeal presenting a child star of the first magnitude. This "Baby Joy" feature is an intensely diverting drama in which the love of a small child opens the locked door of a father's love.

A Series of Six Five-Part OAKDALE PRODUCTIONS with Gloria Joy

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

## *MARGARITA FISHER*

STAR IN A SERIES OF PRODUCTIONS OF CONSISTENT BOX OFFICE VALUE INCLUDING "MISS JACKIE OF THE NAVY," "MISS JACKIE OF THE ARMY" AND "A SQUARE DEAL."

IN

# "IMPOSSIBLE SUSAN"

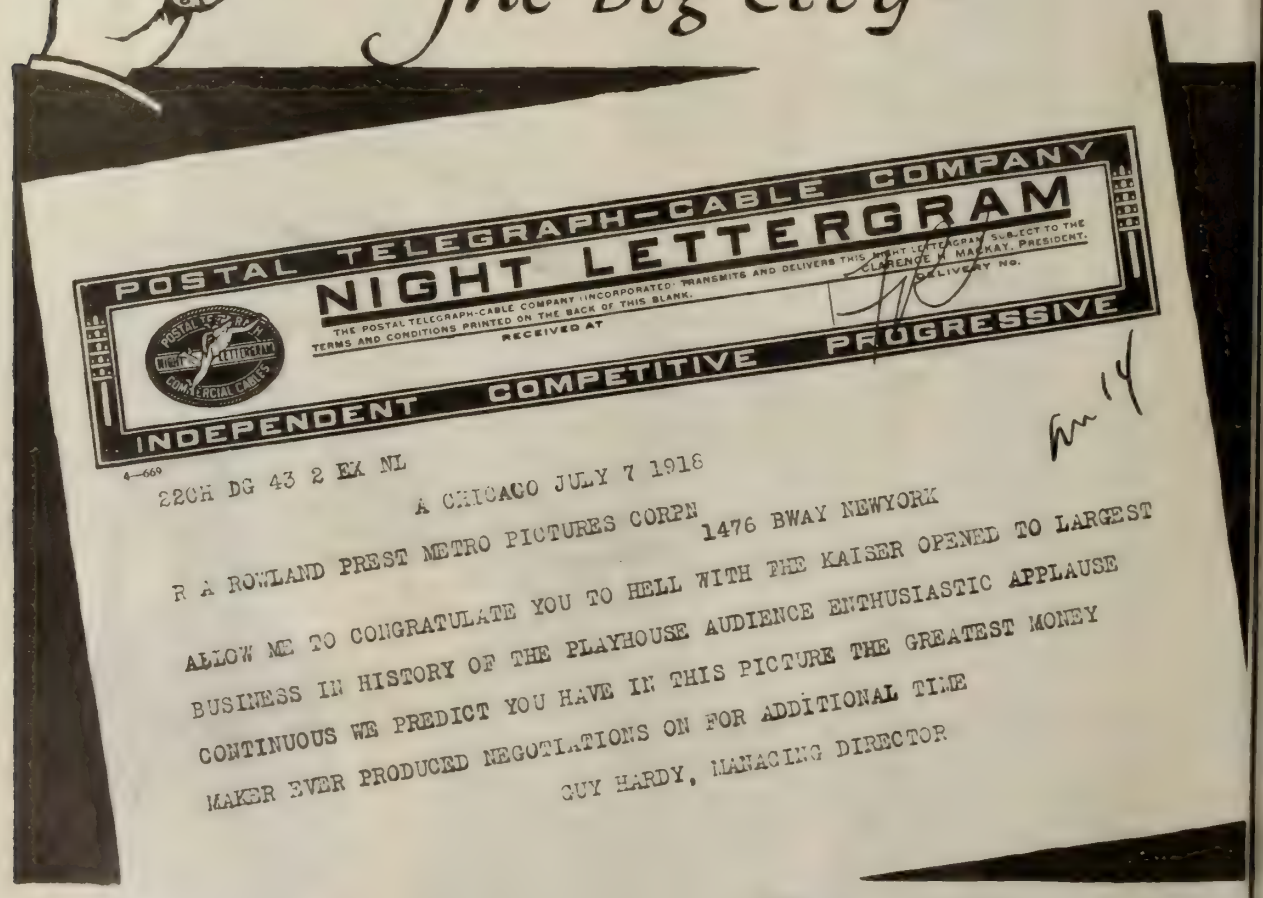
WHICH DEALS CLEVERLY WITH THE QUESTION OF WHETHER CLOTHES MAKE THE WOMAN OR WOMAN MAKES THE DUDS AND INVOLVES THE DISILLUSIONMENT OF TWO CYNICAL BACHELORS.

PRODUCED BY AMERICAN FILM COMPANY, INC., UNDER THE DIRECTION OF LLOYD INGRAHAM FROM THE STORY BY JOSEPH POLAND.

AVAILABLE JULY THE TWENTY-SECOND AT EXCHANGES OF THE MUTUAL FILM CORPORATION.

# Field Reports confirm

*A tremendous Box*
*The big city-*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CLARENCE H. MACKAY, PRESIDENT.
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INDEPENDENT COMPETITIVE PROGRESSIVE
22CH DG 43 2 EX NL
A CHICAGO JULY 7 1916
R A ROWLAND PREST METRO PICTURES CORPN 1476 BWAY NEWYORK
ALLOW ME TO CONGRATULATE YOU TO HELL WITH THE KAISER OPENED TO LARGEST
BUSINESS IN HISTORY OF THE PLAYHOUSE AUDIENCE ENTHUSIASTIC APPLAUSE
CONTINUOUS WE PREDICT YOU HAVE IN THIS PICTURE THE GREATEST MONEY
MAKER EVER PRODUCED NEGOTIATIONS ON FOR ADDITIONAL TIME
GUY HARDY, MANAGING DIRECTOR

*From thousands of reports*

# TO HELL WITH

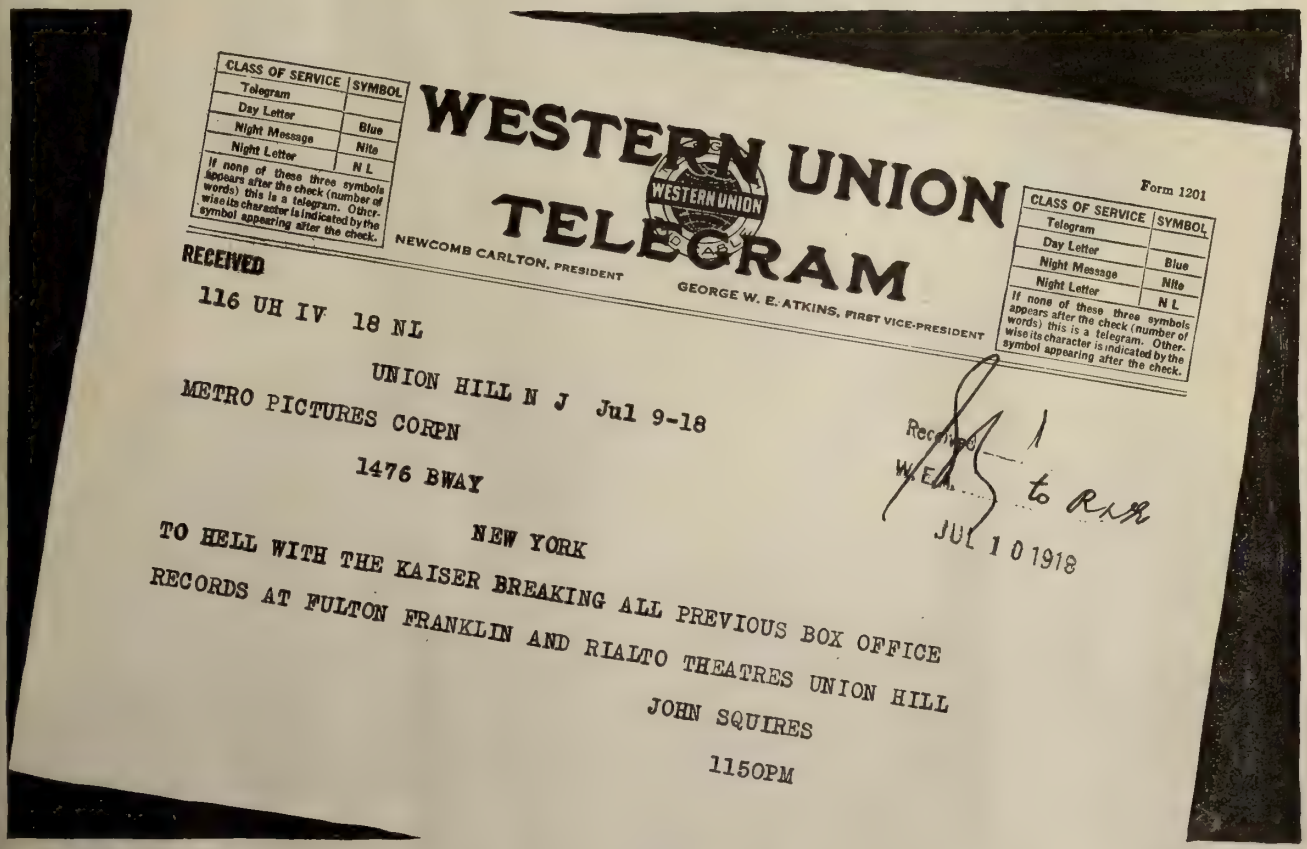
*Featuring Lawrence Grant as the Kaiser and Olive Tell*

*A* SCREEN CLASSICS INC. PRODUCTION —

# Showmanship wins!

# our Prediction !!!

## Office clean up for The smaller city-



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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

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METRO PICTURES CORPN

1476 BWAY

NEW YORK

TO HELL WITH THE KAISER BREAKING ALL PREVIOUS BOX OFFICE RECORDS AT FULTON FRANKLIN AND RIALTO THEATRES UNION HILL

JOHN SQUIRES

1150PM

Received W. E. to R. M. JUL 10 1918

*we pick these two –*

# THE KAISER

*Written by June Mathis – Directed by George Irving*

*Distributed by* Metro Pictures Corporation

Maxwell Karger, *Mgr. of Productions.*

# *Book it now and cash in!*

*Miss. Allison with her beauty. her exceptional talents and her great charm has captivated the motion picture public.*

*Her triumph in this production surpasses her previous successes.*

METRO
PICTURES CORPORATION
presents

*The star of charm*

# MAY ALLISON

*in the June Mathis play*

# A Successful Adventure

*Adapted by Miss. Mathis and Katherine Kavanaugh*
*Directed in 5 fascinating acts by Harry L. Franklin.*

RELEASED BY METRO JULY 15th.

MAXWELL KARGER *Mgr. of Productions.*

# We Solicit Laboratory Work

## *Because:*

**The Quality of Our Work Is of the Highest;**
**Our Facilities Unequaled;**
**Our Responsibility Unquestioned;**
**Our Service Unexcelled;**
**Our Prices RIGHT.**

*Ask for Quotations*

¶ There's an iron-bound guarantee for you—Mr. Manufacturer—in dealing with a laboratory backed by twelve years of *knowing how.* Kalem's record spells Quality, Responsibility and Service.

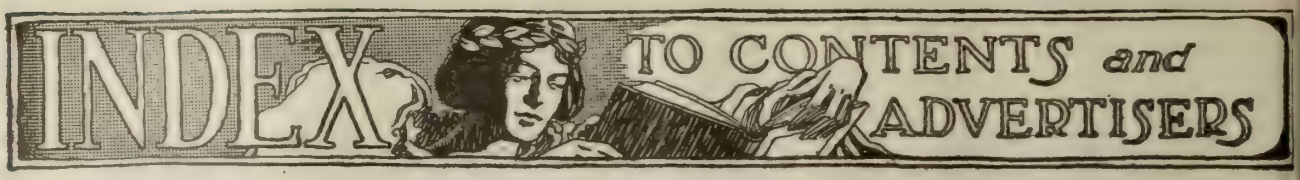
¶ This Security and Satisfaction is yours at a price that will *interest.*

¶ Let's talk it over!

## KALEM COMPANY

235 WEST 23d STREET
NEW YORK CITY

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

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This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

# Kill Obnoxious Law by Enforcement

## When Lexington's Churchmen Invoke Blue Laws to Close Sunday Theaters, City's Mayor Favors Shutting Down Everything

THF fight at Lexington, Ky., relative to closing the moving picture theaters on Sunday is taking on a most serious aspect, and it is beginning to look as though the theaters may be forced to close on the Sabbath. The trouble started on July 1, when members of the Ministerial Union, backer by the Layman's Committee and other church workers, started a movement to close the Sunday theaters, on the grounds that they were interfering with church services, and were in violation of the state law, namely, the old blue laws which were upheld by the Court of Appeals last winter in the case of the Capital Theater, at Frankfort. Under this law it is illegal to operate theaters on Sunday.

Since July 1 the churchmen have been very busy. A delegation was sent to Mayor Rogers, and made a strong plea for the officials to enforce the state law without the necessity of the churchmen entering the courts, and having warrants issued. Mayor Rogers frankly told the committee that he was opposed to closing the Sunday theaters, and that he believed public sentiment backed him in this stand. The other commissioners gave no public expression and took no action on the matter. Chairman Combs then stated that the matter would be taken into the courts.

The exhibitors immediately started issuing coupons to be used in a ballot to be taken throughout the city in an effort to learn just how the majority felt on the subject, and calmly stated that they would see the thing to a finish.

A committee from the Layman's League was pressed into service to attend the shows at every picture theater in the city on Sunday, July 6. Ministers fired broadside protests against pictures on Sunday from every pulpit in the city. On Monday a mass meeting was held at the Y. M. C. A. hall, and at this meeting the collected evidence was submitted and arrangements made to push the fight. It was reported that the committee had sufficient evidence to handle the prosecution. The city attorneys and commonwealth's attorney have expressed a willingness to cooperate with the churchmen, and the entire membership of all of the churches reporting is behind the movement.

On July 9, the churchmen went before Magistrate Orville C. Boone, and swore to warrants against the management of the Ben Ali Theater Company, the Phoenix Amusement Company, and J. H. Stamper, operating the Orpheum, charging that these concerns had violated the state laws in running their houses on Sunday. It was stated at the same time that warrants would probably be sworn to as against the employees and machine operators of the houses.

This action was followed by a counter-blow on the part of Mayor Rogers, who caused somewhat of a stir when he directed Corporation Counsel Denny to draft an opinion as to the legality of other Sunday businesses. It was intimated by Mayor Rogers that if the law was enforced regarding picture theaters, which are alleged to interfere with the church, that the law will be enforced to close up every classification of business to a point where the drug stores will be open to sell drugs only, and newspapers, confections, cigars, shines, etc., will be unobtainable on Sunday. In other words, the old blue laws are to be enforced to a point where the citizens will become so bored that they will go before the next legislature and endeavor to have the law changed. An effort along this line was made during the last session of the legislature, but was defeated.

Lieut. W. B. Marxsen, adjutant, at Camp Buell, as a representative of the officers and men at that camp, both those there at the present time and those to be trained there in the future, stated to the press that he hoped the Churchmen would consider the matter carefully before steps were taken to close the amusements.

The city is fairly well divided on the subject, but from all indications and returns in the balloting indications are that the majority are in favor of the Sunday shows. The movement of the Mayor to either let the shows run or close everything also will have considerable influence.

The worst feature of the controversy is that in event Lexington closes on Sunday many other towns in the state will follow the lead of Lexington, which is one of the largest and best cities of the commonwealth.

## Screen "Coming Back" in Mexico

**Many Picture Theaters Being Constructed on Border—General Castillo of Mexico City Tells of Improving Conditions.**

WITH Mexico finally eliminated from the first page of the metropolitan dailies as the home of banditry, revolutions, murder and sudden death the attention of the film men and exhibitors of the Southwest has been turned to the land of the Aztecs as an almost virgin field for unlimited business. Mexican exhibitors are coming more and more frequently to Texas and a good trans-border trade is being rapidly built up with the advent of stable conditions under Carranza and the peace which reigns from Matamoras to Juarez along the Rio Grande border line.

Texas motion picture exhibitors are putting up theaters on the American side of the border and they are patronized not only by the United States troops in isolated stations but by Mexicans from the other side of the line as well.

All sorts of inquiries are being made regarding the Mexican situation, and pioneers are already in the field establishing Mexican motion picture theaters. William Epstein and Walter McCombs have sold out their interests in San Antonia and are planning to cross the river after business in a foreign field. Others are working along similar lines.

Mexican film men and exhibitors are now becoming common visitors along the film rows of Dallas and San Antonio. One typical Mexican movie pioneer was in Dallas to visit J. B. Dugger of the Vitagraph a few days ago.

He was General R. J. Castillo of the Imperial Cinema Company of Mexico City, for two years an exile from his native land, but now owner of half a dozen playhouses in the Mexican capital and adjoining towns and villages. General Castillo, who owns vast tracts of ranch land in Northern Mexico, is a millionaire who believes there is a

great future in his country for the screen. On his visit here he gave away twenty pesos gold pieces of the new Carranza 1918 currency as souvenirs to his friends in local film branches.

"Business conditions in Mexico are rapidly adjusting themselves with the advent of peace," General Castillo says. "In six months they will be better even than they were five or six years ago. There is a big field in the motion picture business developing in Mexico, since for years Mexicans have seen practically no picture of a high class owing to the paralysis of the railways and express companies due to revolutionary conditions. Now films are coming in and the amusement is more popular than ever.

"We charge from $3 to 75 cents for admission to our motion picture houses. Until some months ago patrons would literally stack the box offices with Mexican paper money which piled up like bales of hay. Carranza, however, has adjusted the currency situation and the new gold and silver coinage has taken the place of paper money. We accept only gold and silver now for theater tickets. On a given date all the Mexican paper was called in. It was worth 20 cents on the dollar and patriotic Mexicans were called upon to burn or destroy all they could of it rather than force the government to cash it in. Rich people burned all their paper money. Poor people burned only a portion of it. Millions were saved the government by this campaign. I burned about a bushel basket of paper, as did many others. This did much to put business on a firm basis on our side of the border.

Castillo won his title of "general" while opposing Huerta's régime. His ranch property and his Mexico city property were confiscated and his picture shows were closed up.

"I quit the picture show business and went into the revolution business with about 3,000 men," continued Castillo. "I elected myself a general because I had to pay off the troops. A cameraman could have made some great pictures of my army."

General Castillo's troops got in action, all right. They were marching in Mexico City during the fighting under General Reyes when some one turned a machine gun on them. About 100 were killed or wounded and the general got a machine gun bullet through his leg.

However, everything ended happily. Carranza gave back the Chihuahua ranch lands and the Mexico city motion picture houses and the general is on the job boosting Mexico as a motion picture field.

Under present conditions Castillo says all pictures shown in Mexico are strictly censored by the government. Not so much for the sake of safeguarding the morals of the Mexican public, but to prevent the display of any picture which might hurt the feelings of any foreign nation. There are hundreds of Americans and English in Mexico city who would rejoice to see war films showing Germany in its true light, but all films bearing on the war are taboo. The general says that Carranza is hewing to the line in the determination to keep Mexico neutral and out of the war. He says that every well informed Mexican favors the Allies as a matter of course, despite scientific German propaganda.

## *Kansas City Exchanges Will Aid Buyers*

**Will Do What They Can to Protect Prospective Theater Purchasers from Being Swindled.**

AN article appeared in the Kansas City Times of July 5 referring to the fact that moving picture houses had in a number of instances in this city entered the old game of "salting" the theater prior to selling it. This is an old story for restaurants and cigar stands and is carried on in the same old way by some moving picture exhibitors. The proprietor packs his house for several weeks by means of passes and then it changes hands. The patrons seem to lose interest in photoplays, prefer the theater several blocks away or choose to remain at home. It is not only the small town man who is impressed with the great crowds and wonderful profits in the "movie" game, but the city man that does not know the business who may be "sold" as well, according to one of the exchange men. Exhibitors and would-be exhibitors are not protected from the practice by any real organization of the Kansas City exchanges, but any prospective picture show buyer who takes the trouble to investigate can find out if he is being passed a "lemon." Several of the exchange men in speaking of the evil remarked that it was an easy matter to spot any exhibitor or broker who made a practice of playing the game. The exchanges are in a position to know about what most houses are doing and will furnish the facts to any one who contemplates investing in a moving picture theater and comes to them for information.

## *Government's Picture Activities Described*

**Secretary of War Baker Makes Report to Congress, Explaining How Motion Pictures of the War Are Taken and What Is Done With Them.**

IN connection with the recent investigation of George Creel's work as chairman of the Committee on Public Information in collecting and distributing motion pictures of the activities of the United States in preparing for and prosecuting the war, Congressman Treadway asked for a report on the Government's film operations. In reply to this request Secretary Baker reported that each corps and division headquarters is provided with a Signal Corps photographic unit, consisting of one officer and three men, who do special work ordered by the commander-in-chief of the American Expeditionary Force. All such negative that is sent to this country goes to the War Plans Division of the General Staff for the purpose of historical record and propaganda and such part thereof as is suitable is turned over to the Committee on Public Information for general distribution.

Mr. Baker explained the manner of distribution to the public as follows: In the case of feature films, such as "Pershing's Crusaders," the material collected was formed into a seven-reel picture and released through the First National Exhibitors' Circuit on a percentage basis, 70 per cent. going to the Committee on Public Information. The "Inter-Allied War Review" is composed of material remaining after the feature film is made up, subject to an agreement with the representatives of Great Britain, France and Italy. This subject consists of 2,000 feet. This was let by competitive bidding, in which Pathe, Universal, Mutual and Gaumont participated. Pathe made the highest bid and got the contract. Eighty per cent. of the proceeds goes to the committee.

After the feature film and the Inter-Allied War Review have been formed there is taken from the remaining available film such as is suitable for distribution, which is sold to the news weeklies at $1 a foot.

Mr. Baker said that permits had been given by General Pershing to individual civilians both here and abroad—how many and to whom he did not know—but that these negatives, either still or motion pictures, came under the control of the committee or the General Staff.

### BOSTON EXCHANGES HIT BY OPERATORS' FIAT.

The operators' union of Boston has issued an order forbidding any exchange using non-union operators. If they do use a non-union operator their film is put on a blacklist and no union operator will touch the film or run it off again.

The order hits many of the exchanges in Boston, as very often they have little work for an operator to do and to employ a union operator by the week costs $33. Formerly they paid operators from twenty to twenty-five dollars a week, and when the operator was not showing pictures he was assisting the shipper or was engaged in some useful work about the exchange. If the exchange wants to hire the operator by the day it will cost 50 cents a reel, and the operator will only work a six hour day.

### JULIAN LA MOTHE AT CAMP DIX.

For the last five months Julian La Mothe, the scenario writer and author of Bessie Barriscale's last Paralta picture, "Patriotism," has been at Camp Dix, New Jersey. He is a sergeant of the first class and a member of Evacuation Hospital, Number 10. Sergeant La Mothe was born in New Orleans and started writing for the screen immediately after leaving college. During that time he lived in Los Angeles and Santa Barbara, and had never been north until he came on to enlist in the Medical Corps. He expects to leave for the other side very soon. His last scenario work was a picture for Bessie Barriscale.

### SHERMAN AND FARNUM GOING TO BOSTON.

Harry A. Sherman and Dustin Farnum are en route from Los Angeles to Boston to attend the Motion Picture Exhibitors' convention. Sherman will most likely show his new production, "The Lights of the Western Stars," while in Boston. E. J. O'Donnell advises that the showing will take place in the ballroom of the Touraine Hotel, Boston.

# Universal Branch Managers Meet in Chicago

By James S. McQuade

## *Convention at Hotel Sherman Bristles with Topics of General Interest to the Trade--Demand Reported for Good Two-Reelers*

A CONVENTION of branch managers of the Universal Film Manufacturing Company was held at the Hotel Sherman, Chicago, Sunday, Monday and Tuesday, July 8, 9 and 10. It was practically a meeting of all the branch managers of the organization, as the far West and Canada were represented by telegrams and correspondence which showed the prevailing conditions in those territories.

Among the officials present were Carl Laemmle, president, and Joe Brandt, assistant treasurer, of Universal; Harry Berman, sales manager of Jewel Productions, and Julius Stern, president of the Century and L-KO Comedy companies.

**Sunday's Proceedings.**

The convention was opened Sunday afternoon by Mr. Laemmle, who extended a welcome to the exchange managers present, and in a short speech outlined the general plan for the year beginning September 1. He was succeeded by Joe Brandt, who practically had charge of the convention while it lasted.

One of the chief objects of the convention was to ascertain from the branch managers whether the program feature, of one feature a week, or the open booking plan of special attractions and features, should be adopted and put in effect September 1. After thorough discussion it was found that the consensus of opinion among exhibitors throughout this country and Canada was in favor of the open-booking plan.

The chief reason given by exhibitors for the adoption of this plan is that in contracting for a series of pictures for the year they are forced to lose considerable money, from the fact that when other big pictures are booked by them they are obliged by their contract to pay for pictures which are on the shelf.

Another important point was also brought up Sunday afternoon and thoroughly discussed. This had to do with the renting of advertising accessories, such as posters and lobby displays. A thorough investigation made by Universal branch managers revealed that it was advisable to discontinue this renting system. The reports submitted by the branch managers showed very conclusively that exhibitors to-day are more careful about the advertising displays in front of their houses than ever before, and that fresh, clean lithos and photos, etc., are a positive necessity in order to catch the eyes and excite the interest of the public. In other words it is becoming a watchword that "a clean, attractive front indicates a clean and attractive show inside."

**Monday's Proceedings.**

On Monday the important subject of the abuse of films, while being handled by incompetent operators, was thoroughly discussed. The evidence submitted by branch managers showed a heavy loss from this source alone, particularly from the burning of films while being presented. In most of the cases where films have been burned, the cause has been traced to inexperienced operators, who have taken the places of men drafted for the Army. Wherever a fire has occurred the exhibitor has been seriously injured by a falling off in attendance, as patrons fear for their children and themselves.

It was strongly recommended during the discussion of this subject that the owners and managers of theaters should see to it that only experienced and competent operators be employed, and that makeshifts, such as house electricians, ushers and ticket takers, should be kept strictly in their proper places.

Women in many cases are now working alongside with men operators who are of draft age, so that they may be able to take up this important work when the men are called. It was urgently recommended at this point that the plan just outlined should be adopted by exhibitors at once, instead of waiting until their operators are called to camp, as the cost involved is the cheapest and safest kind of insurance.

**Tuesday's Proceedings.**

During Tuesday's business the abuse of misleading the public by means of banners bearing false information concerning the films shown by certain exhibitors at their theaters was taken up. It was pointed out that some unscrupulous exhibitors, with small houses, had even gone so far as to use the titles of features shown at larger houses by their competitors. Experience showed that such practices hurt both the offenders and the exhibitors who were wronged, as moving picture patrons grow distrustful of all exhibitors in their city or neighborhood.

It was given out that several exhibitors have been, and are now being, prosecuted for such practices. One of the cases cited occurred in Boston recently, when an exhibitor made an attempt to steal the patronage of a theater which was showing "Pershing's Crusaders." In this especial case the government took care of the offender.

**Two-Reel Subjects in Big Demand.**

A vote was taken of the branch managers present Tuesday afternoon to decide if two-reel subjects were now in demand. The officials present were surprised to learn that good two-reel subjects, in many cases, were bringing as large a rental as some of the standard features.

**Reissues Also Discussed.**

Reissues of certain films were next discussed, and it was ascertained that exhibitors do not seem to object to the reissue of big successes, providing no attempt is made to disguise the fact that it is a reissue. Thereupon Carl Laemmle gave orders that Lois Weber's big success "Scandal," in five reels, should be reissued as an experiment.

**Serials and Comedies Discussed.**

It was found by a comparison of the experiences of the branch managers present, that serials are just as popular as ever; but that the adult patronage, which formerly was in the ascendant, is now exceeded by the juveniles. On hearing this Mr. Laemmle directed that the Universal studios be notified to prepare all future scenarios for serials so that they shall be devoid of all crime situations and the sex lure.

The comedy situation was next discussed, and it was concluded that there was a dearth of comedies of a refined type, for which there is at present quite a demand. It was advised, therefore, that Universal henceforth should tone down the slapstick type of comedy and aim at producing a more refined product of this kind.

**Evasive Contracting Exhibitors Scored.**

The abuse practiced by certain exhibitors when contracting for features with an exchange, without any real intention of ever showing them, was duly considered and strongly condemned by the convention. In such cases it was shown that certain exhibitors make a practice of seemingly booking a feature, by paying a small deposit and not fixing any definite showing date. By this means the bona fide opposition house has been deprived of the chance of booking the feature in question, this entailing the loss of actual money by the exchange and also the loss of actual money by the legitimate exhibitor who would have booked it and made a handsome profit by its presentation.

The following branch managers and assistants were present at the convention: I. L. Leserman, Morris Hellman, S. J. Goldman, Julius Bernheim, I. Gettleson and Irving Mack, Chicago; C. C. Smith and Joe Roderick, Milwaukee; Joe Schnitzer, R. W. Abbot and D. Adams, Indianapolis; Sam Saxe, Cincinnati; E. J. Smith, Cleveland; W. D. Ward, Detroit; R. K. Evans and L. H. Cohn, Minneapolis; Barney Rosenthal, St. Louis; S. Benjamin, Oklahoma City; M. J. Frisch, Des Moines; Mr. Feld, Kansas City; "Curley" Calvert, Omaha; Edward Armstrong, Denver, and John McAlear, Pittsburgh.

### FRANK LAWRENCE MARRIES.

Frank Lawrence and Miss Viola Mallory were married June 15 at Los Angeles, California. Mr. Lawrence was for many years in the negative department of the Vitagraph Company. He was considered the most expert editor of motion pictures in the industry. Before he left the Vitagraph he was appointed superintendent of the negative and photographic departments. Miss Mallory was employed in the negative department at the time, and went to California with several other employes when Mr. Lawrence took charge of the negative and trimming department of the Universal at Universal City.

## *Crowder Classifies Industry as Essential*

### Text of the Order Issued by Provost Marshal General Fixing Status of Motion Picture Men.

MOTION picture artists are classed as "legitimate theatrical performers" in an order issued on July 5 by Provost Marshal Crowder, according to an announcement received by the National Association of the Motion Picture Industry. The draft boards have been directed to consider motion picture artists, musicians and all skilled persons employed in the creation and presentation of moving picture subjects as engaged in productive employment.

The official order as issued from Washington is as follows:

Washington, July 5, 1918.

Draft executives in all States: B-1885.

Communicate to all local and district boards at once:

Subdivision C, Section 121-K, Selective Service Regulation, is hereby amended as follows:

Persons including ushers and other attendants engaged and occupied in and in connection with games, sports and amusements, except owners and managers, actual performers, including musicians legitimate concerts, operas, motion picture or theatrical performers and the skilled persons who are necessary to such productions, performances or presentations.

CROWDER.

This amended order settles the question of the status of the moving picture industry under the so-called "work or fight" order which became effective July 1. The expression "skilled persons" is interpreted to include photographers, operators, mechanics and others necessary to productions and they will hold their present classifications under the draft law.

### Dolliver and Ochs Issue Statement.

Editor Moving Picture World:

Dear Sir: A conference was recently held between representatives of the Motion Picture Exhibitors' League of America and representatives of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, the subject of the meeting being the supposed shortage of moving picture machine operators.

Inclosed you will find a letter which was submitted to the conferrees and approved by them, with instructions to forward copies to all theatrical and moving picture journals.

Trusting that you will give this matter the publicity which we feel it merits, we are, Very truly yours,

L. G. DOLLIVER,
Assistant President International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

LEE OCHS,
President Moving Picture Exhibitors' League of America.

[Inclosure.]

Editor Moving Picture World.

Dear Sir: For some weeks prior to July 1, 1918, the motion picture operators affiliated with this organization were uneasy owing to the conflicting rumors circulated in reference to the status of operators as to whether they were in what the Provost Marshal-General's office would consider an essential occupation. Numerous local draft boards had notified individual operators that they were engaged in a non-productive industry, and would have to seek other employment before July 1, or be subject to having their draft classification revised and being inducted into immediate military service. These rulings had the effect of causing considerable consternation not only to the operators, but also to the exhibitors, and in several cities the employers raised considerable sums of money for the purpose of teaching projection to women and those over the draft age.

We presume that in the majority of instances the exhibitors were actuated by the desire to be assured of a sufficient number of operators to fill all positions, but in many cases we have positive knowledge that these schools were promulgated for no other purpose than to destroy our local unions in those localities. We wish to say that such action is both premature and ill-advised. The idea of training woman as projectionists is, to say the very least, simple folly. Anyone having any knowledge of the inflammable nature of film stock would know that a woman is not temperamentally fitted to be entrusted with the handling of a product of that nature, with its attendant responsibilities. Surely no exhibitor who holds the safety of his patrons paramount would care to employ an operator of little experience if by so doing he faced the slightest possibility of being a party to serious consequences.

But to those exhibitors who had in view the combating of our local organizations by such means we can only say that they are out of step with the spirit of the times, and appear to display gross ignorance of the fact that the Government of the United States has recognized the rights of the workers to organize and consider inviolable the privilege of organized labor to bargain collectively. If these gentlemen who are bent upon antagonizing our organization would spend the same amount of energy on the uplifting of the industry we should all be the gainers, but since we must have a few men of such calibre we must say that it is men like these that compel us to organize in order to offset their activities.

International President Shay, of the I. A. T. S. E. & M. P. M. O., recently had an interview with the officials of the Provost Marshal-General's office, and was surprised to learn that a delegation of exhibitors from Pittsburgh had preceded him to Washington and had declared to General Crowder that they considered operators as non-essential, and that persons could be taught the business of projection in a few days' time. The statements of these exhibitors were not only silly, but were fraught with danger to the legitimate exhibitors of the balance of the country. Our representative also learned that a party named Mr. Carpenter, who alleged that he represented the California producers of motion pictures, had had an interview with the Provost Marshal-General and had advised General Crowder that all persons engaged in the manufacture of films were as essential as the legitimate actor, but he added that in his opinion the operators were not essential.

The kindest thing we can say of Mr. Carpenter is that he knows not whereof he speaks, and as suggestions and opinions appear to be in order we would suggest to the producers that in future they employ a representative who is competent to handle their affairs without making statements detrimental to their best interests.

However, in spite of the efforts of these gentlemen the Provost Marshal-General's order has been amended, and all state draft executives have been notified that operators are skilled workmen, and therefore are exempt from the provisions of the "Work or Fight" order.

Those who have had experience in other lines of endeavor feel impelled to remark that there is in the motion picture industry an entire lack of co-operation, and until a spirit of co-ordination manifests itself we can expect the industry to remain the political football of aspiring politicians.

In closing, may we be permitted to say that while a number of our members have gone into the military service through enlistment and through the ordinary process of the draft, and while others have been attracted to other occupations on account of temporary higher wages to be obtained there, we can still assure the exhibitors of enough operators to fill every position in the country if only the exhibitors will extend to us their sincere co-operation in the interests of the whole industry.

L. G. DOLLIVER,
Assistant President International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

### Mr. Carpenter Explains.

Editor Moving Picture World.

Dear Sir: In your issue of July 20, under the heading of "Richardson Scores Point for Projectionists," I am quoted by Colonel Warren, of General Crowder's staff, as follows: "Mr. Carpenter made the statement to me that projectionists are not essential," and "we can train operators in a few days."

On June 29, in my first interview with Colonel Warren concerning the "Work or Fight" order, he informed me he had decided operators were not essential for the reason that, in his opinion, "girls could learn to turn the crank in a few days." One may not coincide with official opinion, neither may one dispute military decisions; so I asked and was given permission to present a brief upon the whole question of exemptions for the motion picture industry. It was filed on Monday, July 1, the day before assistance was requested of Mr. Richardson by the operators. In that brief I asked for the following amendment to the "Work or Fight" order, broad enough in its language to include every person essential to motion pictures, and leaving the question for the decision of the local draft boards upon the showing made in each case:

Persons, including ushers and attendants, engaged and occupied in and in connection with games, sports and amusements, excepting actual performers in legitimate concerts, operas, motion pictures or theatrical performances, and the skilled persons who are necessary to such production and performances and cannot readily be replaced."

In my subsequent conferences with Colonel Warren, I urged a broad general order that would except every person essential to the production and presentation of motion pictures. The order finally issued, it will be observed, varies only slightly from the modification requested by me on July 1.

In conclusion, let me say that too much credit cannot be given Mr. Richardson for his work in overcoming what appeared to be fixed and irrevocable opinions concerning the essentiality of the operator.

GRANT CARPENTER.

## "GETTING TOGETHER" WILL BE "THE COMMON CAUSE."

Commodore J. Stuart Blackton has announced definitely two important details of the big propaganda picture, elaborated from "Getting Together," which he has been commissioned to film under the auspices of the British-Canadian Recruiting Mission and with the co-operation of our Government.

Instead of the title of "Getting Together" it has been decided to name the film production "The Common Cause."

Having decided to present a trio of stars instead of one, inasmuch as the play offers three big stellar roles, Sylvia Breamer, Robert Gordon and E. K. Lincoln have been engaged for the featured list.

## ZUKOR THANKS CROWDER FOR DECISION.

Adolph Zukor, president of the Famous Players-Lasky Corporation, has formally thanked Provost Marshal General Crowder for his decision to list the motion picture business among the essential industries under his "work or fight" law. He said that in his opinion the screen would vindicate the Provost Marshal General's judgment.

"The motion picture industry, said Mr. Zukor, "is already on a war basis. It is interpreting the ideals and aims of American democracy to the rest of the world, and in order to aid the Government in this direction to our fullest ability we have decided to select only such subjects for production as will indicate to the peoples of foreign nations the qualities and spiritual texture which have been developed in American manhood and womanhood by the institutions which we are now striving to preserve."

## BLACKTON, JR., A CORPORAL "OVER THERE."

Commodore J. Stuart Blackton is the justly proud wearer of a single service pin, while the same emblem in a flag conveys its message from the window of his limousine. The star is for his elder son, J. Stuart Blackton, Jr., who, at the age of twenty, is now doing his bit "over there" as a corporal in Battery E, Fifty-ninth Artillery Corps, American Expeditionary Forces.

Blackton, Jr., measures six feet, two inches in height and tips the scales at 204 pounds. He sailed overseas in January.

# Race for World's Trophy On

## *Director Hart of the Division of Films Says Bronze Medal to be Awarded to Exchange Recording Largest Proportionate Booking for "Pershing's Crusaders" Is Worthy Efforts of any Manager*

GETTING off to a flying start the race for the beautiful bronze trophy to be presented by the Moving Picture World to the exchange booking the largest percentage of houses in its territory with "Pershing's Crusaders" is already under way. Scarcely had the issue containing the announcement reached the hands of the exchange managers before they got after their salesmen, and by September 1, when the contest closes, the splendid war film—first offering of the United States Government to its patriotic citizens—will probably be the most widely distributed motion picture in the entire list.

One of the first letters received in regard to the contest comes from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information, who writes: "Editor Moving Picture World:

"Dear Sir: In the current issue of The Moving Picture World we have just read with deep interest the announcement of the splendid co-operation your publication is giving in helping to promote 'Pershing's Crusaders.' The bronze medal you propose giving to the successful contestant is appropriately designed, and is well worthy the efforts of any exchange manager. I feel that your efforts will do much to arouse the theater managers of the country to greater activity, and I desire to express the thanks and sincere appreciation of the Division of Films for your patriotic work.

"CHARLES S. HART, Director."

Mr. Hart is keenly interested in the success of "Pershing's Crusaders," for he feels that through the medium of film the country can best be kept fully informed as to the efforts of the Government in a situation unique in the history of the world. This film is but the forerunner of other releases dealing with the army of the United States and the efforts in the field and at home, and the Division of Films is closely watching the results.

Entirely apart from the patriotic angles of the release the film has been a money-maker since its initial showings at the Lyric theater in New York, and the exhibitor who books this subject finds that patriotism is its own reward, but to assure the fullest possible bookings this publication has offered a bronze trophy, to be awarded the distributing agency making the largest percentage of bookings within its territory. This applies to all First National exchanges handling the film and to those public societies in the states which previously had arranged with the Division of Films to market its output.

The basis upon which this award will be made is the proportion of bookings to the possible openings for the film, placing all contestants upon a plane of absolute equality. There is no advantage to be gained through holding large territory. All distributors have an equal chance, and the award may be made to one of the smaller exchanges, provided it shows the most hustle. In the event of two or more exchanges reaching a booking percentage exactly equal the World will, in that event, present to each contestant thus coming into a tie an exact duplicate of the trophy and specified as first prize.

And the trophy is in itself worthy the effort, entirely apart from the sentimental considerations. It is a magnificent bronze relief, with a spread of three feet between the tips of the eagle's wings. With the flag, which forms a part of the trophy, the width is slightly more than six feet. As an office decoration it is superb, but apart from the intrinsic value it will stand for patriotic endeavor and selling ability, for the exchange that places this artistic bronze upon its walls will be proclaimed the most enterprising of a body of hustling film salesmen.

In offering this trophy the Moving Picture World is actuated by two motives. It naturally wishes to serve the cause of loyalty and to promote the widest distribution of this film, which is an eloquent and visual reply to the Hun-inspired critics. But entirely apart from this it feels that in putting out this subject the Government is subjecting the great motion picture body to the test. Upon the success of this picture (and success is to be judged by the number of public showings) depends the issuance of other and perhaps even more important releases. The fighting fronts are dotted with motion picture cameras in the hands of skilled photographers, and much of their product is being released to the news weeklies, but the strongest related scenes, made primarily for preservation in the Government records, will be given the public now only if widespread circulation is assured.

It will stand rebooking, and the smaller houses may profit from the advertising earlier done by the larger theaters. Every one can and every one should book this film into his house and give it the most adequate production possible, both for reasons of financial gain and from patriotic motives. It is to help promote this end that this publication offers the handsomest trophy ever given in a motion picture competition—a trophy that is one of the orders of merit for the army at home.

The award will be made by means of the certified returns of the booking agencies as soon after the close of the contest—September 1—as is practicable, and the jury of award will consist of Sydney Cohen, president of the league for New York State; Epes W. Sargent and Sam S. Spedon of this paper.

It is too early yet for the distant exchanges to be heard from as this issue goes to press, but it is hoped that in the following issue some hint of the progress of the contest may be given, though the fight will stay open until the night of August 31.

## *Broad Interpretation on Educationals*

**N. A. M. P. I. Reaches Agreement with Committee on Public Information Regarding the Export of Films.**

THE following reported submitted by the officials of the National Association of the Motion Picture Industry, which we print verbatim, will be of interest to all the New York film exporters who have been working during the past month on a settlement of the shipping question:

The Committee on Public Information as part of its educational work in allied and neutral countries has perfected an arrangement with the War Trade Board to facilitate the granting of licenses to export motion picture films.

Paul H. Cromelin, representing the export division of the National Association of the Motion Picture Industry, and Carl Byoir, associate chairman of the Committee on Public Information, have agreed upon the following working arrangement under which the committee will carry on its work in connection with film exports for the present.

The Committee on Public Information desires to secure as part of its educational work in neutral and allied countries the widest distribution possible of moving pictures showing American life and ideals. To this end the committee has made an arrangement with the War Trade Board to facilitate the granting of licenses to export motion picture films.

During the present war emergency all export shipments of whatever nature are carefully scanned to determine the character of the goods, whether they are essential or non-essential. The arrangement of the Committee on Public Information with the War Trade Board is based on the fact that motion pictures constitute a desirable article of export because of the educational messages they convey. In order to successfully maintain its interest in assisting exporters the committee requires the close working understanding with the industry. The committee is willing to accept in lieu of a hard and fast arrangement for a certain percentage of educational film the patriotic assurances of manufacturers and exporters that reasonably large number of the motion pictures exported will be really entitled to be deemed educational. For the present the committee confines its interest to shipments made to countries other than Great Britain and its colonies and France and its possessions, but it is expressly understood that the National Association undertakes to guarantee that positives and negatives, or prints from negatives, exported to allied countries will not be re-exported to neutral countries without special permission.

In determining whether a motion picture is to be considered as educational manufacturers and exporters may be assisted by the knowledge that films showing American ideals or American life, such as news weeklies, screen magazines, American travelogues, American industries, and American social conditions will be classified as educational. Films purely entertaining in nature, but which clearly portray some ideal of American life and purpose, will be classed as educational.

Manufacturers are cautioned against making pictures which misrepresent our life or our ideals.

Motion pictures which are derogatory to the interests of the United States, or to its Allies or friends, and motion pictures which may give aid and comfort to the enemy will not be approved.

All manufacturers are urged in their own interest in the making of new productions to avoid mob scenes and riots which might be entirely innocent in themselves, but distorted and used adversely to the interests of the United States.

From time to time the committee will indicate by notices to the trade through the National Association other subjects which it would be best to avoid. All manufacturers are encouraged to include wherever possible in all new productions industrial and educational matter which will aid in conveying a favorable impression of the United States and its people

The Committee on Public Information desires to render every possible assistance to exporters and producers, and to this end will, as far as may be possible, advise shippers on all matters pertaining to the classification of films.

The sense of this arrangement comprehends that the Committee on Public Information is willing to rely upon the patriotic co-operation of the industry rather than upon hard and fast rules laid down in advance which might cause unnecessary hardships.

The export division of the National Association undertakes to secure the co-operation of the producers and directors to the end that the greatest possible showing shall be made in new pictures of the high plane of American industry and American life; that they will co-operate with the committee in the exploitation of Government films in all countries, and that the export division undertakes to secure such information as the committee may request to show that a satisfactory ratio of educational film is being maintained.

In all cases of film offered for export whether to neutral or allied countries the exporter must secure from the Committee on Public Information a formal letter of approval after obtaining certificate of approval from the Collector of Customs.

### "HAVE NOT BEEN CONSULTED," SAYS HOWELLS.

"We know nothing about the agreement—officially, I mean," said David P. Howells, temporary president of the Film Exporters of America, Inc. "I went to Washington representing our organization and did my best to co-operate with the other members of the industry present at the capital, but as far as the agreement referred to is concerned we have neither been consulted nor approached on the subject. It should be taken for granted that it will be binding on the committee and on the export division of the N. A. M. P. I., which, unless there has been some addition during the past few days, is composed of Paul Cromelin (chairman), of the Inter-Ocean Film Corporation; Reginald Warde, of the Windmill Pictures, and Mallard Johnson, of Australasian Films.

"Now I want to make it quite plain that the above remarks are not made in a spirit of antagonism. The situation is too serious for petty squabbles. If this matter is not settled in an intelligent fashion it will mean a hard blow to the exporters and a harder one to the cause of the Allies, and America in particular, in neutral countries.

"This is the reason why I hold that the film exporters should have been consulted. It is notorious that American film producers pay very little attention to foreign countries, confining their scope to the home market, Canada and, in some cases, Great Britain. At least 80 per cent. of the film shipped from America to neutral and allied nations is, with the possible exception of those cargoes sent to Great Britain proper, handled through New York exporting houses, which have thorough knowledge and local connections in foreign territories and pay cash right here to the manufacturers, taking all risks on the transactions. In the membership of the film exporters are to be found over thirty houses of standing, practically every one in the business outside of the three firms affiliated with the N. A. M. P. I. With their first-hand information on conditions abroad, would not their advice and counsel be an invaluable help to the Washington authorities in arriving at a clear understanding of the most effective method of carrying and intensifying our educational campaign in foreign countries?"

## *North Carolina Exhibitors Elect Officers*

**Percy Wells Chosen President for Fifth Term and Varner Again Is Named Secretary.**

PERCY W. WELLS, of Wilmington, was elected for his fifth consecutive term as president of the North Carolina Motion Picture Exhibitors' League on the concluding day of the regular annual convention, held at Wrightsville Beach, N. C., July 9 and 10. H. B. Varner, of Lexington, chairman of the Allied Legislative Committee at Washington, was re-elected secretary, and A. F. Sams, of Winston-Salem, again becomes attorney. R. D. Craver, of Charlotte, and H. T. Drake, of Fayetteville, are first and second vice-presidents respectively.

The convention was very poorly attended owing to an eleventh hour change of date, and its sessions as a whole were without important incident. However, the principal, larger theatrical interests of the state were represented, and the action of chief interest was the ratification by the league of the affiliation recently made by R. D. Craver, of Charlotte and H. B. Varner, of Lexington, with the Affiliated Distributors' Corporation, whereby the territory embraced in ten southern states, known as the southeastern group, was taken over.

While the plan of the different units provides that the small issue of stock shall be distributed throughout the different states comprising the various units, North Carolina, with the small handful of men at the convention, subscribed every available share of stock within thirty minutes, and this state will control the major operations of the southeastern unit. A meeting of the subscribers to stock will be held in Charlotte within the next few days, at which permanent organization will be effected and arrangements made for opening exchanges at Washington, Atlanta and Charlotte. The organization will not only control the distribution of the entire Affiliated output throughout their ten states, but will, through a subsidiary corporation, the Carolina Booking Office, handle independently other state rights productions.

The mid-winter meeting of the Carolina league will be held at Charlotte, beginning December 11. No delegates were appointed to attend the convention of the American Exhibitors' Association, to be held in Detroit during the month of August, although it is likely that several prominent exhibitors of the state will attend.

### GRIFFITH'S ARTCRAFT SET FOR AUGUST 12.

The release date for "The Great Love," the first of the D. W. Griffith Productions to be released through Artcraft Picture, has been set for August 12.

There are many factors which combine to exalt "The Great Love" to this high position. There is the bigness of its theme—the transfiguration of the womanhood of England by the Great Love, the love that places country above all else. There is the fact that in the accomplishing of his difficult task Mr. Griffith had the backing of the British Government and not only the encouragement but the active assistance of many of England's most distinguished people.

### QUINN AND GRIFFITH GET INTO UNIFORM.

Say good-bye and good luck to Harry Quinn, office manager of Universal's Denver exchange, and to C. H. Griffith, head of that office's bookkeeping department. Both are on their way to convert live Germans into good Germans.

Exhibitors of the Denver territory are losing a couple of mighty good friends in their departure and the allied armies are getting what should be a couple of first class fightin' men.

## National Association Goes to Boston

**Will Give Banquet to "Tay Pay," Hold Its Annual Meeting and Attend Exhibitors' Ball.**

EXTENSIVE plans were perfected at a meeting of the executive committee of the National Association of the Motion Picture Industry held today to co-operate with the Exhibitors' League convention being held this week in Boston.

The most important event will be a banquet on Thursday evening, which is to be given in honor of T. P. O'Connor, M. P., who is the Cinema Censor for Great Britain. The executive officials of the important producing and distributing companies as well as the supply and equipment concerns are planning to leave for Boston on the 1 o'clock train Thursday, so as to attend the late afternoon session of the Exhibitors' League and the banquet to be tendered to Mr. O'Connor in the evening.

On Friday morning, July 19, at 11 o'clock the annual meeting of the members of the National Association of the Motion Picture Industry will be held at the Copley Plaza Hotel, presided over by William A. Brady. One of the big events of the week is the ball which is to be given on Friday night and which celebrated screen stars are planning to attend. Arrangements are being made by President Brady to run a special car to the train leaving New York Friday afternoon to carry the artists. This car is to be held for their return on the 1 o'clock train Saturday morning. Through this arrangement the stars will not lose practically any time at the studios.

Arrangements for the banquet to be tendered to T. P. O'Connor are in charge of President Brady of the National Association and President Ochs of the Exhibitors' League, and it is hoped that the Governor of Massachusetts as well as the Mayor of Boston and other state and city officials will attend this function.

The executive committee meeting was presided over by Chairman Walter W. Irwin and present were President William A. Brady, P. A. Powers, J. E. Brulatour, Gabriel L. Hess, Lee A. Ochs, Louis F. Blumenthal, William L. Sherrill, Louis L. Levine and Frederick H. Elliott.

## Goldwyn Announcement Meets Approval

**Exhibitors Indicate Special Interest in Six Farrar Productions and Six Beach Stories.**

AS was expected, instantaneous approval greeted the announcement of Goldwyn that for the company's second season its output of in excess of fifty productions would be released to exhibitors under the Star Series plan.

In twenty territories where Goldwyn maintains its sales offices the company's managers at once began closing contracts with big exhibitors, who declared this to be the finest move that Goldwyn could have made now that it has doubled its annual output.

Two of the most noteworthy features of Goldwyn's greatly expanded plans for the coming year have to do with the making of six Geraldine Farrar productions and six Rex Beach stories.

During her screen career the greatest number of pictures ever made by Miss Farrar in any year has been two and Mr. Beach's maximum has been one.

The Goldwyn reasoning has been that instead of giving exhibitors two weeks of box-office prosperity based on Miss Farrar's popularity it would be much more desirable to give them six weeks of assured patronage by increasing the number of her productions. Miss Farrar has completed her first Goldwyn production, "The Turn of the Wheel," written by Tex Charwate, under the direction of Reginald Barker, and is now at Cody, Wyoming, making her second picture, "The Hell Cat," by Willard Mack, with Mr. Barker as the director.

## Getting Away From "The Curse of Stills"

**Tag an Actor for a Certain Line of Roles During His Entire Motion Picture Experience.**

WHEN an experienced motion picture actor applies for work at a new studio he is compelled to show "stills" of the roles he has assumed in former productions for other companies. From these "stills" the director casts the actor and, naturally casts him in the same sort of role that he played in the other pictures. By this system a motion picture actor is tagged for a certain line of roles during his entire motion picture experience. It may be for roles that he dislikes, roles that he cannot play as well as other parts but he simply can't get away from his tag—he's got to keep on playing for his entire motion picture career the same sort of a role that he played upon his first entry into pictures. And the worst of it is that in all probability the first director for whom he worked grabbed him out of a crowd and hustled him into a make-up without trying him out or testing his ability in any manner.

World Pictures realize that this "curse of stills," as one actor calls it, is a real detriment to the picture business, in that it does not give good actors the opportunities for versatility that they deserve. So World Pictures is now discarding the use of "stills" in casting, as much as possible, and are casting actors after screen tests and tryouts. In this way actors are being cast in the parts for which they are best fitted by training and temperament and not because they have been "tagged" for some particular line of roles. And the splendid results attained by this plan are being shown in the perfect casts and superb acting displayed in the new World pictures.

## Day of the Painter Coming, Says Earle

**Metro Scene and Title Creator Talks of the Possibilities of His Special Field.**

ONE of the secrets of the exceptional finish of Screen Classics, Inc., "To Hell With the Kaiser," now running at the Broadway theater, New York, is the scenes and titles painted by Ferdinand Earle. They include several unusual visions of the infernal regions, several battlefields peculiarly lighted, two Gothic cathedral interiors, and fifty other views of Europe and America.

When interviewed at the Metro studio, the other day, in his den piled to the ceiling with sketches and oil pictures for the shortly-to-be released May Allison production, "A Successful Adventure," the young artist switched the conversation to his plans for creating costume and fairy plays on the screen, and futuristic dramas, in a painted world of his own making.

"You see that little temple interior?" indicating a canvas 18 by 25 inches, or thereabouts. "Well, I could put you and all your relatives into those halls, with all the animation of a cabaret and all the splendor of an Egyptian orgy, and have it dissolve and blend, as by enchantment, into a Quaker meeting house."

The interviewer enthused over how much money could be saved by such a process, but Mr. Earle knew the game: "No, we will spend more money than ever before, but a thousand dollars will look like a million. The day of painters, architects, sculptors and poets is at hand—especially men of vision and inventive instinct. The most valued person in pictures has been the boob who could most cunningly rehash and disguise stale and highly spiced material—not the man of ingenuity, originality, and imagination. And so the path of the aesthetic pioneer is not entirely paved with roses. An artist adventurer in screendom rarely received the support of the press, of art lovers, and of art critics, although he is the most needed in the world."

Mr. Earle calls his work motion painting, and attains a kind of Tintoretto-fresco effect as fresh and charming in spirit as an Este or Baskt design.

## At Leading Picture Theaters

**Programs for the Week of July 14 at New York's Principal Motion Picture Houses.**

THE RIVOLI.—"We Can't Have Everything," a Paramount picture directed by Cecil B. DeMille, with Theodore Roberts, Tully Marshall, Kathlyn Williams and a strong cast, was the screen feature at the Rivoli the week of July 14. The story was written by Rupert Hughes and put into scenario form by William C. DeMille. A comedy, the Animated Pictorial and an educational subject were also shown. The soloists were Desere La Salle and Murtha Atwood.

THE RIALTO.—Enid Bennett in the Paramount comedy drama, "The Vamp," was the leading player at the Rialto. Jerome Storm directed the production and Douglas MacLean Melbourne and Robert McKim are members of the cast. "Paris the Beautiful," was the scenic. The Animated Magazine and the Fox comedy "A Tight Squeeze," were the other screen numbers.

THE STRAND.—Marguerite Clark as Eva and Topsy in "Uncle Tom's Cabin" held the top position on the Strand program. This stage classic is excellently produced. A new Chester-Outing number, Billy Parsons in "The Widow's Mite," the third installment of the Official Allied War Pictures, a comedy cartoon and the Strand Topical Review completed the picture bill. Grace Hoffman was the vocalist.

EIGHTY-FIRST STREET THEATER—Douglas Fairbanks in "Say! Young Fellow" the entire week.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Film Colony Assists in Patriotic Meet

**Hollywood Officers Training Corps Holds Regular Show, at Which Cecil De Mille Enters in Airplane.**

MEMBERS of the Los Angeles film colony took prominent part in the monster field meet and military pageant held at Exposition Park on June 29, under the auspices of the Hollywood Officers' Training School. Baby Marie Osborne, Francis Carpenter and Virginia Lee Corbin assisted Mayor Woodman in firing the opening salute which started the proceedings.

The Lasky Home Guards acquitted themselves with glory in the drills, and the rodeo staged by the Triangle and Universal cowboys and cowgirls in friendly competition was one of the big features of the day.

Lieutenant Wells of the Aviation Corps performed some thrilling feats in the air, after which Cecil B. De Mille, director general of the Lasky studios, made a spectacular entry to the grounds in an air machine driven by himself. Marie Osborne, Virginia Lee Corbin and Francis Carpenter then appeared in a patriotic costume act. Drills and maneuvers by the Hollywood Officers Training Corps, which includes a number of player and studio employees, were executed with dash and spirit which speaks for the future success of those of the corps who will later on be engaged in the great war for liberty.

**Ship Workers to Have Picture Show.**

The buildings that are to be erected to house one thousand shipyard workers at the Southwestern Ship Building plant on Terminal Island, are to include a moving picture theater. Work on the structure will be started at once.

**Pasadena Doesn't Want Young Studio.**

The Real Estate Board of Pasadena has passed a resolution opposing the erection of a studio which Clara Kimball Young proposed to build in that village, according to a statement made by C. V. Sturdevant, president of the board.

The action was taken because it was felt the location of a moving picture studio in the town would result in lowered values and a general depreciation of property. There has been considerable controversy over this matter.

The Rev. W. C. Loomis preached a sermon at the Lincoln Avenue Church on June 30 on "Shall the Crown City give its crown to the movie queen?" Mr. Loomis is said to have declared, among other things, that the moving picture industry was a mushroom industry.

On the other hand, a petition indorsing the plan and bidding Miss Young a cordial welcome was circulated and signed by merchants, business and professional men as well as wage earners and property owners.

**Santa Ana to Stage Local Film.**

The West End theater of Santa Ana, Cal., has just closed a popularity contest which was held to select the leading players in a film to be produced by home town players and staged in local settings. Mary Grubb and Mark R. Todd were the winners. Cassius Paul received more votes than Todd, but as Mr. Paul is ill, the honor went to Todd, who was next highest on the list. The filming of the play will begin at once.

**M. P. W. S. A. to Give Big Patriotic Benefit.**

The Los Angeles Motion Picture War Service Association is planning to give a monster ball at the Shrine Auditorium on August 3. Patriotism and "Help win the war" will be the slogan of the evening, and the proceeds of the affair will be devoted to the charity and relief divisions of the organizations. The promoters of the ball are planning to make it a big success, and invitations will be sent only to those connected with the industry. An admission of three dollars will be charged.

**Stars Help in Balloon School Opening.**

Players from the Fox and Sunshine studios helped to make a success of the elaborate program staged at the opening of the United States Balloon School at Arcadia, Cal., on July 4. Theda Bara and the players from the Lehrman studio staged an aquatic farce. Tom Mix and his cowboys performed stunts, and Mae Eccleston did some spectacular work in the high diving line.

**Menlo Park, Cal., to Have New Theater.**

Triumph Hall, on the state highway at Menlo Park, Cal., is to be remodeled and made into a five hundred seat capacity picture theater. The alterations are under the supervision of J. G. Mason, who will probably manage the theater.

**They Almost Loved Mary to Death.**

When Mary Pickford's latest film, "How Could You, Jean?" was being shown at the Kinema theater Little Mary made a personal appearance in behalf of the Sandoz Commission for the invalided soldiers of France. The immense audience became so enthusiastic and displayed so much eagerness to show their appreciation to the star that she was almost mobbed by her admirers as she emerged from the theater. It took a squad of police as well as several mounted officers to keep the crowd in order.

**Second Broncho Billy to Come First.**

"The Yellow Streak," the first of the new Broncho Billy films, has been finished and work has been started on the second feature. According to a statement made by G. M. Anderson at the offices of the Golden Producing Company in Glendale, the second feature of the series, which will be called "The Son of a Gun," will be put on the releasing schedule first, and the date of release will be early in September.

**M. Zecca of Pathe in Los Angeles.**

Production Manager Zecca, of the Pathe forces in America, was in Los Angeles the week of the Fourth with M. Franconi, head of the cutting and editing department, looking over the western studios of his company. As M. Zecca cannot speak English he escaped many interviews with future captains of the industry who usually pester film magnates and other officials from the East when they visit the West Coast studios.

**Fire at Fairbanks Studio.**

A fire that caused $50,000 damage was started at the Douglas Fairbanks studio in Hollywood at 6 o'clock on the morning of July 4. The fire is thought to have been started by a firecracker that was thrown on the roof of the assembling room. This room, together with Fairbanks' dressing room, and the scenario department was destroyed before the fire could be got under control. The European negative of "Headin' South," the negative of "Swat the Kaiser," and the first print of "Bound in Morrocco," Fairbanks' latest film, were destroyed.

**Theater Jobs for Liberty Boys' Dependents.**

Michael Gore, owner of a chain of motion picture theaters on the Pacific coast; Matthew Bridge, manager of the Superba theater, Los Angeles; and F. Jackson, proprietor of a Huntington park theater, have pledged themselves to employ relatives of soldiers and sailors in preference to others in the management of their several houses. The movement was inagurated and launched by Colonel B. B. Ray of the Soldiers and Sailors Welfare Association.

**Hunting the Hun.**

Joseph Henaberry, director for the Douglas Fairbanks Corporation, has been called to the colors of his country and is now at Fort McDowell, San Francisco. Mr. Henaberry is well known to the picture industry as a capable actor as well as a director of brains and ability. Among other big things, he created the part of Abraham Lincoln in "The Birth of a Nation," and as a director his most recent achievements were "The Man From Painted Post," and "Say, Young Fellow," Douglas Fairbanks' Artcraft release.

Two more boys from Triangle will soon be in training to hunt the Hun. They are Cyril Gardner from the cutting

room and John Curtis Gault of the transportation department. These boys have just turned twenty-one and their numbers came out in the first call.

Gus Inglis, of the well known firm of Willis & Inglis, has enlisted in the Officers' Training School of Hollywood, Cal.

Richard Marshall, of the Majestic theater, is now going to see the big show from the front row. Dick has gone into training at Camp Kearney.

Harry Edwards, film actor, has enlisted in the navy.

**Quinn Now Sole Owner of Rialto.**

The partnership between J. A. Quinn and D. D. Sayer, who owned and operated Quinn's Rialto theater at 812 South Broadway, has been dissolved. Mr. Quinn purchased Mr. Sayer's interest in the property and will continue to operate the theater on his own account.

**The Grauman Has a House Organ.**

The Grauman Weekly Magazine is the name of the new house organ that is being published in the interests of the Grauman theater, at Third and Broadway. Aside from informing the patrons about the program for the current and the coming week, the periodical contains interesting bits of screen gossip and other matter pertaining to the film industry. The little magazine will be mailed out to anyone asking to be put on the mailing list, and is also distributed to the audience at each performance.

**The Miller Is the New Name.**

Carl Ray, who recently purchased Miller's theater at Ninth and Main streets, changed the name of the house to The Miller. Mr. Ray is giving the house a complete overhauling, and has added $1,700 worth of carpets and draperies to the interior decorations of the house.

**Alterations at Tally's.**

Extensive alterations are being made in Tally's Broadway theater. A new system of lights is being installed and the stage is being reconstructed in a manner that will give it several additional feet in depth. A new scheme of handsome curtains and draperies are being hung that will add new beauty to the house. Manager Tally is rushing the work in order to have the house ready for the personal appearance of Mme. Olga Petrova, First National Exhibitors star, who will come to Los Angeles shortly on her War Savings Stamp tour.

## *Rubbernecking in Filmland*

**Personally Conducted by Giebler.**

LADIES and Gentlemen, the group of large white buildings we are approaching are the Triangle studios. The word Triangle does not refer to the eternal triangle in picture play plots, however. As you will note, these edifices are most ornate. Triangle is one of the most architectural of all the film plants on the Pacific Coast.

About five hundred people are employed here, among whom are a number of actors.

We will enter this interesting place. These are the executive offices of the studio, where the heavy thinking of the plant is done by General Manager O. L. Sellers and his force of assistants.

Follow me down this corridor and out on to the lot.

The tall and pensive gentleman leaning against the door is Ivan, sometimes yclept Ike, St. John, the historian of the institution. Borrowing a cigarette from him is Tom Buckingham, cameraman and official graflexer.

You will note that Triangle is as handsome inside as it is outside. The beautiful flowers and verdant lawns are maintained to keep the actors in a pleasant frame of mind.

The two young ladies you observe walking near the geranium hedge are Olive Thomas and Gloria Swanson, and approaching them is Frank Borzage, Miss Thomas' director.

If you will step into this glass-covered stage, said to be one of the largest in the country, you will see Director Heffron staging a scene for "The Price of Applause." This scene shows Bohemian life as it obtains in the neighborhood of Washington Square in New York. Happily we Californians are far removed from such.

Jack Livingston, Claire Anderson and Joe King are the leading players in this picture. The others in the set are some of the atmosphere secured by the Triangle's own exclusive registration bureau.

Over on the next stage we have W. Christy Cabanne working out a spirited situation in his forthcoming comedy-drama, "The Mayor of Filbert." This play is not as nutty as the title might lead you to suspect. The liquor in the bottles behind the bar is property booze and is harmless. No, lady, real liquor is not dispensed at movie bars—in Los Angeles.

Observe Mr. Cabanne closely. He is one of the interesting personalities of the pictures. He was a writer, painter, sailor, actor and traveler before he became a director. Mr. Cabanne is a scion of one of the oldest French families in the country. His family settled in St. Louis, a large town on the Wabash railroad in Missouri, when the Mississippi River was but a small brook. Various parts of the town have been named after the Cabanne family. To live in the Cabanne district in St. Louis entitles one to an invitation to all of the best dances and parties, including the annual Veiled Prophet's Ball.

Barney Sherry, Belle Bennett, Jack Richardson, Joe Singleton and Olga Gray are the principal players in "The Mayor of Filbert."

The buzzing sound you hear comes from the scenario department, and is caused by the editors grinding out plots. This department is under the supervision of Charles Stocking, who is very clever at knitting yarns of all kinds.

The group standing near the automobile is worthy of your close attention. The tall man wearing the cowboy make-up is Roy Stewart, the one and only leading man in the movies who has never pressed his feet on the flagstones of that mecca of all actors—Broadway.

Roy has never been to New York, and says he has no desire to go there.

At Mr. Stewart's side to the north is Cliff Smith, his director. Smith made his debut in the movies by jumping into a creek in Oklahoma from a beetling bluff fifty feet in height on horseback. Cliff then joined out with the movies, and his knowledge of the wild life of the west, his skill as a rider and roper, coupled with a natural dramatic talent, soon made him a director.

Cliff directs all of Roy's pictures, and the one they are now working on is called "Cactus Crandall."

South of these two interesting persons is Jean Hersholt, an actor of parts, who has just had his appendix removed.

As we journey to the next point of interest we may very profitably improve the time by a consideration of the flora and fauna of this section, evidence of which we see on all sides.

The waving fronds of the plants in the distance indicate a bean orchard. Thirty-seven distinct varieties and kinds of beans, including the air-tight bean of commerce, are reared in this salubrious clime. The fruit of these bean plants are much esteemed as a food by the people of our sister republic—Mexico—and by the inhabitants of the city of Boston.

Oranges, lemons and other citrus fruits are also grown extensively in this section.

The small mounds of earth at the side of the road are gopher villages. These gophers do great damage to gardens, and are referred to locally as "dampests," a word taken from the Latin and meaning troublesome.

The gopher, the mountain lion and the sand flea are the last three representatives of the wild life of the region that have refused to move on before the advance of civilization.

Ah, here we are at the Metro studios!

The action being shot on this stage is part of a drama entitled "Boston Blackie's Little Pal." The beautiful lady in the scene who is about to succumb to the persuasion of the villain is Rosemary Theby, and the person sitting on the stairway with the gray flannel shirt on is Bert Lytell, sometimes known as the Lone Wolf.

Bert is not garbed in this outfit because his things have not come back from the laundry, but because his part in the scene being shot, in which he plays the part of a burglar, demands that kind of dress.

E. Mason Hopper is directing this piece. He is the individual with the air of deep concentration.

The man with the van dyke beard is George D. Baker, manager of productions at this plant. Mr. Baker not only acts as overseer of all the films, but dashes off stories in his odd moments. He is the author of "Judgment," a story of great power now being produced by Will S. Davis on the adjoining stage.

Anna Q. Nilsson, the most perfect natural blonde in the movies, and Franklyn Farnum, late with Universal, are in the leading parts.

Mr. Baker, in addition to his many duties during the last few weeks, also found time to have his appendix removed.

The number of appendixless people in the picture industry is increasing daily.

The individual wearing the new straw hat is Harry S. Northrup, one of the most consummate villains in pictures.

Mr. Northrup was brought here recently from New York to play the bad man in one picture, and the brand of dastardliness he brought with him from the east was so effective that he was retained for three more porductions.

In a recent play Northrup was supported by a feminine rattlesnake, and although it is conceded that the female of the Crotalus Horridus species of serpents is more deadly than the male, when Priscilla—which was the snake's name—playfully bit Harry on the off leg she immediately succumbed to the villainous venom that permeates his system and curled up and died.

Our next trip, ladies and gentlemen, will take in, among others, the famous Mack Sennett studios.

## *Heart Interest Stories of the Week*

**Punch Lost.**

TOM GERAGHTY has been going around with a story, which he says he heard in a restaurant, about a man with a lot of cigars in his vest pocket which made him resemble a human pipe organ. Tom has told the story to a lot of people, but has drawn very few laughs. In fact, the only ones who have laughed at all were those cheerful idiots who laugh at every story they hear for fear some one will think they have no sense of humor. Others who demand a well defined punch to their stories before they step on the giggle valve have not laughed at all.

Somebody has undoubtedly held out

something on Tom, and if any one knows the story with the laugh attachment to it he will confer a great favor by bringing or sending it to the Moving Picture World office in the Wright & Callender building. As soon as the punch is found and attached to the story it will be handed to Tom, who will apologize to every one—and tell them the story all over again.

**Vile Calumny.**

A writer on a San Franciso paper, in describing the opening of a tea shop, in which Clara Kimball Young assisted while visiting in that town, says, among other things, about Miss Young: ". . . and a black picture hat was worn over the smartly coiffured little blonde head."

This is base slander. Clara was born with hair just about as blond as the wings of a crow and her tresses are as yet innocent of $H_2 O_2$.

## *Studio Shorts*

D. W. GRIFFITH has received word that the entire British Parliament adjourned session to attend an afternoon performance of "Hearts of the World," when the feature was given its initial showing at the Palace Theater in London. This is said to be the first time in history that an action of such a nature was ever taken by either House.

Frances Marion, scenario writer for Mary Pickford, is working on three stories at once. Besides a new play for Miss Pickford, she is also working on an original plot for Fred Stone, and during her odd moments is writing the continuity for Douglas Fairbanks' new picture, "He Comes Up Smiling."

Last week, while Marie Doro was on her way to Los Angeles from the East, Elliott Dexter concluded that the train was not traveling fast enough so he cranked up his car and went over to San Bernardino and brought friend wife home in person .

William D. Taylor, director of recent Mary Pickford features, is indulging in a vacation since his star's contract with Artcraft expired. Instead of going east or anything like that, however, Taylor is going fishing.

Mrs. C. H. Christie, wife of one of the members of the Christie Comedy Company, is an officer in the Farmerette Brigade, and has been recruiting at the High Schools and Girls' Colleges, but has had little success so far among the girls of the studios.

Taylor Holmes has been engaged on a three year contract by Triangle, and his pictures will be produced at the Culver City studio under the direction of Lawrence Windom, who has directed Holmes in his former picture successes.

Mrs. Billy Elmer, wife of the famous "heavy" of the Lasky and Ince films, has joined the symphony orchestra at the Burbank Theater. Mrs. Elmer plays the cornet, an instrument at which she is an expert.

Tsuru Aoki received a fox terrier as a present the other day, and as she was already the possessor of two dogs, she obtained permission of the donor to sell the newcomer and invest the proceeds in War Savings Stamps.

Vera Lewis turned loose several very pretty film actresses in the streets of Los Angeles one day just before the Fourth of July to sell flags for the Stage Women's War Relief, and the result was a good round sum for the Cause.

Jesse Hampton, one of the business officials of the Ince studios was out of commission for a whole week or more on account of an operation he had to undergo recently.

Henry B. Walthall has been specially engaged by Thomas H. Ince for the leading part in Louis Joseph Vance's story, "The False Faces," which is to be produced on a massive scale.

Ford Sterling has joined the ranks of the Mack Sennett forces, and will be seen in "dressed up" parts instead of the comedy policemen of former films.

Harry Hilliard, former leading man in a number of Fox productions, is now at Universal City to take leading parts in Universal productions.

Lora Bara, sister of the famous Theda, will have a real part in a forthcoming Bara production entitled "The Little She-Devil."

Nell Shipman and her husband, Ernest, who is on the coast for a few weeks, opened their summer cottage at Santa Monica on July 4 and entertained a number of friends at a house warming.

Mary Miles Minter and Margarita Fisher came in from the American Studios at Santa Barbara to do a little trad ing at the city stores last week.

George Hively is a new member of the scenario and continuity force at Triangle.

Fred Stone is working out some of the scenes of "Johnny Get Your Gun" on the lot at the Douglas Fairbanks studio in Hollywood.

Harry McCoy, former Keystoner, is to be seen at the Mack Sennett plant taking part in a forthcoming comedy.

Olive Thomas is now in New York taking a short vacation and visiting her hubby, Jack Pickford, of the navy.

Harold Snyders, former scenarioist at Metro, left Los Angeles on July 1 for Australia.

Fred Stone has leased a house in Laughlin Park, near Los Angeles, and with Mrs. Stone and his three children, will reside there during his film activities at the Lasky studio.

Harold Lockwood departed from Los Angeles on the last day of June for New York, where he will begin work on his next production under the direction of Edwin Carewe within a few days.

Antonio Moreno is in Los Angeles, and will soon be at work on a new Vitagraph serial.

Frank Keenan is returning to the Brunton studios for his next Pathe production, which will be started immediately.

Bessie Barriscale is working in a comedy written by Tom Geraghty entitled "Country Kin," at the Brunton studios.

A daily diversion at the Christie Studio is the disposing of a Five Dollar War Savings Stamp. Ethel Lynne is the only Christie-ite so far who has taken the stamp two days in succession.

Edna Earle left for New York last week to go to the White Mountains with her father and sister. Miss Earle will return to the Los Angeles Film colony early in September.

Charles Gunn, of Paralta, is entertaining his mother, Mrs. Georgia Gunn, of Oakland.

**Theda Bara Making 32d Picture.**

Counting "The She-Devil," upon which she has just begun work at the William Fox studios at Hollywood, Cal., Theda Bara has done thirty-two pictures for William Fox. This is a record which is looked upon with pride by both Miss Bara and the company.

Among the productions in the list are "Cleopatra," "Salome," "A Fool There Was," "The Clemenceau Case" and "The Two Orphans."

## *Much Publicity for "The Yellow Dog"*

**Advance Campaign Instituted by Jewel Is Designed to Serve the Government.**

IN connection with the picturization of Henry Irving Dodge's great win the war story, "The Yellow Dog," Jewel Productions, Inc., is conducting a publicity campaign entirely different from anything heretofore done in connection with a picture play.

The advance publicity campaign which has already been started is designed first, to serve the Government in the elimination of insidious German propaganda. Second, to publicize the picture by the indirect method of making the "yellow dog" as an individual as intensely hated as the Kaiser himself.

Mr. Dodge's story created a furore when it appeared in the May 4 issue of a popular weekly and thousands of letters have already been received complimenting the author upon having conceived so valuable a plan for the suppression of our internal enemies.

"The Yellow Dog" though a pure story of adventure, suggested so practical an idea for the elimination of a dangerous form of enemy influence that the Jewel company decided to abandon all regular forms of advance publicity and devote its energies to making a reality of Mr. Dodge's fictional campaign against "yellow dogism." To this end an unusually large appropriation has been set aside and the work of forming Anti-Yellow Dog Clubs and organizing companies of boy detectives is going forward under the auspices of prominent men and women and state and city officials in all parts of the country.

In "The Yellow Dog" a vivid picture was drawn of the despicable men who add to the tremendous task of winning the war by making discouraging statements and create misery by repeating false rumors and insinuating disaster. So impressed are the officials of the film company with the practical possibilties of Mr. Dodge's idea that each detail of the plan will be put into actual practice.

Every theater owner is asked to help make his particular neighborhood 100 per cent. American by assisting the formation of an Anti-Yellow Dog club and the organization of a company of boy detectives. A booklet on "How to Form Anti-Yellow Dog Clubs" is being distributed throughout the country. Work on the picture has been started under the direction of Colin Campbell at the Universal West Coast studios.

**GRACE HENDERSON IN WORLD PICTURES.**

Grace Henderson has been engaged by World Pictures for an important role in support of June Elvidge in "The Love Wraith," which Travers Vale is directing. With the late Augustin Daly, Grace Henderson made her first appearance on the stage and her name was coupled with Ada Rehan and John Drew in the many noted productions these two famous stars appeared in at Daly's theater. Afterward she went to the Lyceum theater, where, with Georgia Cayvan, E. H. Sothern, Herbert Kelcey and Effie Shannon she played in success after success. At the Empire theater under the management of Charles Frohman, she supported Maude Adams, William Gillette, Annie Russell, the Barrymores and other famous stars. For several years she retired from the stage to raise her two sons, one of whom is now in France, an officer with the American Forces.

# Chicago News Letter

by Jas. S. McQuade

## American Plans Fully Outlined

**Films Direct to Exhibitors Through American's Personal Representatives—Physical Handling by Pathe Exchange, Inc.**

PRESIDENT of the American Film Company, Inc., Samuel S. Hutchinson, has formally announced the consummation of arrangements for the selling of future American productions direct to exhibitors, the films to be handled through the Pathe system of exchanges, as announced in the Moving Picture World last week. Contracts by which Pathe will handle the physical work of distribution on American made features were recently signed in New York by President Hutchinson, of the American, and Paul Brunet, vice president of the Pathe organization.

"Yes," said Mr. Hutchinson upon his return to Chicago from the East, "future American Film Company productions will be sold direct to exhibitors by the American Film Company's representatives in Pathe exchanges. These productions will star Mary Miles Minter and Margarita Fisher. The contract also calls for the release of the William Russell productions, which I control. Personal representatives of mine will be found at each of the thirty Pathe exchanges in the United States, on and after Monday, July 22, and will be pleased to meet all exhibitors and to explain to them the details of the booking arrangement we have effected, and to show them the first completed subjects and take applications for bookings.

"You will note that we are not asking the exhibitors to book our productions unsight-unseen," said Mr. Hutchinson. "The first of the new American releases will be actually on hand and can be seen on the screen at least sixty days in advance of their first presentation. American will absolutely control the productions from the moment the story is selected until it is turned over to the exhibitor for showing to his patrons. Pathe will attend to the physical handling of the film, but American will both supply the production and control the selling organization. The salesmen who will be found in each Pathe exchange on and after Monday, July 22, will be personal representatives of the American Film Company, and when an exhibitor calls upon them it is exactly the same as though he were dealing with the American Film Company direct.

"The forthcoming pictures are being staged by Directors Edward Sloman, Henry King and Lloyd Ingraham, and I am confident they will be voted superior to any we have ever offered in the past. However, we are letting the pictures speak for themselves, and we invite exhibitors to book them only after they, themselves, have seen them on the screen at any Pathe exchange."

## Funkhouser Trial Near Its Close

**Public Opinion Continues Strong on the Major's Side and His Acquittal Is Expected.**

WHILE on the stand Monday, July 8, Major Funkhouser referred to a "weighty conference" held in Acting Chief Alcock's office, in the city hall, March 27 last, to which he had been summoned by the acting chief. The official stenographer of the acting chief was present to take the conversation for filing purposes. A motion by one of the major's counsel was made that his client be withdrawn from the stand and that the stenographer take his place to read the report of the conference. Much wrangling between opposing counsel ensued, but it was terminated by the ruling of President Frazier, of the civil service commission board, to the effect that certain parts of the report must not be read.

On the stand the same day the major charged that moving picture interests and the underworld are responsible for the attempt to oust him from the position of second deputy, and his chief attorney, John S. Miller, added, "We will prove it." Testimony concerning certain films which had been refused permits was proceeding, when President Frazier of the board stopped it by saying: "It has been understood specifically that the question of censorship does not enter into the case except in the small way covered by the charges that violations of the ordinance were not prosecuted."

Attorney Miller protested that his client had testified that censorship is the very spirit of the case, and that he would prove it.

The commission board had ruled out a report bearing upon this point earlier in the day, and it is believed that the document in question is the "missing report" which Acting Chief Alcock says showed that a private citizen, not connected with the vice world, had been shadowed by one of Funkhouser's vice investigators. It is whispered that this document is in reality a report on the activities of an attorney who is identified with the efforts to eliminate or modify the present Chicago plan of censorship. Major Funkhouser completed his testimony on direct examination, Monday afternoon.

During cross examination Tuesday, July 9, the major's attorneys again tried to bring out the secrets of the "missing report," but opposing counsel objected strongly. The counsel for defense insisted that the acting chief had made the charge and that they intended to justify it, but President Frazier ruled that the acting chief's statement was not followed up by any evidence, that it had made no impression on the commission board, and that it will be given no value in the board's consideration of the case.

One of Tuesday's important contributions during the trial of Major Funkhouser was a signed, formal statement issued to the Woman's City Club of Chicago, by Miss Jane Addams, Miss Harriet E. Vittum and Mrs. Edith R. McDowell. These three women were appointed by the board of directors of the organization to act as a special committee in the matter. The statement is lengthy and reviews the police government of Chicago since the reorganization ordinance was passed in 1912 and of Major Funkhousers' discharge of his duties as second deputy. The statement praises the major for his campaign against commercialized vice and for his work as a censor of moving pictures.

During Thursday's session the suspended second deputy at one time offered to name city officials who had interceded to prevent the prosecution of certain offending film concerns. This occurred when one of the opposing counsel wanted to know why certain suits had not been started. President Frazier of the commission hastily interposed, and relieved the situation by ruling that it was not necessary.

On Friday the major charged from the stand that certain interests are leagued in a conspiracy to oust him from his job, but all attempts made by his counsel to introduce the evidence were frustrated by the commission board. The evidence which it was attempted to submit was a reprint of unfavorable editorials from certain Chicago newspapers, charged to have been circulated by the moving picture interests. The board, however, declared the entire matter immaterial.

It was expected that the trial would close Saturday, July 13.

**Oakland Square Theater Manager Robbed.**

Saturday night, July 6, Charles Doll, assistant manager of the Oakland Square Theater, Oakland and Drexel Boulevard, owned by the Ascher Brothers, left the theater about 10 o'clock to deposit the receipts for the day in the bank, across the street from the theater. On the way he was accosted by two men, one of whom struck him over the head with a blackjack and seized the money, amounting to $406, and made his escape. The police are still working on the case, but up to the present writing have not located the robbers. Mr. Doll was still abed, Friday, July 12, suffering from the attack.

**S. S. Hutchinson Goes to Santa Barbara.**

Samuel S. Hutchinson, president of the American Film Company, Inc., leaves for Santa Barbara about the middle of the week beginning Monday, July 15. Mr. Hutchinson

will remain for some time in close touch with his studio forces, in connection with the plans for his future.

**Vitagraph Serial Has Good Start.**

The new Vitagraph serial, "A Fight for Millions," featuring William Duncan, has been passed by the board of censors and was released July 15. The advanced bookings on this picture have far exceeded all expectations.

**At George Kleine's Offices.**

"The Unchastened Woman," featuring Grace Valentine and Frank Mills, will be released about October 1, with a downtown showing in Chicago. It has a white permit.

Bill Schubbe, George Kleine's night shipping clerk, was drafted last week and has gone to Columbia, S. C.

"The Unbelievers" is now playing all the theaters in outside territory and is making just as big a clean-up as it did in Chicago, according to reports.

**A Firstborn Son at Verhoeven Home.**

A bouncing boy arrived at the home of Mr. and Mrs. John Verhoeven, 6019 St. Lawrence avenue, this city, June 24 last. Mr. Verhoeven is a member of the law firm of Cooney & Verhoeven and is well known in Chicago film circles. His firm has had charge of many important legal cases for some of the leading men in the business. John is so proud of the arrival of his first son that he is already contemplating a change of the firm name.

**Metro War Picture at the Playhouse.**

"To Hell with the Kaiser," opened at the Playhouse, on Michigan avenue, for a run, at the Sunday matinee, July 7. Rex O. Lawhead, who is managing the Playhouse during the moving picture season, states that he held a crowd in front for six hours the opening day, and that he is doing capacity business since. The prices are: Main floor, 50 cents; balcony, 25 cents.

**Mary Pickford at Orchestra Hall.**

Orchestra Hall has been liberally patronized during the week of Sunday, July 7, with Mary Pickford in "How Could You, Jean?" as the chief attraction. This Artcraft picture affords delightful entertainment, but I was impressed that the story was, in some respects, not quite worthy of the prominence of the star. Marguerite Clark in "Uncle Tom's Cabin" (Paramount) next week.

**Off to the Boston Convention.**

Thomas Furniss passed through the city, Monday, July 8, on his way to Detroit, where he stopped for a short visit and then proceeded to Buffalo by lake and thence to New York and to Boston to attend the National Convention of the M. P. E. L. of America. Mr. Furniss gave out during his stay in Chicago that business was very fair with him in his houses in Duluth.

Peter J. Schaefer left for New York, Tuesday, July 9, where he will remain for a short time, on his way to the Boston convention. The national executive committee will meet Sunday, July 14.

William J. Sweeney, financial secretary of the national league, left the city Friday, July 12, for Boston ,and Alfred Hamburger and Robert R. Levy, members of the national executive committee, left Saturday morning by the Twentieth Century for the Bean City. Alfred Hamburger is chairman of the Illinois delegation. Other members of the Illinois delegation, both from down state and in the city, are expected to leave Sunday for the east.

**John A. Kent Mutual's Milwaukee Manager.**

John A. Kent was appointed manager of Mutual's Milwaukee branch last week. Five years ago Mr. Kent had charge of the General Film Company's special feature department in New York City and was afterward publicity and sales manager for the Great Northern Film Company, when Ingvald C. Oes was president of that organization. Mr. Kent held this position for two and one-half years and then took charge of Artcraft's foreign department until its consolidation with Paramount was affected in 1917. Since March of this year Mr. Kent has been working for Mutual as traveling salesman out of the Minneapolis office.

Mr. Kent stated, during a conversation, that Mutual's business in Minneapolis and adjoining territory is very good and, judging from the new additions to the program which will be made in the near future, he believes its product will be still higher in demand.

## COOPER PHOTOGRAPHS AIR COMBAT.

Word has just been received here that Lieutenant Edwin R. Cooper, the first American officer to make motion picture films of airplanes in actual combat, has been decorated for bravery on the western front. The films he made high in the air will be shown in this country.

## *Open Market Hope of the Exhibitor*

**J. D. Williams Expresses Belief That "Programs" Will Soon Pass With Longer Runs and Individual Bookings.**

FORCED attractions," said J. D. Williams to a representative of The World, "should be the term used to unmask the misnomer, 'program,' in the language of the trade—for that is exactly what 'programs' amount to." Mr. Williams made it clear that he was speaking as an individual in the expression of his opinion and not as general manager of the First National Exhibitors' Circuit.

"Booking a program means that the exhibitor, to secure the stars that he desires to satisfy the demands of his patrons, must contract to also 'pay or play' other 'forced attractions' distributed by the 'program' firm. This is unjust not alone to the exhibitor but to his audiences," added Mr. Williams.

Declaring that stars most in favor would in future demand that they shall, through a personal representative, have a share in fixing the price their pictures shall collect from the exhibitor, Mr. Williams made his point clearer by indicating how the "star system," as now exploited by the manufacturer, would be an important factor in bringing about the open market.

"The Charley Chaplins, Douglas Fairbanks, Mary Pickfords and other stars who have won exceptional favor with the public will not long be content to serve as the main attraction in a plan of distribution that uses them as a means to sell six or eight or a dozen lesser 'stars' to the exhibitors," said Mr. Williams. "The big moneymakers for the distributor and exhibitor are going to have their 'say' as to who shall play their pictures and how much shall be the rental—for the 'big fellows' on the screen are going to demand a share in the profits of the 'big fellows' who they enrich by their talents and popularity."

Such being the case Mr. Williams declared that exhibitors would insist upon going into the open market to secure all of their attractions. If the highest bidder should secure pictures made by a certain star in a specified territory (something the stars will, eventually, insist upon, as they will participate in the profits) the theory advanced by Mr. Williams would leave the exhibitor in a position to then insist upon an open market for every feature he shall play.

"Take the star out of a program," continued Mr. Williams, "and the 'forced attractions' would be brought into competition with every picture of equal merit—pictures without 'big names,' but, nevertheless, good pictures. Freed from the requirements of a contract that demanded 'everything on the program,' when there were no 'big names' to use as a leverage to make him sign contracts, the exhibitor will be able to give his patrons better pictures and with longer runs would get the full value out of every feature he played.

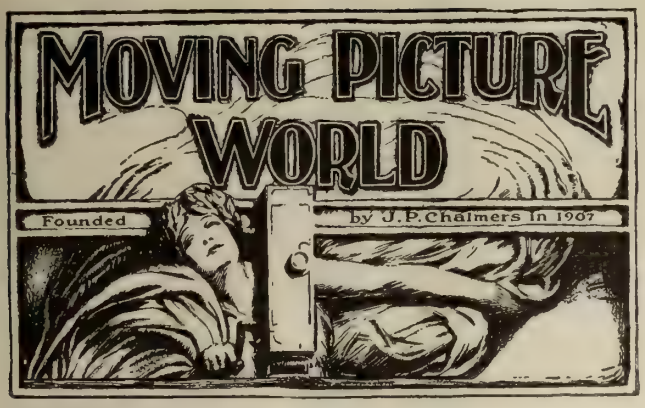
"When film stars with money-drawing personalities realize that they are beig used to perpetuate the 'forced attraction' plan and demand a share in the profits of their work the 'open market' will be here. In fact," said Mr. Milliams, "the 'open market' is so near at hand that showmen and manufacturers who have their own best interest at heart might just as well accept the 'open market' as having arrived."

Mr. Williams advocates longer runs, citing Australia, with more than 1,500 exhibitors, where there is not an instance of daily changes. Mr. Williams declares that in the matter of population to draw from the theaters of America have every advantage over those of Australia. With an exhibitor able to pick his own offerings Mr. Williams believes that longer runs will be the logical result—for the exhibitor will have an evenly balanced line of attractions that will warrant more days for every picture a theater shall present.

## HODKINSON GETS MANY APPLICATIONS.

"In spite of our raising the barrier so high, and making it perfectly plain that we wanted only the highest grade of men, the response to our advertisements in last week's trade press has been enormous." This is the comment of one of the officials of the W. W. Hodkinson Corporation, and refers to the full page advertisement calling for big calibered men to compose a sales force to cover the entire territory.

This official further stated that an interesting fact developed in analyzing the large number of applications that came in, and that is the number of men in the field who have very clear ideas of the diseases this industry is suffering from and what must be done to remedy them in order that the industry may have a clean bill of health and continue to a prosperous, successful future.

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**Saturday, July 27, 1918**

# *Facts and Comments*

READERS of the MOVING PICTURE WORLD who have been buying their favorite picture paper from their nearby newsdealer are advised that, beginning with the issue dated August 17, 1918, the MOVING PICTURE WORLD will distribute its newsstand edition upon a non-returnable basis. The effect of this action will be to reduce the number of copies ordered by the newsdealer to those from which he has orders, so that, if you wish to continue getting your copy from your newsdealer it will be necessary for you to give him a definite order for it. Don't forget the date: Issue of August 17.

Our purpose in taking this step is to put the MOVING PICTURE WORLD in line with the movement for the conservation of National resources which has become necessary that we may, as a united Nation, meet the demands for war purposes. Already the Government has called upon the newspapers of the country to cut off all non-essential circulation for the purpose of saving paper. Soon, it is expected, a similar order will be issued to magazines and trade papers. Consequently, in making the MOVING PICTURE WORLD non-returnable, the publishers hope to anticipate the Government's action by getting in line with the conservation movement.

Another potent reason for this action is the recent extraordinary increase in postage on second-class periodicals caused by the act of Congress governing such matters. This act divides the United States into eight zones, carrying an increase in the postage rate all the way from 25 per cent. to 225 per cent. a pound. This extra cost must be taken up in some way. In going over the situation the publishers decided at once that no attempt would be made to pass the tax on to its subscribers, but would make up the loss in some other way. Making the publication non-returnable seemed to be the best solution. It is estimated that the saving thus effected will nearly cover the increased cost of postage without further curtailing our efforts to give the trade its favorite publication in its usual comprehensive form. In this emergency the thing for our newsstand buyers to do is to place their orders with their newsdealers at once or, better yet, send in to the home office an order for a year's subscription—it's the most economical in the long run.

* * *

THE appearance in the East of a representative of the Motion Picture War Service Association, which was organized in Los Angeles some months ago, brings out the fact that there is to be a duplication of effort in the legislative acceleration business at Washington unless there is an immediate getting together among the film men. In the first place the National Association of the Motion Picture Industry has taken steps to open headquarters and to maintain a staff of influential members at Washington for the purpose of providing Congressional committees with information regarding the trade that will help in shaping tax schedules. In the second place the announcement is made that the M. P. W. S. A. of Los Angeles has engaged Ewell D. Moore of San Francisco, said to be a recognized tax expert, who will proceed to Washington to use his influence with Congress and that the coast association will open headquarters there. The question is: Who pays? And the answer: Wouldn't it be a good idea to get together to save hotel bills?

*

There is a more serious view of this matter which must not be overlooked. William A. Brady, president of the N. A. M. P. I., has been in Washington for some time for the purpose of getting things properly straightened out. He says that the affairs of the trade in general are in good shape—100 per cent. good—and that the situation will not be improved by a multiplication of effort. We agree with Mr. Brady and would join him in insisting that a unity of action be determined upon at once.

## War Realism

By Robert C. McElravy.

JUST how far should the producer of moving pictures go in depicting the horrors of warfare? This question has been asked many times in the past few years, and will no doubt continue to be asked for some time to come. It is a question that requires thought from several different angles in order to get anything like a satisfactory answer.

The first essential of any art is to entertain. That much may be put down as certain. It may astound or instruct or moralize or preach as much as it chooses, but to be welcomed by the public—or, in other words, to be successful—it must, over and above all else, entertain.

To successfully entertain the public it is necessary to have at least an approximate idea of the condition of the public mind. This varies greatly, and is swayed continually by events and changes of all sorts. The happenings in the world since August, 1914, have altered the public mind in many respects. They have brought into play deeper emotions and called up a welling of human sentiment beyond all precedent.

When the war began in Europe the disposition of our people here in America was to think and talk as little as possible about it. The magazines, many of them, decided not to mention the war at all. But this attitude, of course, was altered when America at length entered the conflict. War is now, very properly, the thing of first interest, and the main concern is how we and our allies may press it to a successful conclusion.

From the first moving pictures and the daily press have led the way in bringing home the full facts to the American people. The news dispatches have carried their verbal descriptions of events, and moving pictures have recorded them graphically upon the screen.

At just what point must the realism cease? Obviously it is not possible for the screen to deal with the subject of war without picturing much that is unpleasant. To exclude absolutely the horrors of war would be to miss the truth entirely. It would not be wise to do this, even to save the feelings of sensitive people. We are all sensitive when it comes to that, but by some providential process we harden and strengthen with the passing of time until we finally are able to face what comes resolutely.

Moving pictures have done much to strengthen our endurance. They have given us a valuable foretaste of the perils that were upon us. It has been much better to witness German atrocities upon the screen than it would have been to sit back quiescently until such atrocities were committed upon the streets of our towns and cities. The screen must be given credit for doing its part in arousing the nation to its present state of preparation.

The condition of the public mind has demanded this. It would be interested or attracted by nothing less than the truth. To bring this truth before the people it has been necessary to picture much of the violence of war, but in doing this we can but feel that the rules of good construction have usually prevailed. Even the most graphic productions have used moderation, and careful editing has usually excluded the lurid and impossible.

It is generally quite possible to tell in editing pictures after completion just what scenes are too strong or unnecessarily painful. There is certainly no desire on the part of the wise producer to overdo in these things, for in such an event he is the one who suffers. What the producer is trying to do is to keep the public alive to actual conditions and by so doing to help win the war. In this undertaking he has done much to deserve the thanks of this same public.

Let the screen reflect the realism of war within proper bounds so long as the safety and well-being of the country demands it. That is the answer to our question. When we and our allies are able to dictate a real peace the screen will be glad to turn to other fields of interest.

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## What Are Stories Worth?

By Epes W. Sargent.

RECENT announcement by a film manufacturer that he was ready to pay as high as $25,000 for a motion picture story worth that much raises the interesting speculation as to how much stories really are worth. It is safe to say that there will be few, if any, stories valued at the top price, and yet another "Birth of a Nation" would be cheap at any price. Yet the story of that production was not, in itself, the secret of success. It was not until it had been cleverly adapted to the screen that its value as a film play became apparent. In its original form it might not have carried similar appeal.

It is to be presumed that if $25,000 ever is paid for a single story for the screen it will be for a widely advertised play or book right, and four-fifths of the value will be in advertising rather than in story. Twenty-five thousand dollars would represent a fair return for the average best seller, and not many best sellers are worth that sum as film material, for few will transfer to the screen the elements which made the printed story so successful; indeed many stories which have given pleasure on the screen have been but indifferent fiction material, for the very reason that they were better suited to photoplay presentation.

It is only logical to assume that the best photoplay story is one written with the film-medium in mind rather than one first written as fiction, because fiction commands better prices, and then made over into a film play. But few direct-for-the-screen plays would be worth the top price, and few authors capable of writing material worth these prices will care to bother with the uncertainties of film production because he knows that a poorly produced story will detract from his reputation and he has found that his stories do not translate well to the screen, largely perhaps because he has not made a sufficient study of the new medium.

Photoplay is not a matter of story alone, though story is the foundation of success. It is a good story plus sympathetic production, plus intelligent acting and adequate mounting. The director, the player, the scene painter and the property man are alike factors in the success or failure of a story, along with the author, and authors capable of writing direct film plays worth $25,000 will not bother to study the new medium until they are more positively assured of intelligent co-operation all along the line. They cannot afford to place their reputations as writers into the hands of so many others whose interest and ability are untried factors. It will be a long time before the $25,000 film play will be reached, but meantime, just what should be the top price for an original play?

## Basing Profits on Production

By Louis Reeves Harrison.

IN clinging to an autocratic commercial system, that of attaching production to distribution and basing costs on the two combined, it seems reasonable to consider a complete detachment of the two fields of effort, not on account of the quantity demand for moving pictures, but because of the character of that demand in relation to specific quality of product. It is the strictly commercial idea to think of these art products as constituting a mere commodity manufactured for home consumption to a large degree and a lesser one for exportation.

That idea has grown out of supplying a settled market for a certain amount of staples fairly well established in public demand.

Now the native beauty, charm and directness of this new art of expression, not the average examples shown, are responsible for the opulence of early birds who were bold pioneers and explorers, and for the unexpected wealth of men who are now weighing down production with distributive costs to an extent that means serious injury to the business as a whole.

It is the strictly commercial idea to push the sale of a product.

Rarely it has quality, more often it has not.

This system diverts to distributive offices, organization, employes and general expense, an outlay which might be warranted in some lines of business, but which lowers the effectiveness of motion picture production to a point where releases can only be marketed by elaborate organization and costly methods. This drain on actual picture values is due to the fact that very few producers have fully grasped the significance of what they are handling and its relation to public demand.

There are fears shown that the market may be glutted.

There are attempts at combination and exchange control.

There is no trade secret about the fact that a much shrewder degree of salesmanship and a more costly system of selling are necessary to dispose of inferior goods than in the case of those whose general fine quality markets them on sight, but your keen business man is more instinctively a seller of goods than maker of them, especially of that kind which requires novelty of design and originality of treatment to respond to each season's demands. Give him something to sell, anything from a cake of soap to a submarine, and he will manage to dispose of it at a profit. At that game he may be 100 per cent. efficient.

He fully appreciates the importance of the department he best understands, and he throws in the "overhead" when he figures manufacturing cost.

Thus it is that his features run ten or fifteen thousand dollars a reel according to his method of determining costs.

Thus it is also that actual picture values do not average 50 per cent. of the nominated cost of production.

Every man who knows the history of moving pictures knows also that many concerns capitalized in the millions, organized and managed by capable business men, equipped with fine distributive facilities, have gone down and out, almost forgotten, through managerial inability to grasp the relative value and importance of true artistry in production.

Their studios are idle or in process of gradual decay.

It will be eventually discovered that the most effective system in the long run holds out the brightest opportunity to artistry, not of the reflective and imitative kind, but that more truly scientific which treats the art as one to stand on a basis purely its own. It will consider only authors, directors and actors who understand screen requirements and are equipped by nature or experience, not for some other art of expression, but for that in which they work, to which they are best suitted.

There can be no such thing as overproduction of high quality.

That kind is limited by the very nature of their composition.

Cost of production can then be based on picture values up to the completion of the negative. High quality in all departments, both artistic and scientific, at once simplifies distribution almost to the point of making salesmanship a lost art, as forgotten as the old concerns which gave it precedence a few years ago. Right production means the elimination of distributive waste and greater profits for all.

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## Seeing Is Believing

By Edward Weitzel.

COMING out of a moving picture theater recently, a young woman turned to her escort and delivered a terse criticism of the picture they had just witnessed:

"That was the most exasperating photoplay I've ever looked at! I couldn't see the expression on the faces of the characters more than half the time!"

The young woman was absolutely correct. There were any amount of beautiful bits of landscape in the picture, most of the action taking place in the open. The hero and his sweetheart wandered beneath giant trees or stood within the shadow of huge overhanging rocks, and the spectator was given a choice selection of scenery to admire. As to following the story by watching the faces of the men and women who figured in the plot, that was frequently impossible. The light often was so obscured that the characters on the screen were only dimly outlined, and the dramatic tension was entirely lost.

Seeing is believing. Patrons of the spoken stage expect to be able to hear everything that is said during a performance, and any member of a cast who failed to make himself heard would quickly be dismissed. Spectators at a moving picture theater have the same right to follow every thought and action of the human beings reflected on the screen, through the medium of their eyes, and no piece of natural background, no matter how striking and how wonderfully laced with shadows, offers a valid excuse for holding up the action of the plot because the faces of the characters are hidden by want of proper lighting.

Screen drama requires the services of directors who know how to keep the human interest of a story always in the foreground. The class of experts known as art directors are useful in helping to prepare the backgrounds of a picture; but the grip of the photoplay begins to weaken the moment one of these gentlemen is allowed to dominate any of the scenes.

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### MARROUN TO JOIN GERMAN COLONY.

Hans Marroun, the nineteen-year-old German who several weeks ago created a panic in the Globe theater, 614 Canal street, New Orleans, when he attempted to destroy the picture "The Kaiser, the Beast of Berlin," will not worry any more motion picture patrons during the war. Marroun has been ordered interned for the period of the war and cannot see that dear Hamburg, as he calls his native place.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## *Catalogue of Educational and Selected Pictures*

**Including Adaptations of Books, Plays and Magazine Stories Released Between April 1 and June 30, 1918.**

Compiled by Margaret I. MacDonald.

THIS list of films released between April 1 and June 30, 1918, contains the names of educational and semi-educational pictures which have been produced during that period. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials, such as the Universal Animated Weekly and Universal Current Events, Screen Telegram, Gaumont News, Gaumont Graphic, and Hearst-Pathe News. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein referred to will be found at the end of the list.

### AGRICULTURE.

Farm Drive, Everybody Helps in the Big—Universal—May 24—(Screen Magazine No. 72).
Mexico's Floating Gardens—Educational.
Potato Drive, Speeding Up the—Universal—April 13—(Screen Magazine No. 66).
War Garden Hints—(Series)—Paramount-Bray—(Pictograph No. 122).

### ART.

Animals and Art—Paramount-Bray—June 17—(Pictograph No. 124)—(showing natural poses of horses and dogs).
Needlework—Paramount-Bray—(Pictograph No. 124)—(from pincushion to theater curtain).

### CULINARY.

Bread Baking as They Did It a Thousand Years Ago—Universal—May 10—(Screen Magazine No. 70).
Loaf, May Irwin's Conservation—Universal—(Screen Magazine No. 69).

### ENGINEERING AND MINING.

Coal Fields, A Day in the—Gaumont—(2 parts).
Marble Quarrying—Universal—May 24—(Screen Magazine No. 72).
Necaxa, The Power House of Mexico—Educational.

### FLORICULTURE.

Rose Culture, Scientific—Paramount-Bray—(Pictograph No. 116).

### FORESTRY.

Planting for Future Generations—Universal—(Screen Magazine No. 73)—(replenishing the country's timber supply).

### INDUSTRIES.

Alligators, Farming for—Paramount-Bray—(Pictograph No. 121).
Banana Harvest, Central America—Universal—June 14—(Screen Magazine No. 75).
Bee, The Friendly—Educational-Ditmars—May 20.
Building the Victory Fleet—Paramount-Bray—(Pictograph No. 119).
Caviar, Making Russian—Educational—April.
Cavalry of the Air—Universal—April 19—(Screen Magazine No. 67)—(manufacture of aeroplanes).
Chicken Drive, The Great—Universal—April 27—(Screen Magazine No. 68).
Chickens, Hatching—Universal—June 14—(Screen Magazine No. 75)—(showing how to tell the difference between fertile and unfertile eggs, and chicks in shells at different stages).
Cooper, A Twentieth Century—Paramount-Bray—(Pictograph No. 125).
Fox Farm, On a—General Film-Progressive—May—(East Northport, L. I.).
Glass, Manufacture of Window—James Ramsey—May—(exhibited at New York Rialto).
Hat, Making a Panama—Universal—April 5—(Screen Magazine No. 65).
Liberty Bond, Birth of a—Paramount-Bray—(Pictograph No. 112).
Logging in Italy—Educational.
Lumbering for War Time—Paramount-Bray—May 13—(Pictograph).
Machine Guns, Manufacture of—Universal—June 21—(Screen Magazine No. 76).
Most Useful Plant in the World—(Century or Maguey Plant)—Educational.
Needlework, Industrial—Paramount-Bray—June 17—(Pictograph No. 124)
New Use for a House Boat—Paramount-Bray—(Pictograph No. 113).
Orange Industry, The—(California)—Paramount-Bray—(Pictograph No. 117.)
Peanut Butter, Making—Universal—June 28—(Screen Magazine No. 77).
Pine in a National Forest, Lumbering Lodgepole—Universal—April 12—(Screen Magazine No. 66).
Pistols, Manufacture of—Universal—June 14—(Screen Magazine No. 75).
Ribbon, Designing and Manufacturing—Universal—May 24—(Screen Magazine No. 72).
Rifles, Manufacture of—Universal—April 19—(Screen Magazine No. 68).
Rubber Boots, Making—Universal—May 17—(Screen Magazine No. 71).
Russia, Strange Fishermen of—Educational.
Shad, Catching—Universal—June 28—(Screen Magazine No. 77).
Stamp Factory, Uncle Sam's—Paramount-Bray—(Pictograph No. 114).
Strawberry Industry, The—Universal—May 17—(Screen Magazine No. 71).
Timber Transportation in Sweden—Pathe—April 7.
Transplanting Nuremburg—Universal—June 8—(Screen Magazine No. 74)—(showing Winchendon, Mass., as the world's greatest toy making center).
Women in the World of Work—(series)—Paramount-Bray—April 15—(Pictograph).

### GYMNASTICS AND DANCING.

Japanese Acrobats—Universal—April 19—(Screen Magazine No. 67)

### HISTORY.

Masks and Faces—(period of George III of England)—World—(5 parts)
Son of Democracy, The—(Chapin's Life of Lincoln)—Famous Players-Lasky—(released in four two-reel instalments).

### LITERATURE.

(Adaptations of Books, Plays and Magazine Stories.)

ADDISON (Thomas).

Boss of Powderville, The—("The Grand Passion")—(with Dorothy Phillips)—Bluebird.

ANGELLOTTI (Marion Polk).

Over There—("The Firefly of France")—(with Wallace Reid and Anna Little)—Famous Players-Lasky—June 23—(5 parts).

ANSPACHER (Louis K.).

Unchastened Woman, The—(with Grace Valentine)—Kleine-Rialto De Luxe—(5 parts).

ARTHUR (Joseph).

Still Alarm, The—(with Thomas Santschi and Bessie Eyton)—Selig-Pioneer.

AYRES (Ruby M.).

Society for Sale—(with William Desmond and Gloria Swanson)—Triangle—April 4—(5 parts).

BALLARD (Frank).

Believe Me, Xantippe—(with Wallace Reid)—Famous Players-Lasky—May 27—(5 parts).

BARKER (Granville).

Prunella—(with Margarite Clark)—Famous Players-Lasky—May 27—(5 parts).

BARON (Elwyn).

Marcel Levignet—("The House of Silence")—(with Wallace Reid and Anna Little)—Famous Players-Lasky—April 8—(5 parts).

BEACH (Rex).

Heart of the Sunset—(with Anna Q. Nilsson and Herbert Heyes)—Goldwyn.

BOLLES (Florence).

Fair Pretender, The—(with Madge Kennedy)—Goldwyn—May 10—(6 parts).

BRAINARD (Eleanor Hoyt).

How Could You, Jean?—(with Mary Pickford)—Artcraft—June 23—(5 parts).

BROADHURST (George).

Rich Man, Poor Man—(with Margarite Clark)—Famous Players-Lasky—April 22—(5 parts).

BURGESS (Gilett).

White Cat, The—("The Two-Soul Woman")—(with Priscilla Dean)—Universal—May 11—(5 parts).

CAINE (Hall).

Bondsman, The—(reissue)—(with William Farnum)—Fox.

CAMPBELL (Evelyn V.).

Soul for Sale, A—(with Dorothy Phillips)—Jewel—(6 parts).
Which Woman?—(with Ella Hall)—Bluebird—June 15—(5 parts).

CHAMBERS (Robert W.).

Business of Life, The—(with Alice Joyce)—Greater Vitagraph—April 8—(5 parts).

CHESTER (George Randolph).
Twenty-One—(with Bryant Washburn)—Pathe-Anderson-Brunton—April 7—(5 parts).

CLARETIE (Jules).
Prince Zilo—("Her Final Reckoning")—(with Pauline Frederick)—Famous Players-Lasky—June 9—(5 parts).

CLARK (Edward).
De Luxe Annie—(with Norma Talmadge)—Select—May—(7 parts).

COHAN (George M.).
Hit-the-Trail Holliday—(with George M. Cohan)—Famous Players-Lasky-Artcraft—June 16—(5 parts).

CROTHERS (Rachel).
Man's World, A—(with Emily Stevens)—Metro—June 24—(5 parts).

CURWOOD (James Oliver).
Baree, Son of Kazan—(with Nell Shipman and Alfred Whitman)—Greater Vitagraph—May 27—(5 parts).

DAVIS (Owen).
Mile-a-Minute Kendall—(with Jack Pickford)—Famous Players-Lasky—May 13—(5 parts).

DAY (Holman).
Landloper, The—(with Harold Lockwood)—Metro-Yorke—April 1—(5 parts).

D'ENNERY (Adolphe).
Two Orphans, The—(with Theda Bara)—Fox—June—(5 parts).

ELLIOT (Francis Perry).
Lend Me Your Name—(with Harold Lockwood and Bessie Eyton)—Metro—May 27—(5 parts).

ELLIS (Edith).
My Man—("The Strength of the Weak")—(with Alice Joyce)—Greater Vitagraph—May 13.

EMPEY (GUY).
Over the Top—(with Empey)—Greater Vitagraph—April—(8 parts).

EVANS (Larry).
His Own Home Town—(with Charles Ray)—Famous Players-Lasky—May 27—(5 parts).

FRANKLIN (Edgar).
More Trouble—(with Frank Keenan)—Pathe-Anderson-Brunton—July 14—(5 parts).

GLYN (Eleanor).
Reason Why, The—(with Clara Kimball Young)—Select—April.

GRAHAM (Mildred Carl).
Bit of Jade, A—(with Mary Miles Minter)—American-Mutual—April 1—(5 parts).

GRAY (Zane).
Heritage of the Desert, The—Sherman.
Light of Western Stars—(with Dustin Farnum)—Sherman—June.
Riders of the Purple Sage—(with William Farnum)—Fox—June 16.
U. P. Trail, The—Sherman.
Wildfire—Sherman.

HARTE (Bret).
M'Liss—(with Mary Pickford)—Artcraft—May 13—(5 parts).

(HAUERBACH (Otto).
Silent Witness, The—(with Gertrude McCoy)—Foursquare—Author's.

HAWKES (J. G.).
Desert Wooing, A—(with Enid Bennett)—Famous Players-Lasky—June 23—(5 parts).

HENRY (O.).
Brief Debut of Tildy, The—General Film-Broadway Star—June—(2 parts).
Buyer from Cactus City, The—General Film-Broadway Star—(2 parts).
By Injunction—General Film-Broadway Star—(2 parts).
Compliments of the Season—General Film-Broadway Star—(2 parts).
Count and the Wedding Guest, The—General Film-Broadway Star—(2 parts).
Enchanted Profile, The—General Film-Broadway Star—(2 parts).
Find the Woman—(with Alice Joyce)—Greater Vitagraph—June 10—(5 parts).
Lost on Dress Parade—General Film-Broadway Star—(2 parts).
Nemesis and the Candy Man, The—General Film-Broadway Star—(2 parts).
Purple Dress, The—General Film-Broadway Star—(2 parts).
Rubaiyat of a Scotch Highball, The—General Film-Broadway Star—(2 parts).
Sisters of the Golden Circle—General Film-Broadway Star—June—(2 parts).
Song and the Sergeant, The—General Film-Broadway Star—(2 parts).

HOPWOOD (Avery).
Our Little Wife—(with Madge Kennedy)—Goldwyn—Feb. 10—(6 parts).

HUGHES (Rupert).
Two Women—("Ghosts of Yesterday")—(with Norma Talmadge)—Select—January—(6 parts).

IBSEN (Henrick).
Doll's House, A—(with Elsie Ferguson)—Artcraft—June 2—(5 parts).

JACKSON (Fred).
For Sale—(with Gladys Hulette) Pathe-Astra—June 9—(5 parts).
Man Hunt, The—(with Ethel Clayton)—World—June 17—(5 parts).

JAMES (Fred H.).
La Baccarat—("His Daughter Pays")—(with Gertrude McCoy)—Piedmont.

JEROME (Jerome K.).
Passing of the Third Floor Back, The—First National-Brenon—(6 parts).

JONES (Henry Arthur).
Hypocrites, The—(with Elizabeth Risdon)—Cosmofotofilm.
Lie, The—(with Elsie Ferguson)—Famous Players-Lasky-Artcraft—April 8—(5 parts).

JORDAN (Kate).
Splendid Sinner, The—(with Mary Garden)—Goldwyn—Mar. 24.

KAVANAUGH (Katherine).
House of Gold, The—(with Emmy Wehlen)—Metro—June 17—(5 parts).

KENYON (Charles) and DARE (Frank).
Claim, The—(with Edith Storey)—Metro—Mar. 18—(5 parts).

KINKADE (Eleanor).
Captain of His Soul—Triangle—February—(5 parts).

LATHROP (William Addison).
Little Sister of Everybody, A—(with Bessie Love)—Pathe—June 30—(5 parts).

LEE (Jeanette).
Simeon Tetlow's Shadow—("Ruler of the Road")—(with Frank Keenan)—Pathe—April 21—(5 parts).

LE VINO (A. S.).
Only Road, The—(with Viola Dana)—Metro—June 3—(5 parts).

LEWIS (Alfred Henry).
Clients of Aaron Green, The—(from "Wolfville Tales")—General Film-Broadway Star—(2 parts).
Cynthiana—(from "Wolfville Tales")—General Film-Broadway Star—(2 parts).
Dismissal of Silver Phil, The—(from "Wolfville Tales")—General Film-Broadway Star—(2 parts).
Tucson Jennie's Heart—(from "Wolfville Tales")—General Film-Broadway Star—(2 parts).

LINCOLN (Joseph C.).
Mart Gusta—("A Petticoat Pilot")—(with Vivian Martin)—Famous Players-Lasky—Feb. 4—(5 parts).

LOCKE (William J.).
Stella Maris—(with Mary Pickford)—Artcraft—Jan. 21—(5 parts).
Viviette—(with Vivian Martin)—Famous Players-Lasky—June 9—(5 parts).

LORIMER (George Horace).
Jack Spurlock, Prodigal—(with George Walsh and Dan Mason)—Fox—Feb. 10—(5 parts).

LYLE (E. P., Jr.).
D'Artagnan of Kansas—("A Modern Musketeer")—(with Douglas Fairbanks)—Artcraft—Dec. 29—(5 parts).

MacGRATH (Harold).
Girl in His House, The—(with Earle Williams)—Greater Vitagraph—June 24—(5 parts).

MAETERLINCK (Maurice).
Bluebird, The—(with Robin MacDougal and Tula Belle)—Famous Players-Lasky—Mar. 31—(6 parts).

MARCIN (Max).
House of Glass, The—(Clara Kimball Young)—Select—March—(5 parts).

McCULLY (Johnston).
Unclaimed Goods—(with Vivian Martin)—Famous Players-Lasky—April 15—(5 parts).

MEANY (Lottie M.) and BAILEY (Della).
Pay Day—(with Sidney and Mrs. Drew)—Metro—May 27.

MOLNAR.
Devil, The—("Satan's Pawn")—W. H. Productions—(reissue)—(5 parts).

MOROSCO (John A.).
Hand at the Window, The—Triangle—April 21—(5 parts).
Lonely Woman, The—Triangle—April 28—(5 parts).

MORTON (Michael).
Impostor, The—Mutual-Empire—Jan. 14—(5 parts).
Richest Girl, The—(with Ann Murdock)—Mutual—April 8—(5 parts).
Yellow Ticket, The—(with Fannie Ward)—Pathe-Astra—June 2—(5 parts).

MORTON (Victoria).
Whirlpool, The—(with Alice Brady)—Select—June 30.

NORTON (Roy).
Plunderer, The—(reissue)—(with William Farnum)—Fox—(5 parts).

OLIVER (Roland)—(with Charles Dickson).
Good Night Paul—(with Constance Talmadge)—Select—June 20.

OSBORNE (William Hamilton).
Hearts or Diamonds—(with William Russell)—Mutual—April 29—(5 parts).

OSTROVSKY (Alexander).
Busy Inn, The—Pathe—April 14—(5 parts).

PARRISH (Randall).
Keith of the Border—Triangle—February—(5 parts).

PHILLIPS (David Graham).
Old Wives for New—(with Elliott Dexter and Florence Vidor)—Famous Players-Lasky—(5 parts).

PHILLIPS (Henry Wallace).
Red-Haired Cupid, A—(with Roy Stewart)—Triangle—June 2—(5 parts).

PUSHKIN (A. M.).
Cloven Tongue, The—Pathe—Jan. 20—(5 parts).

RAMSEY (Alice).
Bridge—("Social Hypocrites")—(with May Allison)—Metro—April 6.

READE (Charles).
Masks and Faces—(with Forbes Robertson)—World—May 6—(5 parts).

RINEHART (Mary Roberts).
Street of Seven Stars—De Luxe Pictures, Inc.—(6 parts).

ROBERTS (Kenneth L.).
Breaking Into Eden—("With Neatness and Dispatch")—(with Francis X. Bushman and Beverly Bayne)—Metro—April 15.

SAUNDERS (Charles Wesley).
My Arcadian Wife—("$5,000 Reward")—(with Franklin Farnum and Gloria Hope)—Bluebird—(5 parts).

SARDOU (Victorien).
Divorcons—("Lets Get a Divorce")—(with Billie Burke)—Famous Players-Lasky—April 20—(5 parts).
Gismonda—("Love's Conquest")—(with Lina Cavalieri)—Famous Players-Lasky—June 2—(5 parts).

SCHROEDER (Doris).
Girl Who Wouldn't Quit, The—(with Louise Lovely)—Universal—Mar. 25—(5 parts).

SELTZER (Charles).
Boss of the Lazy "Y"—(with Roy Stewart)—Triangle—April 7—(5 parts).
Trail to Yesterday, The—(with Bert Lytell)—Metro—May 6—(5 parts).

SERVICE (Robert W.).
Shooting of Dan McGrew, The—(reissue)—(with Edmund Breese)—Metro—(5 parts).

SHEEAN (Perley Poore).
Four-Forty at Fort Penn—("Brave and Bold")—(with George Walsh)—Fox.

SHELDON (Harry S.).
Men—Foursquare—U. S. Exhibitors—Bacon-Backer.

SHERBROOK (Norman).
Who Killed Walton?—Triangle—April 14—(5 parts).

SMANEY (Edward P.).
Reflections of Scarlet, The—("Little Miss No-Account")—(with Gladys Leslie)—Greater Vitagraph—April 1—(5 parts).

STERRETT (Francis).
Up the Road with Sallie—(with Constance Talmadge)—Select—(5 parts).

STOCKLEY (Cynthia).
Claw, The—(with Clara Kimball Young)—Select—(5 parts).

SYLIE (I. A. R.).
Melie No Good—("For Valour")—Triangle—Nov. 25, 1917—(5 parts).

STINGER (Bill).
Jim's Folks—Vanco Films—(1 reel).

TAYLOR (Katherine Haviland).
Cecilia of the Pink Roses—(with Marion Davies)—Select—(6 parts).

TOLSTOY (Count Leo).
Resurrection, The—(with Pauline Frederick)—Famous Players-Lasky—May 6—(5 parts).

TULLY (May).
Winning of Beatrice, The—(with May Allison and Hamilton Hale)—Metro—May 20—(5 parts).

VAN DER WATER (Virginia Terhune).
Lesson, The—(with Constance Talmadge)—Select—May—(5 parts).

WARD (Mrs. Humphrey).
Missing—(with Thomas Meighan and Sylvia Breamer)—Famous Players-Lasky—June 2—(5 parts).

WESTFALL (Ralph R.).
Law of the Great Northwest, The—Triangle—April 14—(5 parts).

WHITE (Grace Miller).
Rose o' Paradise—(with Bessie Barriscale)—W. W. Hodkinson—Paralta—May 20—(5 parts).

WILSON (Harry Leon).
His Majesty Bunker Bean—(with Jack Pickford)—Famous Players-Lasky—April 8—(5 parts).

WONDERLY (W. Carey).
Love Brokers, The—(with Alma Rubens)—Triangle—Mar. 31—(5 parts).

## MILITARY.

Admirals, A Day with Our Future—Universal—(Screen Maazine No. 70)—May 10.
American Rifles and Riflemen—Paramount-Bray—(Pictograph)—May 20.
Britain's Bulwarks—(series)—Pathe.
British Army on Its Way to Bagdad, Hardships of—Pathe—May 26.
British Cavalry on Western Front—Pathe—May 12.
Drifters and Mine Sweepers in the Danger Zone, With the—Pathe—June 9.
Engineers Win Renown "Over There," American—Universal—(Screen Magazine No. 74)—June 8.
Filipino Fighting Force, Our—Paramount-Holmes—April 29.
Filipino National Guard, The—Paramount-Holmes—May 6.
Flying with the Marines—Committee on Public Information.
France Cares for Her Wounded Soldiers, How—(4 parts)—National Surgical Dressings Committee of America—April 20.
Generals, A Day with Our Future—Universal—(Screen Magazine No. 70)—May 10—(scenes at West Point Military Academy).
Guns of Our Forefathers—Paramount-Bray—(Pictograph No. 121).
Italian War Pictures, Official—Italo-North American Union—(6 parts).
Messines and Its Irish Captors—Pathe—May 19.
Nations at War—Joseph L. Dunham—(8 parts).
Navy at Work and at Play, Our Fighting—Educational—(4 parts).
Pershing's Crusaders—First National—(7 parts).
Tank—Our Fighting Ally, The—Pathe.

## MUSIC.

Gismonda—Famous Players-Lasky—June 2—(5 parts).

## PATRIOTIC.

Admirals, A Day with Our Future—Universal—(Screen Magazine No. 70)—May 10.
Alien Enemy, An—W. W. Hodkinson-Paralta—April 1—(5 parts).
Berlin Via America—Shipman-Francis Ford—(6 parts).
Engineers Win Renown "Over There," American—Universal—(Screen Magazine No. 74)—June 8.
Flying with the Marines—Committee on Public Information.
Following the Flag to France—Committee on Public Information.
Generals, A Day with Our Future—Universal—(Screen Magazine No. 70).
I'm a Man—General Film—(2 parts).
Jim's Folks—Vanco Films—(1 reel comedy-drama).
Joan of Plattsburg—Goldwyn.
Last Raid of Zeppelin L-21, The—Interstate—(2 parts).
Mrs. Slacker—Pathe—(5 parts).
Navy at Work and at Play, Our—Educational—(4 parts).
Over the Top—Greater Vitagraph—(8 parts).
Patriotism—W. W. Hodkinson—June 10—(6 parts).
Pershing's Crusaders—First National—(7 parts).
Sinking of the Lusitania—Universal-Windsor McCay.
Stolen Orders—Brady-Weissberg—June 22—(8 parts).
Story of Old Glory—E. G. Lutz.
To Hell with the Kaiser—Screen Classics.

## RELIGION.

Restitution—Mena—(10 parts).

## SCENIC AND TRAVEL (including peoples and customs.)

Alps, Atop the—Universal—April 20.
America's Sleeping Giants—Paramount-Bray—(Pictograph No. 118)—(rivers and waterfalls).
British Guiana—("A Jungle Joy Ride")—Mutual-Outing-Chester—(showing habits and industries of Pandamonian Indians).
British Guiana—("Kaieteur")—Mutual-Outing-Chester.
Canada—("A Mountaineering Memory"—Mount Assinaboine)—Mutual-Outing-Chester.
Canada—Oblin, the Switzerland of British Columbia—Paramount-Holmes.
Crimea, The—Pathe—May 12.
Cruise of the Quickern'll, The—Educational—Bruce.
Cuzco, The City of the Sun—Lincoln & Parker.
Eastern States, Beauty Spots of the—General Film.
England, Beautiful Devon—the Land of Romance—Universal—April 6.
England, Picture Spots in—(Langollen, Wales)—Pathe—April 28.
England, Women Mountaineers of—Pathe—May 12.
English Cradle of Our Liberty—Universal—(Screen Magazine No. 71)—(home of Lawrence Washington, ancestor of George Washington, in the village of Sulgrave, England).
Ex-Cannibal Carnival, An—Mutual-Outing-Chester—June 30.
Filipino Fighting Force, Our—Paramount-Holmes—April 29.
Filipino National Guard—Paramount-Holmes—May 6.
Florida, In and Around Key West—Universal—April 27.
Following the Course of the Cayuse—Educational—May 22.
France, Around Central Auvergne—Pathe—Nov. 25, 1917.
France, Auvillac—Pathe—April.
France, St. Flour and Aurillac—Pathe—April 7.
France, Winter Scenes in Southern—Beacon—June.
Hawaii the Beautiful—Paramount-Bray—(Pictograph No. 115).
High Spots of Hawaii—Paramount-Holmes—April 22.
Hawaii, Scenes in—Educational-Newman—April.
Ice Age Left, What the—Educational-Bruce.
Klondike Today, The—Paramount-Holmes—May 13.
Land of Long Ago, The—Universal—April 13.
Melting Pot of the Pacific, The—Paramount-Holmes—June 3.
Heart of Mexico—(Mexico City)—Educational-Wright—June.
Mexico Today—(series)—Educational-Wright.
Oblin, the Switzerland of British Columbia—Paramount-Holmes—May 20.
Our Egypt of the Southwest—Educational—April 17.
Peru, Cuzco the City of the Sun—Lincoln & Parker.
Peru—"From Lima to the Top of the Andes"—Lincoln & Parker.
Puno, and Scenes Around Lake Titacaca, Bolivia—Lincoln & Parker.
Roosevelt's Expedition Into the Wilds, Col. Theodore—Rondon Commission—(Luis Reis)—(6 reels).
Russia, In Southernmost—Pathe—May 26.
Samoa, Today in—Paramount-Holmes—June 10.
Samoa, Yesterdays in—Paramount-Holmes—June 17.
Scenic Gems of America—Paramount-Bray—May 27.
Silent Wonderlands of the West—Educational-Bruce—(2 parts).
Southwest, Our Egypt of the—Educational.
Spain, the Land of Enchantment—Beacon.
St. Thomas—The Island—Pathe-Post—June.
Sweden, Timber Transportation in—Pathe—April.
Tacoma and the San Juan, Islands—Ford.
Tidbits of Travel—Educational—May 1.
Tonga Islands—Paramount-Holmes—June 24.
Trinidad, British West Indies—Pathe—April 21.
Venice and Her Grand Canals—Educational.
Venezuela—"A Coorial on the Orinoco"—Mutual-Outing-Chester.
Waikiki, On the Beach at—May 27.
Wales, Picturesque—April 28.
What the Ice Age Left—Educational-Bruce—April 6.
Yosemite Valley—Lincoln & Parker.
Yosemite in Winter—Pathe—June 9.

## SCIENCE.

Bone Relatives, Our—Paramount-Bray—(Pictograph No. 113).
Character Analysis—(studies in series)—Paramount-Bray—(Pictograph No. 120).
Depth Bomb, The—Paramount-Bray—(Pictograph No. 120).
Microscopic Revelations—Paramount-Bray—(Pictograph No. 115)—(circulation of the blood, showing heart beats of frog and fish).
Weather Predictions, Science of—Paramount-Bray—(Pictograph No. 123).
Wires of War, Whispering—(telephone on battlefield)—Pathe.

## SOCIOLOGY.

Blue Blood—Goldwyn-Selexart—(6 parts)—(problem of "sins of the parents").
Doll's House, A—Famous Players-Lasky—(5 parts).
Finger of Justice, The—Arrow-Paul Smith—June—(7 parts)—(anti-vice propaganda picture based on San Francisco anti-vice campaign).
Hit-the-Trail Holliday—Famous Players-Lasky-Artcraft—June 16—(5 parts)—(suitable for temperance propaganda).
Honor's Cross—Goldwyn—(6 parts)—(based on life in the underworld).
Hypocrites, The—Cosmofotofilm—(multiple reel).
Landloper, The—Metro—(5 parts).
Little Sister of Everybody, A—Pathe—(5 part love story which includes labor troubles).
Passing of the Third Floor Back, The—First National—(6 parts).

Resurrection, The—Famous Players-Lasky—(5 parts).
Ruler of the Road—Pathe—April 21—(railroad story).
Yellow Ticket, The—Pathe—June 2—(5 parts).

## SPORTS AND HUNTING.

Rod and Reel Champions—Paramount-Bray—(Pictograph No. 119).
Screen Vaudeville—(performing roosters)—Universal—(Screen Magazine No. 76)—June 21.
Sea Cow, On the Trail of the—Universal—(Screen Magazine No. 73).
Wild Animals, Capturing and Photographing—Allenbaugh-Bakker.

## TOPICAL.

Animal Training, The Art of—Paramount-Bray—May 13.
Banking for Our Sea Fighters—Paramount-Bray—(Pictograph No. 117).
Building Liberty Hospitals—Paramount-Bray—(Pictograph No. 122).
Canoers, To All—Universal—(Screen Magazine No. 77)—June 28.
Charting the Sky—Paramount-Bray—May 27.
Chow Dogs—Universal—(Screen Magazine No. 71)—May 17.
Eliminating Train Stops—Paramount-Bray—(Pictograph No. 119)—(showing automatic device for loading and unloading express packages from swiftly moving trains).
Hair Dressing Hints from South America—Universal—(Screen Magazine No. 67)—(native of British Guiana).
Horse Training by Experts—Paramount-Bray—(Pictograph No. 116.)
Laundry, Travelling—Universal—(Screen Magazine No. 69)—April 26.
Learn to Save Life—Universal—(Screen Magazine No. 74).
Pulque, The National Drink of Mexico—Educational.
Training Women Sharp Shooters—Paramount-Bray—(Pictograph No. 113).
Wolf Hounds, Training Russian—Universal—(Screen Magazine No. 69).

## ZOOLOGY.

Adaptation—Educational-Ditmars—(showing how animals are equipped by nature with a means of combating surrounding conditions).
Animal Land, Saturday Night in—Universal—(Screen Magazine No. 75)—June 15.
Bear Pets, Grizzly—Paramount-Bray—(Pictograph No. 114).
Chameleons of the Sea—Paramount-Bray—(Pictograph No. 116).
Crawfish, or Spiny Lobster, The Florida—Universal—(Screen Magazine No. 76)—June 21.
Depths of the Sea, The—(series in 4 parts)—M. Epstein-Ditmars.
Insects, Ingenious—Paramount-Bray—(Pictograph No. 118).
Life in Inland Waters—Educational-Ditmars—June 17.
Night Animals—Educational-Ditmars.
Sea Birds and Animals—Universal-Finley—April.
Seals, Educated—Universal—(Screen Magazine No. 74).
Simple Water Plants and Animals—Paramount-Bray—(Pictograph No. 117).
Small Birds of Warm Climates—Pathe.
Squirrels—Raising by Hand—Universal—(Screen Magazine No. 77)—June 28.
Strange Animals from Many Climes—Pathe—May 12.
Swans—(showing habits and rearing of young)—Universal—(Screen Magazine No. 66)—April 13.
War Time at the Zoo—Educational-Ditmars—June 5.
Wild Animals of the Yellowstone—Universal-Finley—April 13.
Wild Babies—Educational-Ditmars—May 6.
Wild Goats and Sheep—Educational-Ditmars—April 22.
Wonders of Insect Life—Universal—(Screen Magazine No. 77)—June 28.

## FAMILY GROUP.

Accidental Honeymoon, The—Arrow-Rapf—(5 part comedy).
Accusing Toe, The—General Film—(2 part Judge Brown story).
Ace High—Fox—(5 part drama of the North).
An Alien Enemy—W. W. Hodkinson—Paralta—(5 part patriotic drama).
All Woman—Goldwyn—(5 part drama).
Bachelor's Children, A—Greater Vitagraph—(5 part story).
Bandit and the Preacher, The—W. H. Productions—(5 part western).
Baree, Son of Kazan—Greater Vitagraph—(5 part story of the far north).
Believe Me, Xantippe—Famous Players-Lasky—(5 part comedy).
Berlin Via America—Shipman-Francis Ford—(6 part patriotic drama).
Biggest Show on Earth, The—Famous Players-Lasky—(5 part drama).
Billy's Baby—Goldwyn—(comedy).
Bit of Jade, A—Mutual-American—(5 part drama).
Bluebird, The—Famous Players-Lasky—(5 part fantasy).
Blue-Eyed Mary—Fox—(5 part drama).
Broadway Scandal, A—Bluebird—(5 part drama).
Boss of the Lazy "Y"—Triangle—(5 part western).
Brave and Bold—Fox—(6 part melodrama).
Bravest Way, The—Famous Players-Lasky—(5 part drama).
Breakers Ahead—Metro—(5 part story of the sea).
Cabaret, The—World—(5 part Greenwich Village Romance.
Cecilia of the Pink Roses—Select-Marion Davies—(6 part drama).
Chase Me Charlie—Kleine—(6 part Chaplin Revue).
Claw, The—Select—(5 part drama).
Clients of Aaron Green, The—General Film-Broadway Star—(2 part drama).
Cyclone Higgins, D.D.—Metro—(5 part comedy).
Cynthiana—General Film-Broadway Star—(2 part drama).
Danger Game, The—Goldwyn—(5 part melodramatic comedy).
Danger Within—Bluebird—(5 part drama featuring little Zoe Rae).
Daughter of the West, A—Pathe—(5 part western juvenile story).
De Luxe Annie—Select—(5 part drama).
Denny from Ireland—Shipman-W. H. Clifford—(5 part comedy-drama).
Dolly Does Her Bit—Pathe—(5 part juvenile story).
Eleventh Commandment, The—Advanced M. P. Corp.—(5 part melodrama).
Enchanted Profile, The—General Film-Broadway Star—(2 part drama).
Fair Pretender, The—Goldwyn—(6 part comedy-drama).
Find the Woman—Greater Vitagraph—(5 part O. Henry story).
Firefly of France, The—Famous Players-Lasky—(5 part melodrama).
Girl Who Wouldn't Quit, The—Universal—(5 part western).
Golden Goal, The—Greater Vitagraph—(5 part drama).
Guilt of Silence, The—Bluebird—(5 part Alaskan drama).
Heart of a Girl, The—World—(5 part drama).
Heart of the Sunset—Goldwyn—(5 part drama of the Mexican Border).
Hearts and Diamonds—Mutual—(5 part melodrama).
Hillcrest Mystery—Pathe—(5 part detective story).
His Majesty, Bunker Bean—Famous Players-Lasky—(5 part comedy).
His Own Home Town—Famous Players-Lasky—(5 part drama).
Hit-the-Trail Holliday—Artcraft—(5 part comedy-drama).
Humdrum Brown—Paralta—(5 part drama).
How Could You, Caroline—Pathe—(5 part comedy).
How Could You, Jean—Artcraft—(5 part comedy).
I'm a Man—General Film-Judge Brown—(2 part story).
Joan of Plattsburg—Goldwyn—(6 part patriotic comedy-drama).
Landloper, The—Metro—(5 part drama).
Last Rebel, The—Triangle—(5 part drama of the Civil War period).
Lend Me Your Name—Metro—(5 part farce-comedy).
Little Miss No-Account—Greater Vitagraph—(5 part comedy).
Little Runaway, The—Greater Vitagraph—(5 part comedy).
Little Sister of Everybody—Pathe—(5 part love story covering labor problem).
Lonely Woman, The—Triangle—(5 part drama).
Love's Conquest—Famous Players-Lasky—(5 part drama founded on Sardou's "Gismonda").
Magic Eye, The—Universal—(5 part juvenile story).
Masks and Faces—World—(5 part drama).
Mile-a-Minute Kendall—Famous Players-Lasky—(5 part comedy).
Missing—Famous Players-Lasky—(5 part drama of the war).
M'Liss—Artcraft—(5 part comedy-drama).
More Trouble—Pathe—(5 part comedy).
Mr. Fix-It—Artcraft—(5 part comedy).
Mrs. Slacker—Pathe—(5 part comedy-drama).
Mysterious Client, The—Pathe—(5 part comedy-mystery).
Nine-Tenths of the Law—Atlantic—(6 part drama of the north woods).
Old Hartwell's Cub—Triangle—(5 part story).
Only Road, The—Metro—(5 part drama).
Over the Top—Greater Vitagraph—(8 part patriotic number).
Passing of the Third Floor Back—First National-Brenon—(6 part drama).
Patriotism—Paralta—(6 part drama).
Playing the Game—Famous Players-Lasky—(5 part drama).
Prunella—Famous Players-Lasky—(5 part fantasy).
Rebellion, The—General Film-Judge Brown—(2 part story).
Red-Haired Cupid, The—Triangle—(5 part western).
Restitution—Mena—(10 part story of Biblical interest).
Return of O'Garry, The—General Film-Blue Ridge—(2 part drama of the northwest).
Riders of the Night—Metro—(5 part melodrama).
Rose o' Paradise—Paralta—(5 part drama).
Rough and Ready—Fox—(6 part Alaskan melodrama).
Ruler of the Road—Pathe—(5 part railroad story).
Selfish Yates—Artcraft—(5 part western drama).
Self-Made Lady, The—Fox—(comedy).
Soap Girl, The—Greater Vitagraph—(5 part comedy-drama).
Social Briars—American-Mutual—(5 part drama).
Somebody's Baby—Christie—(comedy).
Spoiled Girl, The—Edison-Kleine—(Montgomery Flagg comedy).
Station Content—Triangle—(5 part drama).
Stolen Orders—Brady-Weissberg—(8 part patriotic melodrama).
Street of Seven Stars, The—De Luxe—(5 part drama).
Treasure of the Sea—Metro—(5 part drama).
True Blue—Fox—(5 part patriotic drama).
Twenty-One—Pathe—(5 part comedy).
Up the Road with Sally—Select—(5 part comedy-drama).
Up Romance Road—Mutual—(5 part comedy-drama).
Viviette—Famous Players-Lasky—(5 part drama).
Voice of Destiny, The—Dianda-Pathe—(5 part drama).
We Should Worry—Fox—(5 part juvenile comedy).
Western Blood—Fox—(5 part western melodrama).
Wild Women and Tame Lions—Fox-Lehrman—(2 part farce-comedy).
Winning of Beatrice, The—Metro—(5 part comedy).
With Hoops of Steel—Paralta—(5 part western drama).
With Neatness and Dispatch—Metro—(5 part romantic farce).
Yellow Ticket, The—Pathe—(5 part drama).

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## *Interesting Educationals*

**One Sport Subject, One Zoological, One Topical and One Travel Subject.**

Reviewed by Margaret I. MacDonald.

**"Zuni Kicking Races" (Mutual-Outing-Chester).**

THE July 21 release of the Outing-Chester pictures through the Mutual Film Corporation brings the spectator in contact with one of the oldest races of the American continent—the Zuni Indians of New Mexico. Here this interesting race of people live in the pueblos of their forefathers, following in many respects in their footsteps. The kicking race, which is the chief topic of this particular number, gives all the details, from the religious ceremonies, with which it is ushered in, to the finish. In the beginning of the reel we are made acquainted with the Zunis and with their chief industry—the making of pottery. The actual shaping of the clay bowls and the ornamenting and baking of same is shown. Then we come to the race, which includes betting as keen as at any modern function of the sort. The race concerns the barefoot kicking of a piece of stick perhaps for miles over the cactus covered plains, while other Indians on horseback follow to watch and applaud. An unusually interesting reel.

* * *

**"Celebrities of the Insect World" (Universal).**

In Screen Magazine No. 80 beetles and scarabs and crickets are dealt with. The luminous beetle, one of the most striking of its kind, comes first, drawing attention to its queer habit of snapping up and turning over. The lobes on the head of this insect are responsible for its remarkable radiance, which is sufficient to allow of reading the time on a watch in a darkened room. Male and female of the scarab family are given second place, and thirdly the cricket, which is perhaps the most common. He sings by rubbing together his brittle wings. Lastly the walking-stick insect, whose heart is weak, causing him to move slowly, is introduced. He is a strange looking specimen, and is splendidly equipped by nature to fool his enemies.

* * *

**"May Irwin's Farm" (Universal).**

One of the most fascinating subjects in the 80th issue of the Screen Magazine takes us to the island farm of May Irwin. Here, if the picture speaks the truth, she feeds her own chickens, pickles her own peaches, milks her own cows, or some of them, and makes her own butter. Of course, we will assume that Miss Irwin has plenty of help in keeping up the splendid establishment which is shown in the picture, and one cannot help envying her the milk and cream from those splendid Jersey cows.

* * *

**"The Isle of Cuba" (General Film).**

This excellent number of the Harold H. Horton series of "Travel Impression" gives a clear and interesting idea of modern Cuba. He doesn't forget to draw attention to the cleanliness of the streets of Havana against the filthy condition which prevailed in some parts of the city previous to Colonel Waring's regime. Included in the points of interest are Moro Castle, Plaza Emperado and Case de Bonifaci. Characteristic features, such as narrow streets and the walking dairy, ornate balconies and massive grilles, are shown. The colonias, or sugar cane plantations, showing the natives at work cutting and loading the sugar cane, are interesting. The towns of Camaguey and Neuvitas are also shown.

## *Pathe's Contribution*

**Second Number of Allied Official War Review Contains Choice Glimpses from Battlefronts.**

THE Allied Official War Review, which is being handed to the public from the Committee on Public Information through the Pathe exchanges, is well compiled and contains material of special interest. The second number, opening with desert battleships in the shape of a military camel train crossing the desert, follows up with a view of Italian troops on the march and an Italian artillery bombardment at Monte Tomba. Italian infantry rushing into battle over shell-swept ground includes also the scaling of a mountain wall. Thousands of Austrians taken prisoners finishes this chapter of the picture. In another portion of the film the Irish cavalry charging at the battle of Cambrai furnishes a thrilling item, and not less thrilling to the American heart is the pictured group of American engineers who recently threw down pick and shovel to drive back the Huns. There is also a British tank returning from battle and the remains of a French regiment going to a well deserved rest.

## *Motion Pictures in Rural Churches*

**Orrin G. Cocks Gives Advice to Isolated Communities Whereby Public Meeting Places May Be Used to Advantage During Idle Hours.**

THE July issue of the Bulletin of the Affiliated Committee for Better Films contains the following timely dissertation by Orrin G. Cocks, of the National Board of Review, on the advantages offered by the church, library or public hall of rural communities as places of healthful diversion during the week:

Most small country towns in the United States are suffering from stagnation. Yes, s-t-a-g-n-a-t-i-o-n! It is not necessary to argue the matter; every one recognizes it. No wonder the young people from the surrounding country wish to leave at the earliest possible moment for the cities. They are full of energy and want action and amusement after work. They are, however, lacking in initiative and depend upon their elders for community leadership.

The plea of lack of money is usually advanced for doing nothing. Some of the town leaders hold that the church, the library, or the public hall is so sacred that it cannot be used for motion pictures. The church is the logical place. Throughout the whole week it graces the landscape with closed doors when it might become the center of the social life of the community and attract the young people nightly for miles around. Your cheerful lighted church may become a beacon and a magnet for idle young people.

But how can the money be found for the original investment? Some communities will never know until they canvass the community how easy it is to raise the five or six hundred dollars necessary to purchase a machine, screen, booth and other equipment. The funds raised locally may often be supplemented by gifts of well-to-do persons born in the community, who now have a sentimental interest in their home town. If the home missionary boards and boards of Sunday school work of the different denominations would learn the lesson being taught by the War Council of the Y. M. C. A. in their cantonment work they would cheerfully offer to supplement the funds raised by these country churches. It is possible also for several towns conveniently located to share the expense for traveling machines and equipment, and exhibit motion pictures on succeeding nights of the week.

Years ago the story was current that good films did not exist. This may have been true fifteen years ago, but such an absolute falsehood should no longer be perpetuated. The world is full of them now. They rank with the best books in country libraries and put to shame the books on the shelves of the Sunday school libraries. Moreover, if a little business ability is displayed these films can be obtained regularly each week from the motion picture exchange for a small daily rental. Assistance in the selection of such films can be obtained from the National Board of Review for the asking.

A number of wideawake country ministers have discovered how powerfully the motion picture can aid them in building up their congregations and have boldly entered

this field on the week nights. They have discovered that the initial investment has soon been met by the charges for admission and have gathered together funds which they have been able to use for other social purposes. This not only meets a social need, but is a money-maker, and is tenfold more profitable than church suppers, with far less expense or labor. Officials in the churches may well follow the lead of the Rev. Moses Breeze, the secretary of the Presbyterian movement in Ohio, who urges the use of motion pictures as an aid in making effective rural church centers. Fine week day entertainments will transform many a dying rural church into a denominational asset.

## *"Fighting Along the Piave"*

**The Rivoli Theater Exhibits Pictures Showing Scenes of Military Preparation and Actual Battle.**

A SERIES of views along the Piave river exhibited at the Rivoli theater during the week of June 30 give a realistic illustration of the vigor with which the Italians are pursuing the business of war. Through these pictures which were shown through the courtesy of the Italo-North-American-Commercial Union an excellent idea of the marshy approach to the river can be had, and also the dangers which must necessarily attend that portion of Italy when the mountain streams precipitate their overflow into the valley and swell the Piave far beyond its shallow banks.

The scenes include the mounting of big guns on floats on the river, and the hauling of cannon into the interior. Thrilling glimpses of actual warfare with here and there a man falling to his death the victim of an Austrian shell. It is said that this is the first time that this particular group of scenes have been publicly exhibited in America.

**Items of Interest.**

The 82nd release of the Screen Magazine contains the life story of the bull frog presented an interesting detail, and the cutting and transporting of railroad ties obtained in our national forests as its featured subjects. This reel closes with a cartoon comedy by Hy Mayer.

* * *

The Educational Films Corporation of America re-issued during the past week two splendid scenics entitled "Wonderful Niagara" and "The Cruise of the Quickern'ell." The cartoon issue of the week of July 7 was also of good quality and was entitled "War Gardens" which depicts Mamma Katzenjammer being attacked by the family goat while caring for the family beans. The jumping beans devoured by the goat and a few by Mamma K. have peculiar effects.

* * *

The Rivoli Animated Magazine for the week of June 30 contained some unusually interesting material including the manufacture of locomotives, Southern farmers for the first time in many years raising wheat instead of cotton, Joffre welcoming Americans in France, and American artillerymen manning a French 400.

## GOLDWYN PROUD OF ITS QUINTET OF DIRECTORS.

Goldwyn begin its second releasing year the first week in September with a roster of directors of which it has every reason to be proud. Reginald Barker, Hobart Henley, George Irving, Charles Giblyn and Clarence G. Badger are five names to conjure with in picture production. Each is a master of his craft.

Reginald Barker, with a brilliant record of achievement in other fields, has come to Goldwyn to direct Geraldine Farrar. The carefulness of his studied craftsmanship has been demonstrated in the "takes" of this stars' first Goldwyn Picture already developed and shown in the projection room of the Fort Lee studios.

Hobart Henley has gained nationwide fame under the Goldwyn trademark as director of Mae Marsh. Many directors have tried with mediocre success to transmit the elusive, almost intangible personality of this star to the finished film; almost as many have failed. Not so Hobart Henley.

Clarence C. Badger has directed three productions for Goldwyn, all with signal success. His first, "The Floor Below," a Mabel Normand starring vehicle, though highly successful everywhere, was exceeded in popularity by the same star's succeeding picture, "The Venus Model," just now at the height of its run throughout the country. Following these two he directed Madge Kennedy's new picture, "Friend Husband," now completed and to be released August 11. Mr. Badger, a former newspaper man, brought to his work for the screen the sense of story values inherent in the work of men who write for metropolitan journals together with a keen sense of the dramatic and a grasp of the comic possibilities of a script.

George Irving made his Goldwyn bow as director for Mabel Normand in "Back to the Woods" following an eminently successful career in the service of other producing companies. Goldwyn is certain his work in this production will prove anew to the admirers of his technical skill that no mistake was made in selecting him to supervise it.

Charles Giblyn's enviable record with other stars promises to be further enhanced by his work with Tom Moore, Goldwyn's newest luminary, in the first production this masculine star has made for this company. To the thousands who know Mr. Giblyn's work it is enough to say that he has surpassed his best in this production.

## *Mastbaum Memorial Dedicated*

**Late Exhibitor's Friends Attend Services at the Hospital Structure Which Will Shelter Ten Tubercular Patients.**

IN the presence of hundreds of persons prominent in the motion picture and theatrical world, the Stanley V. Mastbaum Memorial Building was dedicated Sunday, June 23, at Eaglesville, near Norristown, Pa. Tributes to the late Mr. Mastbaum as a man and a friend were paid by the speakers during the simple but impressive services.

Judge M. Patterson, the principal speaker, told of his friendship for Mr. Mastbaum. "Stanley Mastbaum, a great friend and a great worker, represented work and good fellowship," said Judge Patterson. "The stage has long been renowned for its power in the education of the people, but this man saw the possibility of spreading that influence even further through the medium of moving pictures. In every way he stood for the production of decent photoplays, and did all within his power to perfect this industry.

"Many of his hidden charities will never be known, he went about his work quietly, leaving a trail for others to follow. Unfortunately he died before he reached the meridian of his accomplishments, but usefulness is measured by deeds and not by years, and this building dedicated to his memory is proof that his principles will never die."

Lawrence D. Beggs, chairman of the memorial committee, presented the building to the Board of Trustees of the institution, and President Louis Gerstley on behalf of the board, made a speech of acceptance. Brief addresses were made by State Senator Edwin H. Vare and Richard J. Beamish. The services were opened with an invocation by Rev. Keon H. Emalah, and several musical numbers were offered by the Stanley theater orchestra.

Before the dedicatory exercises a bronze tablet, bearing this inscription, was unveiled: "In memory of Stanley V. Mastbaum, citizen of Philadelphia, director of the institution, man of affairs, philanthropist and patron of art, 1918."

The Mastbaum Memorial Building, funds for which were obtained through Mr. Mastbaum's friends, will be used as a men's infirmary. The committee which had the funds in charge consisted of Lawrence D. Beggs, Abe L. Einstein, Abe Sablosky, John McGuirk, Frank W. Buhler, Charles Segall, Louis Sablosky and C. J. Cunningham.

The new building has accommodations for ten patients. The rooms are large and cheerful and there are recreation rooms and sleeping porches. It is equipped with the most modern medical appliances for the treatment of tuberculosis. Memorial services will be held at the sanitorium April 1, Mr. Mastbaum's birthday.

## MILTON SILLS LEADING MAN FOR FARRAR.

Goldwyn's intention to surround Farrar with all-star casts in each of her Goldwyn productions is given further proof with the news that Milton Sills will be Miss Farrar's leading man in her second production to be made in Fort Lee.

Mr. Sills will arrive in New York this week from California ready for work, having just finished an engagement with Clara Kimball Young. His screen career has been one of unbroken successes.

Two years ago he was the leading man in "The Honor System," a most successful production, and immediately thereafter was engaged as leading man in the widely exploited serial "Patria." He also has appeared in "The Deep Purple," "Chasms," "The Fringe of Society" and "Struggle Everlasting."

The engagement of Mr. Sills was made by Samuel Goldfish on his recent trip to California. It adds to the Goldwyn roster one more well known name of the theatre and screen.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### House Signatures.

TRADE marks are considered to be of such value that the governments of the nations provide special protection for them, yet few theaters take the trouble to design a special signature for their house names, and yet the house signature can be made an advertising factor of the utmost value. Don't be in too much of a hurry to adopt a signature. Take it easy. Have several made, and try them out before deciding upon the one you shall use permanently, but once you have decided upon a design proceed to put it on everything. Paint it over the house, and again on the glass of the box office window, place it upon the entrance and exit doors, upon your stationery, have horse blankets made if you use a street wagon, and have cuts made in all sizes from half an inch to the width of a three-sheet if you use them. Keep the signature so prominent that the very outline will suggest the house. It will make money for you by bringing business, and it will save money by reducing the size of the display necessary to get the house name over in an advertisement. If you have the right sort of a signature you can get as good a display from a half-inch cut as you can by putting the same name in inch letters in regular type, and the half-inch display will not be so wide and will be more readily recognized. Your house is more profitable to you than any one film. Spend as much money in getting a proper signature as you would upon a single release. It will bring a far larger return. Go to a first class artist instead of a sign painter, but make certain that the design you accept is as plain as would be the work of the lesser artist, for the primary requirement is legibility in all sizes and under all conditions.

### Ruff Did It.

Everyone is getting tired of seeing Bill Hart with two guns in his hands, but about the only way to get a picture of him without guns is to photograph the back of his neck or to sneak up on him in the

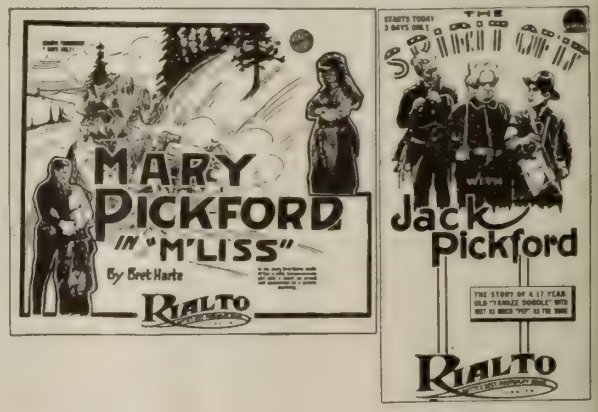
bath tub. Ralph Ruffner did manage to get hold of a picture showing him using a cross cut saw, but that was only good for one picture, and to advertise "Selfish Yates" he used Bill's boots, which are as characteristic as his guns and a lot newer to readers of advertising. The other half of the cut shows Ruff's last effort in Portland with a reverse cut for the title balancing the signature at the head of the display. The two scene cuts do not mean much, but when few scene cuts ever do or ever will until manufacturers get men who can turn out decent advertising material for their press departments.

### An N. O. Program.

Maurice F. Barr, of the Strand, New Orleans, one of the Saenger houses, got out a special cover for the program to announce the coming of "My Four Years in Germany," with a picture of the former Ambassador and caricatures of the Kaiser and the Crown Prince. The program is a sixteen and cover, but the program proper is badly cramped, the house getting but an inch and a half or two inches to each 8½-inch type page. Even at the cost of hurting some advertiser's feelings enough space should be taken to get the program for a day on a single page, instead of two or more. In theory, at least, the program is for the convenience of the patron and not for the advertiser. Here the advertiser gets the best of it, though the underline readers are given straight pages in the back part of the issue. There is a puzzle page with prizes for answers that is supposed to keep the program in demand, but with so much space at command we think the program could be made much more interesting at no greater expense. It keeps too much to the advertising end—both its own and trade advertising.

### Waiting For Ruff.

A. A. Bruce, of the Rialto, Butte, Montana, writes that he is filling in as advertising man waiting the arrival of Ralph Ruffner, who is to replace A. C. Raleigh. He sends in a couple of examples of his work. One of these is a seven-fourteens and the other four-seventeens. The




latter is for The Spirit of '17. It is a fine example of sketchy lettering. It does not seem to belong to the title at all, but to be some sort of ornamentation. Everybody is doing this particular style of unreadable lettering, so Mr. Bruce is by no means alone, but custom does not make the lettering good and sixty-four column inches of space that does not give a legible title is thrown away. The Pickford advertisement is better, but the lettering is partly obscured by the sketch design. There is a lack of selling argument in this space. It is announced that "In his story Bret Harte made M'liss a wild, harum-scarum girl with a spirit as proud and undaunted as a prairie mustang." That may be interesting, but what Miss Pickford makes of her is what the audience is interested in. Nothing is said about that. The layouts are well done, but there is needed some selling talk, even with the best layouts, but Mr. Bruce is not an advertising man, but assistant manager, and he has done very well for a starter.

### Thrown In.

The Index, the house organ of the Fenray, Martin's Ferry, Ohio, gets out a red, white and blue cover for the showing of My Four Years in Germany. It looks unusually good, but the inside is still shy any column rules. A late idea is a half page on the inside back cover giving a list of advertisers with "These are the progressive business houses that enable us to give you this service. Please patronize them." As the address and line of trade is given as well as the name, it serves as a business directory. The idea is a good one where you have a large program with many advertisers. The trade directory alone is a good scheme where you have only a four-pager and cannot get more than a couple of dollars a month from any particular advertiser.

### Start It Right.

The First National Publicity sent out a flimsy commenting upon the experience of an exhibitor who opened My Four Years in Germany to 1,245 persons and increased gradually to 2,324 on Friday, with 4,032 on Saturday. We do not think this so good a showing as the First National does. With an apparent capacity in excess of four thousand on the day, we think that the figures should have topped half that on the opening and have gone to at least 3,000 for the remainder of the week. Had the subject been properly circussed we think this would have been the case and need only point to the campaign of S.

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Important Notice.

**Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.**

**Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.**

### A. C. and the Three-Wing Shutter.

From the West comes the following:

> Will you kindly explain just the disadvantage of using a three-wing shutter on A. C., as against a two-winger; or is there any big difference? As I understand it, with a 2-wing shutter and A. C. there will at times be a flash or glare of light on the screen. Is there a pulsating effect of light and darkness also? My situation is this: Am using a Baird projector with A. C. and fairly good results. Have been able to trim about 15 per cent. of the original shutter blade off without travel ghost, but seem to get a pulsating effect. I am, however, inclined to attribute this to the arc itself, due to fluctuating line voltage, because at times it is as steady and clear as with direct current. Of course the really right thing to do would be to install D. C., owing to speed of Baird shutter, which equals, in effect, the three-wing shutter of other projectors. D. C. is, however, out of the question, and was wondering if we would gain enough in effect by putting in a slower shutter gear and a shutter adapted to A. C. This expense would be $20.
>
> Another thing: Am using an Edison transformer on 110 volts. Have a special pole transformer. By "special" I mean that no one else takes current through it. The juice is 50 cycles. Would it tend to brighten my light to change to 220? Am I using the right sort of transformer? In other words, do you consider the Edison transformer as being equal to the Preddy and other makes? As you can see, I know but little about these matters and have come to the conclusion that you are the only one who can put me right. Am using one concave-convex lens next the arc, with an ordinary plano-convex outside, 6.5 and 7.5. Believe with steady light I would get along all right. Business in this place will not justify installation of current-rectifying apparatus.

As to the transformer, the Edison is an excellent device. It is not quite as convenient to handle in making changes of current strength as some of the others, but electrically it is O. K. Changing to 110 volts would have no effect in so far as screen brilliancy be concerned, and it is easier stuff to handle. If the trouble is due to unsteady line voltage you might get better results from the 220, since the fluctuation may be due to overload on one side of the system. But this seems hardly probable, as the line voltage is 2,200, unless you are using a lot of current for your theater. Your Edison transformer will handle 220, however, so the making of the change would not cost you anything, and if they will make a trial installation of a 220-volt transformer you could easily determine the matter.

As to the shutter, here is the dope: You have a handbook. Turn to page sixteen. Study the action of A. C. You will observe that the current fluctuates from zero voltage (no voltage at all) to maximum voltage 120 times per second with 60-cyle current; 100 times with yours. This means that 100 times per second your current value is zero and the crater brilliancy is maintained merely by its own heat. But it is not maintained at *maximum* brilliancy. Alternating current illumination is never even. It is really a series of brilliant flashes and comparative dullness. True, the action is so rapid with 60-cycle, or even with 50-cycle current, that to the ordinary eye it is entirely invisible. But if by any method we could place an opaque shade in front of the crater and remove it when the voltage is at zero, and keep doing this, we would instantly discern the difference, since we would then get only the brilliancy due to the crater brilliancy at its point of lowest temperature. And that is exactly what may happen when a three-wing shutter is used with 60-cycle current. But the effect will be obtained only when the projector is run at a certain speed, so that the shutter blades are timed to synchronize with the alterations, and that speed could hardly be maintained for any considerable period of time. The least change in speed in either generator or projector would operate to throw the shutter and alterations out of time, and we thus have the "flashing" effect, which is really a rather rapid change from bright to dull, or vice versa. With 50-cycle current and a three-wing shutter we have the following: At 60 feet per minute the shutter blades cut light 2,880 time sa minute. Times light at lowest value is 100 x 60 equals 6,000. Impossible to get synchronism you say? Right, but one-half of that is 3,000, and you can easily, by just a bit of change in speed, or a bit of change of speed of the power-house generator, get into synchronism with one side of the alterations, which is sufficient to give the effect in very pronounced manner.

Proof: When the effect is not present and everything is working satisfactorily, very slowly increase the speed of projection. If you don't get the effect, then try decreasing. If you get it, try it two or three times, and if speed change brings on the trouble, you have nailed Mr. Difficulty. Remedy: Avoid speed which will synchronize or get the gears you speak of, though the two-winger will give much more flicker. If you are unable to get the effect after several trials, changing speed very slowly and watching very closely, then the trouble lies elsewhere and you had best try the 220 volts. Possibly the advent of the new Westinghouse low-priced mercury arc rectified and the new low-priced Breco converter may bring current-rectifying apparatus within your reach.

### Spherical Aberration Useful.

John Griffiths, Ansonia, Connecticut, to whom I give credit as being, in my humble opinion, the best posted man in this country in the practical optics of the projector, says:

> You may possibly remember what I said some time ago about spherical aberration being useful in smoothing out the light at the aperture, friend Solar being the only one who seemed to agree with me at that time. Do you know why the corrugated lens used with the Mazda gives a more even illumination at the screen than does the plano-convex type? It is for the simple reason that it has more spherical aberration and breaks up the image of the filament more effectively.

Granting this to be true, provided the film plane be in advance of the ghost area, what "evening up" is there to be accomplished with the arc lamp beam; also, do not the ill effects of spherical aberration more than counterbalance any possible gain through evening up of light intensity in the ray? Mind you, I am not certain as to just how far I am right in assuming there is very little to be broken up in the light ray at the correct film plane. Perhaps there is considerable, but I shall continue to think it is not so much as you suppose until it is proven otherwise. Of course if the crater be in actual focus at the film plain, then I grant your contention without question, but the crater must NOT be in focus at that point, and I have been much interested in the possibility of so much advancing the crater focusing position beyond the film plane that considerable light loss through divergence of the ray can be overcome. Personally, I think the thing is impractical for two reasons, but it might be possible to sidestep the objections, viz.: ghost and increase beam diameter at film plane.

But, anyhow, it may be cheerfully conceded that the Mazda sets up an entirely different proposition, and, as applied to that, I can readily see possibilities in spherical aberration for good. I have been the advocate of a condenser corrected for spherical aberration, and have been watching closely for practical methods of insurance against condenser breakage, mostly to that end. I shall not be satisfied that I am in error until it is proven by a practical demonstration that my position is wrong.

### Department Editor Honored.

As previously set forth in the editorial pages of another issue, the editor of this department has been appointed Honorary General Director of the Association of Moving Picture Operators of Argentina, South America, by the Board of Directors in session in the city of Buenos Aires on May fifth.

Accompanying the notification of appointment was the statement that "the entire membership approved the appointment," and other very kind remarks. I am informed that the Association is the largest of its kind in all Latin America; also larger than any in Spain itself. It is indeed gratifying to know that I have won so high a place in the esteem of our Spanish-speaking brothers. The Association corre-

sponds to the I. A. T. S. E. & M. P. M. O. of this country, except that it is confined to projectionists. It is preparing to issue a monthly magazine, and sets its aims high. We have been asked to contribute to the first issue thereof, and have prepared and forwarded an article.

Argentina is a country of large area, fertile soil and great enterprise. It perhaps more nearly approaches the United States in general make-up than any other country on the western hemisphere, excepting, of course, our sister, Canada. The notification of appointment was forwarded by Sr. Bruno E. Tedeschi, General Secretary, Cevallos 555, Buenos Aires.

### Condenser Data.

Sam Bowden, Glen Ellyn, Illinois, says:

> Will you please give me following: Focal length of condensers and distance between the two lenses of the combination; also distance from condenser to aperture. Have two motor-driven Simplex projectors, taking curren through Bell and Howell transformers, with switch on 60-ampere notch. Voltage 110. Have two 5¾-inch Gundlach-Manhattan projection lenses, giving a 12-foot picture at 75½ feet from center of projection lens to screen. My trouble is a ghost in center of screen. Have tried different combinations and moving lamphouse, but without result.

The information I can supply is based entirely on amperage. If your amperage is not sixty, then the data will not be right, the amount of error depending on how much the amperage varies from sixty.

In the first place, condenser lenses should always be as near each other as possible, without actual contact, except where they are spaced to change the focal length of the combination, and this can only be done intelligently by one who very thoroughly understands and can compute the exact effect produced by a given spacing distance. Assuming your amperage to be sixty, you need two 6½ plano convex or one 6½ meniscus and one 8½ bi-convex. The center of plano convex combination should be 17½ inches from the film, but if the meniscus-bi-convex combination be used, the distance should be 20 inches. If plano convex lenses are used, and the back focus of projection lens is 3 inches, then its diameter should be not less than 1.5 inches. If back focus is 4 inches, then diameter of projection lens should be not less than 1.84, and if 5 inches, then 2.1; if 6 inches, then 2.3. If the meniscus-bi-convex condenser lenses be used, then if back focus of projection lens is 3 inches, its diameter should be not less than 1.54 inches; if 4 inches, then 1.75; if 5 inches, then 2 inches, and if 6 inches, then 2.14. You will observe that with the meniscus-bi-convex a projection lens of slightly smaller diameter will serve, which means, in effect, that there is less light loss if the projection lens is of too small diameter, as it often is. Will you kindly advise as to whether or no this clears up your trouble? But if it does not, be certain that your amperage is sixty before condemning my data. Diameter of projection lens has nothing to do with the ghost matter. Lenses of larger or smaller diameter than those indicated may be used, but, if smaller, there will be light loss, and, if larger, it will add somewhat to revolving shutter difficulties. As to revolving shutter distance from lens, I must refer you to the handbook. It is too long a story to tell here.

### Soldier Boy Wants to Join.

Allan D. Goodwin writes from Camp Shelby, Hattiesburg, Mississippi, ordering a handbook, and says:

> Please advise as to whether or not there is any chance for a man in the service to become a member of the union. The nearest local is at New Orleans, which is 117 miles from here. Am working at No. 3 theater, with two Power's 6-B projectors, but have considerable trouble with condensers breaking. Have tried moving my lamphouse backward and forward, but it seems to be the same at any position.

You are within the jurisdiction of the local nearest to you, but must reside within its jurisdiction for six months before you are eligible to membership. Anyhow you might find trouble passing the union examination. Your condenser breakage is not to be cured by "moving the lamphouse backward and forward." It may be due to improper mounting of the lenses. Get some thin sheet asbestos and place strips in the holder so that the lens will not touch metal at any point. It may be due to overleaded carbons, with consequent excessive flaming. Remedy quite obvious. Get correct size carbons for your amperage (see page 287 of handbook). It may be due to wrong focal length condenser lenses, which place the arc too close to the lens (see chart March 17, 1917, issue). It may be due to poor ventilation of lamphouse (clogged vent screens) which sets up excessive heat inside the lamphouse. It may be due to wrongly placed fan in projection room, or to poor protection against natural draft. You have given me no data, so how can I help you? To merely write saying "something is wrong, what is it," is not productive of intelligent reply. It is always better to give too much data than too little. In this case I should be told the focal length of condenser lenses, amperage, kind of current and size of carbons at least.

### New and Excellent Instruction Book.

J. H. Hallberg, consulting engineer for the United Theater Equipment Corporation, has submitted to this department for examination what is the best instruction book we have seen to date dealing with a motor generator set. The book is for the use of users of Hallberg motor generators. It has 32 pages, the printed space thereon being 3¾x6 inches. It is illustrated in most excellent manner, and may be had for the asking by users of Hallberg motor generator sets. A postcard to J. H. Hallberg, United Theater Equipment Corporation, 1604 Broadway, is all that is sufficient to secure a copy, and it is worth a good many postcards, lemme inform you who use that machine.

### A Question of Wage.

John Nagel, New York City, writes thusly:

> Recently I inserted an advertisement reading: "Expert operator wants out-of-town position where good service will be appreciated." This was done because my wife has been very ill and the M. D. advised my taking her to the country, preferably into the mountains. I received about a dozen offers of a position, of which the one enclosed is the best. Can you beat it? No wonder they cannot secure operators for out of town if they offer such salaries as that!

The offer enclosed came from the capital city of Pennsylvania. After asking several questions as to how long the applicant had been in the business, etc., the exhibitor says: "Salary, if you are thoroughly satisfactory, good, first-class electrician, fellow that thoroughly understands projection and will do all the electric work around the theater, $20.00 per week."

Now if the exhibitor had been in a small town, and had confined his requirements to the projection room there would be no criticism of the sum named. But the capital city of Pennsylvania is not a small town, but a fair-sized city, having several theaters; also the exhibitor wants an operator and house electrician all rolled into one. And he expects a "good, first-class electrician" and a man who "thoroughly understands projection" for the sum of twenty dollars a week, when an electrician of that class receives four, five and six dollars a day, with steady work too, and jobs in plenty. Let it be very clearly understood that this department has no sympathy with projectionists in small towns demanding extravagant wages. It most emphatically is not to be expected that the exhibitor in a small town is going to, or can, pay salaries which the large city exhibitor can pay and ought to be made to pay. Living expenses in small towns are not nearly so high as in large cities. Even in these times of hugely inflated living cost I would say that twenty dollars ought to be a fair figure for the small town projectionist. But in a city of the size of the one named, twenty dollars is rather absurd, when one considers that boys are receiving more than that in some sections of the country, and mechanics in many lines are making from ten to fifteen dollars a day, with five dollars as low-water mark for any skilled craft I know of at this time—in cities I mean. There seems to be an impression in some quarters that this department and its editor are demanding the same remuneration for projectionists in cities, towns and hamlets. That is absurd. It is ridiculous. We demand for the projectionist such remuneration as will attract the best available talent in each respective community, but this may and will vary widely in places of different size; also in different sections of the country.

It seems to me in a city the size of the one involved in this discussion twenty-five dollars should, in these times, be a minimum, with thirty for first-class men, but that would be for a PROJECTIONIST—not a projectionist-house-electrician-janitor-bill-poster combination.

### Brightening Up Old Film.

The Princess Film Corporation, Malone, New York, asks:

> Will you kindly advise as to what is best solution for brightening up and prolonging the life of used film; also to keep it moist and flexible.

There were a number of film renovating solutions on the market at one time, but whether they are still in business in these troublous times I am not informed. Two of them were the Wm. Rhodes Film Company, Retreat Avenue, Hartford, Conn., who made the "Magic Film Cleaning Fluid," and the Githcal Chemical Company, 220 West 42nd street, New York City, who made a film cleaning compound. The name of the latter no longer appears in the telephone directory, and they have presumably gone out of business. There was a film laundrying process conducted by Colonel Forth, 406 South Fifth avenue, Louisville, Ky., but we have heard nothing from him in quite some time. You may clean up used film by using any one of several film cleaners, such as the Mortimer, made by the Mortimer Film Cleaning Company, Portland, Maine, or the Leland Film Cleaner, made by the Leland Company, Montpelier, Vt. A fluid goes with the outfit of the Leland Company, and that particular cleaner is still made, I am sure. You may keep your film pliable by storing them in closed shelves with pans of water underneath. Some add about one part of glycerine to thirty parts of water, but I am of the opinion that the benefit of this is purely imaginary. If any one knows anything which will help these gentlemen solve their problem, let them communicate directly with the Princess Film Corporation, or else send it to the department.


Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

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# Music for the Picture

Conducted by GEORGE W. BEYNON

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

## The Proper Presentation of Pictures Musically—Natural and Unnatural Endings.

NOTHING gives the finish to an orchestral setting like clear endings and clean attacks. And on the other hand, nothing tries the patience of the patrons so sorely as the chopping off of the music in the middle of a measure and commencing the new number in an extraneous key. The science of picture fitting has advanced materially in this respect, and almost all large orchestras and many of the smaller combinations make it a point to *segue* without a perceptible break.

When the picture is accompanied by a special musical score there should be no interruption and few endings in the playing of it providing the arranger knew what he was doing. Key sequence is usually followed with suitable modulations to join non-related keys. The score provides the only adequate musical setting from the standpoint of perfect continuity.

It is nearly impossible to select music suitable for certain scenes and at the same time with key sequence when those numbers must be picked from a published library. There is sure to be a clashing of inharmonious keys upon the change of scenes unless the piece be accurately timed to finish on a given phrase which has a cadence relative to the following number. Accurate timing depends largely upon the operator's speed of projection, and frequently the labors of the musical director are lost through the careless manipulation of the operating machine.

Sometimes the characteristic tempo of a selection is changed to fit the duration of the scene. This is musical distortion of the worst kind, and should be frowned upon by all those who profess a true love of the art of music.

Recently a musical director was called upon to fit a feature hurriedly, and, with a supercilious bravado, exclaimed, "It is no trouble to fit pictures. Pick out any old number and play it according to the action and tempo of your picture." We wonder how he would adjust a Spanish *habanera* to an interior scene showing a fond mother putting her child to bed.

We know some leaders that time every item in their library as they buy it, marking the duration in minutes and seconds upon the outside of the piano cover. This is a good practice and wonderfully helpful in picture setting if you do not select your music from the standpoint of time only. Its adaptability and appropriateness must first be considered. The tendency is to pick out a number perhaps a half minute short and make it fit by dragging. This is an insult to the composer, and an affront to the musicians who are to be found in your audience.

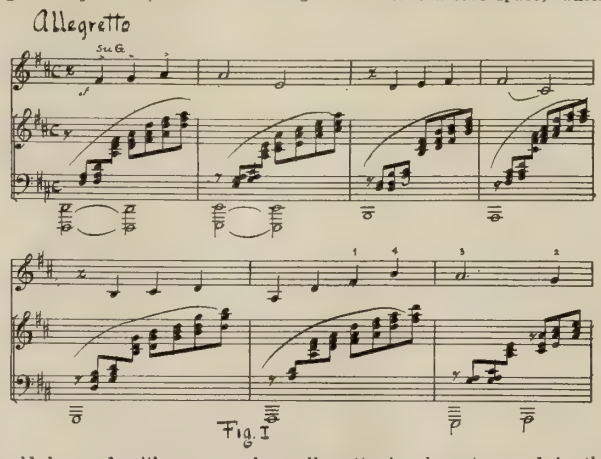
To consider your cue is important, but it should not take precedence over a smooth change of music. It is always better to over-run the cue in finding a phrase upon which you can finish on the cadence than to sacrifice continuity and outrage the ears of your auditors by an abrupt break. A cadence frequently suggests itself as a possible ending just before a cue appears. If it be taken and held, with a slow *diminuendo* and the succeeding number be picked up pp, it gives a smoothness that detracts nothing from the picture.

The leaders of some of the smaller orchestral combinations have trained their players to finish on the *tonic chord* of every selection and make them hold it until the signal is given to start the new one. As the cue to change draws near the leader taps his music rack, which indicates that he is about to finish the number. He slows up the tempo, and as he comes to the end of the phrase he signals the orchestra to *cut* to the last chord. The only objection to this method is the tapping of the music rack. The sharp staccato sound thus made is a greater screen detractor than a bad *segue*, so that, although he effects a smooth change, he defeats the primary purpose intended. However, this mode of proceedure is to be highly recommended if the tapping can be eliminated.

There is yet another way to gain smoothness of sequence in picture setting which, so far as we have been informed, has not been tried. We claim it as a child of our brain, and offer it as a suggestion to those theaters that have large and somewhot unwieldy orchestras. It cannot be used effectively with every number because of the possibility of monotony, but when occasion arises to use such selections as "Liebestod," excerpts from "Parsival," "Othello," or parts of large suites or symphonies (where there is no stopping place) the plan might be found of some value.

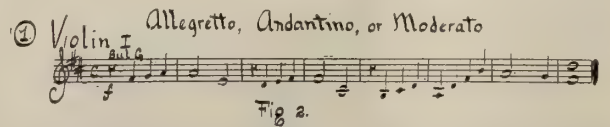
The idea consists of a series of original endings, eight or sixteen measures in length, and written without any definite melody, but based solely on a chord construction which would fit into almost any number of the same or relative key. The best results could be obtained from three forms, viz; arpeggio, sustained chords, or color figures, with possible pauses.

Fig. 1, as shown below, will give an idea of the arpeggio form of an eight bar phrase (the last bar being omitted to conserve space) which



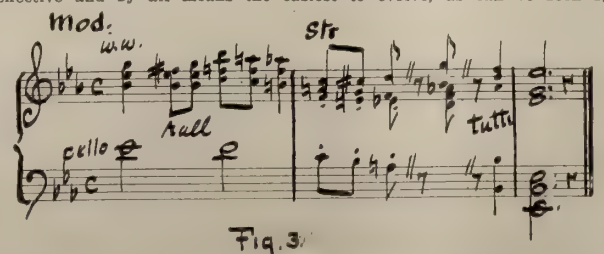

could be used with any number, allegretto in character, and in the keys of D maj., G maj., or A maj. It would also be possible to attach it to one written in B *minor* if care were used in connecting the selection proper with the proposed ending.

You will note the excellence of the bass progression, as well as the neutral figure which serves as a melody. With a *rall* towards the finish this ending can be made most adaptable. Of course this piano illustration would be arranged for orchestra, and should receive a number for filing purposes. Although marked Allegretto tempo it could be used to finish pieces marked Andantino, Moderato or Andante Con Moto. Its parts should appear similar to Fig. 2, and should




be pinned or attached to the phrase at a point where the leader expects to finish. Although the melody figures might not remotely resemble that found in the original ending the finale would be decent and complete.

The sustained chord formation can be utilized in much the same manner, but the writer's ingenuity will be taxed heavier to accomplish a truly musical phrase. The third form, which we have called color figures—for the want of something better—is probably the most effective and by all means the easiest to evolve, as can be seen by




analyzing Fig. 3. This form can be made doubly effective when written for a special piece of music, such as Shubert's Unfinished Symphony. Here you find the dominant melody figure as shown in Fig. 4. can be used as the basis of Fig. 5, and attached to almost any part of this number, making a suitable ending.

The "Liebestod" of Wagner is another excellent example to experiment upon. How effective an original ending based upon the thematic treatment of this piece would prove! Frequently your scene forces you to stop at the letter N, which is a bad break requiring a finale to

make a clean *segue*. If you used "Liebestod" again for another feature, you might only have time to play to the letter H, and again your original finish would prove valuable.

We realize that this plan entails a lot of extra work on the part

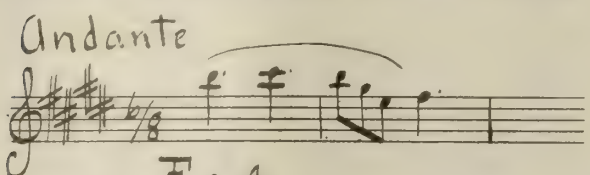


Fig 4.

of the leader or his librarian, but if the endings are written as required from time to time, it is astonishing how soon you will have

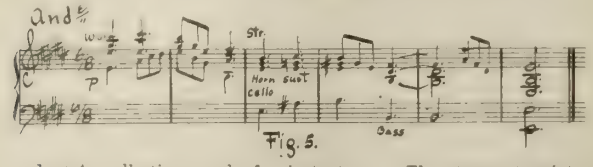


Fig. 5.

an adequate collection, ready for instant use. The strongest point of a good musical setting is the proper joining together of individual numbers which go to make it up. Every effort should be made to construct and direct the setting so that there is no perceptible break throughout the entire picture. To accomplish this you gain the first sixty per cent. of merit in the proper presentation of pictures musically.

## Music at the Rialto.

During the week of June 30 Mr. S. L. Rothapfel offered one of the biggest bills for the money that we have seen in New York Picturedom. It was not that there were more numbers than usual, but each number stood out as a feature in itself and at the same time blended so well into a composite whole. Mr. Rothapfel is only human and is prone to err once in a while, but when he gives us a programme of such excellence he is instantly forgiven for those little sins of omission and commission.

The Overture—Capriccio Italien by Tschaikowski—was beautifully rendered by the Rialto Symphony Orchestra under the direction of the incomparable Hugo Reisenfeld. Mr. Reisenfeld knows this number by heart and gets out of it everything obtainable.

Then followed the scenic showing the Island of Cuba in all its picturesqueness. The music selected for this was of Spanish atmosphere and made you feel as if you were actually present among the palms and the quaint people of the Cuban Isle.

Miss Annie Rosner followed with an aria from "La Forza Del Destino." This opera of Verdi's is seldom heard though it merits a prominent place in the galaxy of famed works. Miss Rosner showed to excellent advantage in this number. She is gaining poise, and never have we heard better vocalization from this talented singer. the selection of this solo was a happy one, as it linked the scenic with the Animated Weekly, which dealt so much with the Italian troops and their good works. Mr. Rothapfel divided his Weekly into A and B numbers showing the "Fighting Along the Piave."

These pictures were taken by the official cinematographers of the Royal Italian Army in a territory along the Piave River, where the Italians have just inflicted such a crushing defeat upon the Austrian forces. They are shown here through the courtesy of the Italo-North-American-Commercial Union, official agents for the Italian government.

Carrying out the Italian idea, "La Donna e Mobile" from Rigoletto was well sung by Carlos Mejia. This young man is new to us, but his stage presence and perfect breath control carried the audience by storm. His voice is light, but very sweet, and the easy manner which he uses is distinctly pleasing.

The feature called "The Claws of the Hun" was well played, principally by the organist. Our friend Arthur Depew officiated at the consul, and any picture is in good hands when he has charge of it. The Victrola, playing "Over There" from back stage, was admirably timed and worked out in exact synchrony. This is a new development in picture playing that is fast coming to the fore as a pleasing innovation.

Selections from "Miss Springtime" were played as an Entr'acte with brother Finston wielding the baton. His predilection is to dynamic effects, which spoil his musicianship and distorts his interpretation. There is enough noise in the pictorial without dragging it into a spot where it does not belong. Tempo should be well defined at the beginning of each new movement, not four measures afterwards.

The comedy and the organ solo closed the show.

## American Federation of Musicians.

The American Federation of Musicians held their twenty-third annual convention in Chicago recently, when the constitution, by-laws, and standing resolutions were amended and ratified by that body. Commencing May 13 and lasting a week it was in all respects and from all angles the most successful, the most important, and the most beneficial of all previous conventions. This was not surprising, as the Chicago convention had the benefit of the experience gained in the twenty-two which preceded it.

No time was wasted in useless parliamentary camouflage nor was debate needlessly restricted; every delegate had a full and fair opportunity to express his views on any subject or question brought up. Much of the splendid work of the convention, from the practical viewpoint, was due to the masterful handling of the routine by the presiding officer.

Lieut. John Phillip Sousa was present with a consolidated band of five hundred instrumentalists and assisted at the flag raising which took place on the lake front. He was cheered to the echo when the band started "The Star Spangled Banner" as Old Glory was unfurled to the breeze. The twenty thousand people present, reverently and with uncovered heads, joined in singing the national anthem. The sight was indeed inspiring, and showed the true patriotic feeling which prevailed in that immense assemblage.

Year by year the A. F. of M. is moving forward in progressive lines and eliminating the dead wood which clutters up the machinery of adequate service. Those laws that have stood the test of time and experiment are retained. New resolutions are adopted that fit new conditions that arise from time to time. It is not the intention of the A. F. of M. to regard their laws as did the Medes and Persians. So many exigencies arise that must be handled by the local board of directors that wide scope is given to the discretion of the executive heads. But when a ruling is asked for, many times throughout hte country, the national committee puts it into resolution form to be voted into the constitution if deemed advisable.

Never before has there been that oneness of purpose that so marked the proceedings of the twenty-third convention, and never before has the future held so many promising good things for the American Federation of Musicians.

## Musical Suggestion Synopsis.

LET'S GET A DIVORCE (Paramount—Five Reels)—Theme—Moderato. Suggest "I'll Think of You" from "The Rainbow Girl" by Hirsch, "Chiffonette"—Atherton or "Baby Sweetheart's Serenade"—Corri.

The picture is somewhat light, but you will need a hurry in the first reel. Sweet music will be most appropriate and you will have a chance to use Tosti's "Good-bye" if you deem it advisable to couple this number filled with so many varied associations, with the scene beginning at the cue "T—But Spring Cannot Last." Close the picture with the theme. Cue sheets can be obtained from the Paramount Exchange.

NEIGHBORS (World Film—Five Reels)—Theme—Valse Lento. Suggest "Innamorata"—Marchetti, "Dudola"—Frey, or "The Way of Love" Cremieux.

This is an amusing comedy drama with a New England atmosphere. The opening is very sad, but beginning with the "T—The End of School Days," light music can be used to contrast the gloomy opening. You will need a popular Two-step and a joyous Allegro. There are some children scenes that require close attention, for your music being generally light will present difficulties in properly portraying them. Cue sheets can be obtained from the World Film Exchange.

SAY, YOUNG FELLOW (Paramount—Five Reels)—Theme unnecessary.

This is one of the usual fire and dash comedies of Douglas Fairbanks fame. He does the usual hair-raising stunts and the action is fast throughout. Light music will be required with some special numbers that are almost direct cues. In the second reel you will need either "School Days" by Edwards or "I Can't Do that Sum" from Victor Herbert's "Babes in Toyland." Fairbanks has a habit of whistling "Believe Me, if All Those Endearing Young Charms," which occurs in the second and third reels. It is suggested that the orchestra stop playing and allow the piccolo to play it as a solo, synchronizing it to the screen action. You will also need a misterioso, a hurry and an agitato to meet the picture demands. Cue sheets can be obtained from the Paramount Exchange.

TANGLED LIVES (Vitagraph—Five Reels)—Theme—Andante Pathetic. Suggest "Silent Sorrows"—Borch, "Elysium"—Speaks, or "Evensong"—Martin.

The character of this picture is an emotional drama dealing with the eternal triangle. It shows us the home life of the wealthy and also gives us a glimpse into the scientist's laboratory. Open with the theme. Follow up with a valse lento and continue into a pastorale number. The music should be kept light until the third reel, when some dramatic music is needed, followed by a misterioso. You will need a storm furioso and a dramatic agitato. Cue sheets can be obtained from the Vitagraph Exchange.

TINSEL (World—Five Reels)—Theme—Moderato Pastorale. Suggest "Mountain Song"—Borch, "Pastel Menuet"—Paradis, or "Whispering Willows"—Herbert.

This is a society drama with scenes of action in the homes of the wealthy. Open with the theme followed by a light intermezzo. You will then require a sad number, followed by a gavotte. From this point the music follows in light treatment until the beginning of the third reel when you will need some dramatic stuff. The last reel is intensely sad and a long pathetic would play it nicely. Cue sheets can be obtained from the World Film Exchange.

VAMP, THE (Paramount—Five Reels)—Theme—Moderato Gracioso. Suggest "Tulips"—Miles, "Basket of Roses"—Albers, or "Bowl of Pansies"—Reynard.

This picture is a light drama and will not need too much heavy music. The atmosphere in parts is Irish and you will find room for an Irish love song and a typical jig. There is also a march necessary, and we would suggest "Pershing's March" or "Over There." Cue sheets can be obtained from the Paramount Exchange.

## Leader's Service Bureau.

### Questions Answered—Suggestions Offered.

Q. What is meant by "Unit" organ?

A. This is a name given to a class of organ put out by the Hope-Jones Manufacturing Co. Its registers are divided into classes which they speak of as "Units," and thus the name. It is regarded as their best instrument.

# Foreign Trade News

Conducted by F. G. ORTEGA

## Robertson-Cole in Foreign Markets

**Opens New Office and Starts Aggressive Foreign Sale Campaign Throughout the World.**

THE Robertson-Cole Company's film department is now in new offices at 1600 Broadway and equipped with own projection room and a competent organization for the handling of picture-rights abroad and is rapidly becoming one of the important film factors in the international field. Starting a little over six months ago with the idea of providing the independent producer with a medium of distribution in foreign territory so comprehensive as to cover practically the entire world as well as secure for him the maximum returns on foreign sales, the Robertson-Cole Company's film department, under the direction of W. H. Seeley, has advanced with such rapid strides that now it is numbered among the foremost in the industry.

This company has been identified in the general exporting field for many years, and can give, therefore, to the American producer and foreign distributor the result of prestige and practical experience of long standing.

No small part of the business of this organization consists of doing the actual exporting for some of America's foremost foreign sales companies, handling the routing, shipping and taking care of collections and exchange, insurance, etc.

Among the sales closed by the Robertson-Cole Company in the last few days are:

"The Cast-Off" in Norway, Sweden and Denmark.

Jester Comedies, in Scandinavia and Australia.

"The Belgian," in the West Indies, part of South America and Mexico.

"The Eagle's Eye," in India, Canal Zone, Chile, Peru, Bolivia and Equador.

"The Great White Trail" for England, Ireland, Scotland, Wales, Burma, Ceylon and Straits Settlements.

"Just a Woman," Norway, Sweden, Denmark, Bolivia, Equador, Chile and Peru.

"Men" for Norway, Sweden and Denmark.

"The Mormon Maid" for British Isles.

"The Eleventh Commandment" for Scandinavia.

"Nine-Tenths the Law" for Cuba, Porto Rico, West Indies and part of South America.

"Raffles" for England, Ireland, Scotland and Wales.

"The Finger of Justice" for Africa, Chile, Peru, Bolivia and Equador.

"The Struggle Everlasting" for Chile, Peru and Equador.

"Those Who Pay" for the West Indies and part of South America, and British Isles.

"Her Fighting Chance" in England, Ireland, Scotland and Wales.

"Passing of the Third Floor Back," England, Ireland, Scotland, Wales, Ceylon, India, Burma.

"The Pendleton Round-Up" for Australia and New Zealand.

"The Sunset Princess," Norway, Sweden and Denmark.

"The Zeppelin's Last Raid," West Indies, part of Central and South America and Mexico.

Edna Williams, manager of the Latin-American section of the firm, has been very successful during the past six months and has made the name of Robertson-Cole familiar among the large buyers in all the neighboring republics.

## Hurley Plan Helped by Films

**Moving Pictures Are Paving the Way for the Introduction Of All Kinds of American Goods in Foreign Countries.**

THE address of Chairman Hurley of the Shipping Board before the National Security League in Chicago last week is fresh evidence of the need to freely export American films, according to president Paul H. Cromelin of the Inter-Ocean Film. In this talk Mr. Hurley laid special stress on the utilization after the war of the great merchant marine now budding.

"This merchant marine, declared Chairman Hurley, must not be allowed to go to rot in peace time," said Mr. Cromelin. "The Chairman told the business men that they must plant American wares so successfully in the foreign markets that all the new ships would keep busy.

"Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neutral lands, familiarizing them with American hustle and go—which is made possible by American success-tools. The demand for these tools is sure to follow in the lands where ambitious men are forging to the front. This, I think, takes in every land!

Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result?. A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars. The films do this very patriotic work gratis, and it will pay Mr. Hurley and every American interested in post-bellum problems to see that they get every shipping facility to-day that can be secured."

## Goldwyn and Vitagraph in South America

**The Co-Operative Film Company of New York Handles The Output of Both Companies in Chile, Peru, Ecuador and Bolivia.**

ONE of the youngest and most aggressive film men among the exporters is Jack Hoffberg, general manager and representative of The Co-operative Film Company of New York, the film department of The Mutual Export & Import Corporation, a downtown commission house that has been shipping general merchandise abroad for years.

Mr. Hoffberg, who has been in the film business for a number of years and in the export branch of the industry for the past three and a half years, is widely known among producers, distributors and exporters and he points to his organization of The Co-operative Film Co. for the Mutual Export & Import Corporation as his most important achievement since he became associated with the film business.

**Jack Hoffberg**

The Co-operative Film Co. of New York, with established branches in Santiago, Chile; Lima, Peru; Guayaquil, Ecuador; and La Paz, Bolivia, controls the Goldwyn and Vitagraph output and among the big special and independent productions which they handle and are now exploiting are such well know features as, "Womanhood," "The Auction Block" "Those Who Pay," "The Zeppelin's last Raid," "One Hour," and "Struggle Everlasting."

José Traver & Co., of Santiago, Chile, handle the South American distribution of the productions controlled by the New York firm through their local exchanges.

Within the past ten days, the Co-operative Company has acquired the exclusive rights for the territories mentioned

on "The Eagle's Eye," "Finger of Justice," "Men," "Cast-Off" and "Rattler."

## *Bengar Company to Handle Selig Product*

**Colonel Selig Closes Long-Term Contract for the Exploitation of His Brand in Foreign Markets.**

As A result of numerous conferences between Colonel William N. Selig, Sidney Garrett, of J. Frank Brockliss, Inc., and Ben Blumenthal, of Export and Import Film Co., Inc., offices have been opened in New York City to facilitate the movement of Seligs throughout the world.

The recent contract entered into by Messrs. Garrett, Blumenthal and Selig gives full control of all Selig productions of the past and for four years to come to the Bengar Pictures, Inc. This applies to all territories of the world, excluding the United States, Canada and Great Britain. Every civilized country has been entered and thoroughly canvassed by representatives of this exporting house and from the catalogue of Selig productions outgoing shipments are being carried by practically every boat leaving our shores.

Colonel Selig came to New York a few days after Mr. Garrett and Mr. Blumenthal's return from the Selig plant in Chicago, and during the several weeks of his stay here some far-reaching plans have been formulated. The new offices in the Godfrey Building are the scene of continuous activity and both Messrs. Garrett, Blumenthal and Selig are enthusiastic over their plans for the fall. The Colonel brought along three new feature productions that he predicts will start tongues to wagging after the trade showing they are giving shortly. These were produced after conferring with Mr. Garrett and Mr. Blumenthal on the international popularity and appeal of the subjects.

### Foreign News and Comment.

José Dontai, director and assistant general manager of the Cinematográfica Sud-Americana, has just arrived in town. For the benefit of those unfamiliar with the importance of this South American exchange, we will give here a brief outline of its activities. Its capital amounts to $1.000,000 Argentinian currency (about $400,000 in American money) and it covers the territory comprised within the republics of Argentina, Chile, Peru and Uruguay, with headquarters in Buenos Aires and branch offices or agencies in the following cities: Rosario, Tucumán, Mendoza, Cordoba, Bahía Blanca; Santiago, Valparaiso, Concepción, Iquique, Antofagasta, Punta Arenas, Coquimbo; Lima and Montevideo.

It handles, on an exclusive arrangement, the whole output of the Universal, Gaumont, Tespi and Gladiator companies, in addition to whatever special productions it may deem suitable for its market.

The Sud-Americana, as presently organized, has been in business during the past three years. Atilio Liberti is the president of the corporation and Alejandro Gomez, one of the directors, acts as the general manager. Mr. Liberti, the founder of the firm, is a Buenos Aires millionaire, and his name appears on the board of directors of one or two local banks and many commercial enterprises.

During the past year the Sud-Americana has been working in combination with the North American Motion Pictures, Inc., a New York concern covering the same territory. Their combined program consists of Universal, World, Selig, Gaumont, Paralta, Tespi, Gladiator, First National Exhibitors' Circuit (including the new Chaplins), Billy West and numerous special productions.

We understand that Mr. Dontai's visit is connected with the purchase, in large quantities, of program and special pictures. He is a veteran of the moving picture industry and has kept in close touch during the past eleven years with the producing markets of the world.

Mr. Dontai will remain in town for two or three months and will probably leave here a permanent buying representative.

* * *

According to reports received from Joseph Lamy, the last few weeks of the Piedmont Pictures sale's campaign have been very effective. The entire Lincoln, Parker Series of educational films have been placed for the Scandinavian countries.

"The Eagle's Eye" serial, of which Piedmont controls the rights for the Spanish West Indies, has been conceded for Cuba to Blanco y Martinez, and for Porto Rico to J. Gelabert of the San Juan Film Exchange. It has also closed for the Empresade Teatros y Cinema Ltda., Lima, Peru, whom they represent exclusively in New York as purchasing agents, the Paralta Productions, as well as several other features like "Inside the Lines" and "The Victim."

All existing and forthcoming Select productions have been disposed of for Chile, Peru, Argentina, Uruguay and Paraguay.

The serial. "The Seven Deadly Sins," has been closed for Brazil, Mexico, Argentina, Peru and Bolivia. The International serial production, "Beatrice Fairfax," has been sold for China, India, Burmah, Ceylon and Straits, Chile, Peru, Argentina, Uruguay and Paraguay.

All the recent Ivan special productions and Rialto de Luxe productions, as well as a certain number of other features controlled by the Piedmont organization, have been shipped to Porto Rico, Santo Domingo, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador and several of them to Brazil.

Several sales have been made for the Far East, France, Spain and Portugal, amongst other subjects the Noble production "Shame" has been closed for France and a serial recently released for Spain and Portugal.

* * *

An innovation in the new quarters of the house of J. Frank Brockliss, Inc., has been installed by Sidney Garrett, its president. A visiting buyers' lobby has been furnished completely, both as a rest and conference room as well as a foreign film journal library. Every motion picture publication in America and all foreign countries is kept on file for the reference of foreign buyers.

* * *

A. Blaikie Dick, general manager for McClure Pictures, Inc., announced this week considerable activity in the sale of foreign rights for the McClure series of "Seven Deadly Sins." Contracts were recently closed whereby the Mexican rights of "Seven Deadly Sins" were disposed of by a deal made with the Piedmont Pictures Corporation of New York City. In addition to this sale, Mr. Dick also announced that foreign rights have also been disposed of in the following territories: Brazil, Argentina, Paraguay, Bolivia, Peru and Uruguay.

* * *

Charles Lefebvre, Latin American representative of the Gaumont Company, with headquarters at Buenos Aires, left New York last week on his way to Rio Janeiro. Mr. Lefebvre came to New York after having visited Paris and Barcelona.

* * *

Arthur J. Lang, of the Nicholas Power Company, must have arrived in Buenos Aires by this time. The last news from him was received from Paitu, Peru, where he intended to stay for a few days only. For the present, any mail may be addressed to him in care of the London and River Plate Bank, Buenos Aires, Argentina.

* * *

Abraham Carlos, general representative of the Fox Film Corporation, will leave New York before the middle of the month on an extensive trip which will probably cover Cuba, Porto Rico, Mexico and Central America. He will be accompanied by Aquileo Calvo, who has recently been placed in charge of the Latin-American activities of the company.

* * *

Paul Capellani returned from Argentina about a month ago. We understand that he has brought with him a copy of the picture produced under his direction by the Platense-Film Company of Buenos Aires.

* * *

The First National Exhibitors' Circuit has closed deals covering practically every important territory in Latin-America. These results were obtained through William Vogel and David P. Howells, who are handling the Chaplins and the Petrova and other productions respectively.

* * *

R. R. Nehls, general manager of the American Film Company, has been in town quite frequently during the past month. His last trip is connected with the export situation, particularly in regard with the Spanish and Portuguese-speaking markets. Mr. Nehls has started an aggressive campaign in the columns of Cine-Mundial.

* * *

Calleja and Boan, of Havana, have purchased the Cuban rights from the Inter-Ocean Film Corporation on all Paralta Productions. In association with Blanco and Martinez, of the same city, they will also handle the Vitagraph output during the coming year in the neighboring republic.

* * *

Goldwyn pictures are becoming popular in South America, especially in Argentina. The exhibitors are already classing them among the best American pictures shipped to that market. Agencia Buenos Aires, a local exchange controlled by Maunel Saenz and Ricardo Mai, is handling the distribution in Argentina and Uruguay.

## *Expressing Films Uncertain Business*

**Exhibitors and Distributors Suffering Because of Poor Service Under Congested Conditions and Inexperienced Employees.**

BOTH distributors and exhibitors are suffering through increasingly poor service from the express companies in the essential matter of delivering films and posters to the showmen and returning them to exchanges. Here in the East conditions are exceptionally bad, from four days to a week being required to deliver films to Philadelphia and to New England cities centering around Boston.

A World representative found general complaint at all of the big distributing firms called upon, and none of the men in charge had any suggestion to offer that might give any hope of improving the situation. Before railroads became congested and the express lines fell under Government control films were handled at "treasury value" and had precedence over many other articles of merchandise.

In these days films take their chances it seems, and the chance is in most instances a very poor one. Often films are delivered by the express company to the exhibitor without the posters, although invoices are always marked "two on one" to indicate a double shipment. Again the posters will arrive and no films will come. Frequently neither films nor paper reach destination, and the exhibitor suffers from a "dark" house and the annoyance of making explanations that, by the patron, are not always accepted.

It is a real detriment to an exhibitor to have his house closed for even one day. The matter of "starting all over again" often means the loss of money aside from the total loss of receipts on the day the house is forced, by indifferent express service, to remain dark. Then, too, the distributor loses in rentals and delay in having films and advertising matter returned to the exchange.

Here in New York some distributors are sending their films by parcel post as the best expedient. Some of them serve Philadelphia and Boston by special messenger, films packed in trunks with the proper label conspicuously displayed, setting forth the contents, being now accepted as baggage; but this service entails an enormous expense on consecutive service, involving, as it does, the salary of a messenger and the round-trip ticket required to carry man and baggage.

The express companies are suffering from the inroads of the draft, and inexperienced help is contributing to the poor service. Perhaps when the employees become more efficient there will follow some relief, but just at present shipment of films by express involves in every instance an element of luck that makes the outcome hazardous and unsatisfactory.

## *Toronto Theaters Try Group Advertising*

**Daily News Successfully Printing Directory Containing Announcements of Thirty-Four Houses.**

TORONTO exhibitors are doing more newspaper advertising than ever before and with apparent results. By an arrangement with the Daily News no less than thirty-four local theaters are using a tabulated column daily which serves as a directory of current attractions at the respective houses. This directory gives the name and address of each of the theaters, the name of the feature and the name of the star. The lay-out of this column permits quick reference to each theater on the list and each house gets a neat display in alphabetical order. This is one of the best newspaper stunts for the average exhibitor yet seen in local film circles. The daily columns is entirely in addition to the "News Photoplay Calendar" which occupies large space in the theatrical section of the Saturday edition of each week. Each of the thirty-four theaters is given approximately forty lines in tabulated form for the names of features, comedies, serials, etc., which are booked for each day during the succeeding week. The Saturday Calendar occupies a spread of almost a whole page. There is considerable work in connection with compiling this calendar each week but, although the cost is small to each exhibitor, the paper finds that the feature is a paying proposition.

In addition to the Calendar, a number of the local picture theaters are also using special display space for individual advertisements. These "ads" entitle a theater to special reading notices and reviews. The Daily News has shown its willingness to co-operate with the theaters by offering to publish all real news concerning the various local houses, such as alteration, special performances, unusual incidents, changes in personnel and changes in policy.

Following the apparent success of the Photoplay Calendar in the Daily News, a similar calendar was recently started by the Star Weekly which is entitled "Photoplay Presentations for the Week." In this calendar has been listed the attractions of the week at more than a dozen different moving picture theaters of Toronto. The Star Weekly and the Sunday World also carried display advertisements of a number of the larger picture theaters regularly and each of these papers also carried many advance notices for the various houses.

The plan of The Daily News is so unusual and so successful, however, that it has aroused wide attention and interest.

## *Private John A. Bell, U. S. A.*

WHEN one looks with admiration upon the sturdy ranks of khaki-clad boys swinging through the city's streets to the triumphant notes of some popular air and the accompanying thump, thump, thump of the big bass drum and feels a quickening of one's patriotic pulses, the thought occurs: "Where do they all come from?" In a general way we know that in those ranks are blacksmiths, clerks, bookkeepers, salesmen, farmers—men from every commercial field, but it is difficult, sometimes, to hark back from that husky, upstanding, hard-eyed six-footer on the extreme left of the front rank with the smooth-voiced, obliging young fellow who used to sell you your collars and neckties at your favorite "gents' furnishing store." But that's the way it is working out in Uncle Sam's great army of democracy.

John A. Bell.

We know what we are talking about, for all this leads up to the subject of this sketch, John Bell, first office boy, then copy chaser and later mail clerk in the office of the Moving Picture World, but who is now a private in the Regular Army, and on his way to France. John was born and brought up in Brooklyn, and, as he grew to manhood, he ran more to nerves and sinews—an irrepressible spirit that knew no restraint. In the process of growing up John got a common school education and then went to work, first with the Film Index and then with the Moving Picture World, beginning back in 1909.

Amid all the trials that beset a boy on his first job, John never lost his spirit or his nerve. Naturally he made mistakes, but he also made friends, so that while he regularly "got the goat," at some time or other of every one with whom he come in contact, he still held his job and did a lot of good work, too. Now that he has joined the army and is off for the war we are sounding his virtues and laughing at his mistakes and adventures. He is one of the great army, and will make a daring soldier. Good luck to him!

### BENNETT JOURNEYS TO CALIFORNIA.

H. Whitman Bennett, assistant to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, has left New York for the West Coast studios of the company. Although Mr. Bennett has been connected with the Lasky film organization since before its affiliation with the Famous Players company, he has never visited the Western studios of that concern. Mr. Bennett will remain at the California studios for three or four weeks.

### TORRES TO SUMMER IN LOS ANGELES.

Ramirez Torres, chief of the scenario department of Pathe Exchange, Inc., left New York July 8 for Los Angeles, where he will be associated with the studios on the West coast that are producing pictures for Pathe. It is expected Mr. Torres will return to New York in September.

# Motion Pictures---An Essential

By G. Warren Landon

## *The Screen Which Pictures Things as They Are Serves the Nation Usefully and is an Absolute Essential to Victory*

THEIRS not to reason why, theirs but to do and die" may be all right from the standpoint of patriotic devotion to an ideal. And yet, if we will but reason together, perhaps it may come to pass that fewer of us will have to "die" in this holacaust which is setting the world afire. It is in this spirit that this article is written.

No thinking man to-day would be apt to question the immensity of the motion picture business. Starting as a mere "peep show" some twenty years ago, it has developed with such swift and enormous strides that to-day it is rated as the fifth largest industry in the world. The entire record of commercial history shows no such achievement as this; it indicates that the motion picture business is one to be reckoned with indeed.

There are those of course who do not like motion pictures and who oppose them; but they are so badly in the minority as to be utterly swamped. It is a case where majority rules.

In the United States there are to-day approximately about fifteen thousand motion picture theaters. We have a population of about one hundred and ten millions of people. To be conservative, let us assume that only 5 per cent. of this population attend the theaters every day. Here we have an army of five and one half million paying toll at the box office daily, a large percentage of whom pay a war tax. Is this not helpful to the Government? Is it not an essential?

The saloon—whether rightly or wrongly—has been termed "the poor man's club"—we hold no brief for it. The moving picture theater may justly be termed the poor man's theater.

By this reference we do not mean the man who is in needy circumstances—the underpaid and underfed—but those of modest means; the men and women who constitute the bone and sinew of the Nation.

Is amusement an essential to them? Is is not an essential at the front where must be furnished surcease from the strain and hardships which are ever present? Theatrical troupes are being taken abroad and new ideas are continually being evolved for the amusement of the soldiers. That is as it should be; but, we ask, are there no hardships borne by those who remain behind, in many cases beset by the most refined of cruelties—uncertainty? What of them? Is not amusement a necessity? Is not the moving picture an essential?

To our mind no field of entertainment is so wide and varied in its scope. "As a man thinketh so is he in his heart," and it is "up to him" as to what he gets out of the "pictures." But we venture to say that he who is of a receptive mind and a seeker after knowledge, is on a higher level of development to-day because of the advent of motion pictures.

We either progress or retrogress. There is no standing still; and any thing that makes for the uplift of the human race is an essential. We believe the motion picture qualifies.

Life is not all beer and skittles and the game we are playing is no child's play. We cannot afford to let it become "all double drill and no canteen" else we will go stale in the playing with madness jibbering close at hand. Rest is an essential. Do the motion pictures provide it? Let us see.

You enter a "movie" theater. If it be of the more pretentious kind you are in luxurious surroundings; a good seat seldom costs over thirty cents—less for matinees. After sitting through the entire show of about two hours, what is the result?

You have sat in a large auditorium where, most of the time, the lights have been subdued. Your tired eyes are soothed and you incline to relaxation. The cares of the work-a-day world slip from your shoulders. The audience is not demonstrative except for patriotic subjects. You rest while before your eyes is spread the scroll of the world—the launching of a battleship, a religious ceremony in India, salmon fishing on the Columbia river, an arctic scene, the Panama canal, etc. And through it all your spirit has been soothed and ministered to by music. And when you emerge you have been rested, you have been entertained and instructed, you have seen things. Is this not an essential?

To consider the material side, one has but to refer to the magnificent showing made by the allied motion picture and theatrical team in the recent Red Cross drive when they finished second and raised over a million dollars for the cause—Some Essential?

But all this pales into insignificance besides the word Propaganda. Here the strength of the motion picture is so patent that it should be without argument.

It isn't to speak for the moving picture profession in all its branches that this is set down. Producers, exhibitors, operators, machine manufacturer, all have "come across" strong. We do hold a brief, however, for the message which the silent drama has been constantly delivering ever since we "went in."

The fiat has gone forth, our "hat is in the ring," and grim visaged war is at our threshold. The press keeps us well informed, but all the printer's ink in the world cannot picture a situation as the eye can vizualize it.

Are motion pictures essential? Go to the theater and see. Every night, every where, war pictures of actual events are shown. Watch the audience as "Black Jack" Pershing appears, or the marching and drilling of our boys, or the launching of a battleship with the masterbuilder—Schwab—on the job. See how the audience "rise" to it. Hear their applause as "Old Glory" is flung to the breeze. And realize that this is going on every day throughout our land and that every thrill of patriotic fervor strengthens purpose and thought—and that thoughts are things. Knowing this, can it be doubted that motion pictures are an essential?

Joseph Choate's dying message was: "For God's sake, hurry up," and throughout the land is being preached the sermon of Wake up, America!

We are going to win the war, but it is no pink tea. Some of us don't know we are in it yet. We must all wake up and stay awake.

Drive home to the American people—hit them through the eyes—the terror and magnitude of this war, and it will keep them roused to a sense of their obligations and serve as an inspiration.

No one thing can win for us. Co-operation and co-ordination will do it. We need every ounce of help; and that which continually mirrors on the mind the true inwardness of things and pictures them as they are, serves the Nation and is one of the greatest essentials for victory.

Of such is the motion picture.

### SAILORS THANK WILLIAM FOX.

Three thousand sailors at the United States naval base at San Pedro, Cal., have telegraphed a vote of thanks to William Fox for his help in staging a mammoth vaudeville entertainment recently given for the jackies under the auspices of the Stage Women's War Relief. Mr. Fox, as soon as he was informed that Frank Lloyd, director of William Farnum, was to be stage manager of the entertainment, wired Sol Wurtzel, manager of the William Fox coast studios, to do everything possible to make the vaudeville a success. The result was that a small army of Fox carpenters and electricians were soon on the spot, erecting stage and scenery for the production. Those from the William Fox studios at Hollywood, who were on the program were William Farnum, Gladys Brockwell, William Burress, Herbert Heyes, A. W. Fremont, Tom Mix, the William Fox string quartet and a number of others.

### ABEL TO BE FOX SPECIAL REPESENTATIVE.

Sydney E. Abel, who has had wide experience as a film salesman, has become identified with the Fox Film Corporation as a special representative, it is announced from the William Fox offices.

Mr. Abel, who had been special representative of Select Pictures since the organization of that concern, is one of the best known film men on Broadway and brings to his new work qualities of salesmanship that make him a particularly valuable aide.

## *Olive Tell Introduced to "Secret Strangers"*

**Metro's Newest Star Begins Rehearsals of Picture Adapted From the Kate Jordan Play.**

By Edward Weitzel.

ONE of the property men stood on a step ladder, balanced himself on his right foot and drove a nail into the wall. From an adjoining set where Ethel Barrymore and her company were "taking" a scene of "Our Mrs. McChesny" came the sound of sharp commands, then a loud babble of voices and the splutter of the lights. At the table in the center of the poor young artist's garret home Director John C. Ince and the head electrician held an animated conversation over the importance of a brass candle stick. A carpenter stepped back hurriedly and knocked down a screen with a loud crash. The property man balanced himself at a more dangerous angle and drove in another nail, this time directly over Olive Tell's head; but the newest Metro star paid not the slightest attention to him or to any of the other distracting noises about her.

**Olive Tell.**

It was the wait between the rehearsal and the "taking" of the first scene of the screen version of Kate Jordan's play, "Secret Strangers," and the actress was improving the time by running over her most important bits of business with the villain. For the moment, everything else ceased to exist.

"This work requires remarkable powers of concentration, doesn't it?"

The actress dipped a large puff into a box of powder and applied it carefully to the sides of her face and as carefully avoided the tip of her nose. "Indeed it does!" she replied. "If one can't shut out everything but the thoughts one is told to think it is useless to try to become a screen actress. Here am I starting rehearsals on this Metro picture which means so much to me, and I'm having a regular fight with myself all the time not to jump up and run away. My sister Alma opens tonight in Marjorie Rambeau's part in 'Eyes of Youth' at the Maxine Elliott Theater, and I'm so anxious to be with her and help her all I can! She took the part on short notice, you know."

Director Ince helped himself to one of the crackers that formed a part of the poor young artist's meager supper and smiled reassuringly at sister Olive: "Don't worry about your sister; she's one of the Tell girls and you can always tell about them beforehand."

"Thank you, Mr. Ince. I hope you can foretell a certain secret connected with 'Secret Strangers.'"

"It's no secret at all; you've never had a part you like better and you're going to be a success in it. . . . Got that candlestick fixed, electrician? Everybody ready, please!"

Once more the opening scene was acted; this time accompanied by the steady grind of the cameraman, and the several pairs of eyes that were focused on the two people within the dingy garret searched keenly for the slightest flaw to show itself, as a slice of life, a bit of human tragedy, was brought into being. And right here is a phase of screen acting worthy of being noted: Actors on the speaking stage are called upon to give the result of weeks of preparation before a theaterfull of people who are in the most receptive mood and quick to show their approval when pleased. Every aid that can possibly spur an artist on to do his best is at hand. As the play moves forward the men and women on the stage feel the subtle influence that comes over the footlights and lets them know, at each step of the performance, the sort of impression the play is making. With the fall of the final curtain comes a popular verdict that is not to be changed by the notices in the morning papers.

The conditions under which the screen actor puts forth his best efforts are entirely different. He is obliged to throw himself into the strongest emotions for a very brief space of time, and always under the influence of a number of human beings for whom the magic of illusion holds no secrets.

As the camera ceased grinding the indignant young woman who had just shown the villain the door instantly relaxed, nodded a smiling goodbye and hurried toward the stairway, followed by a chorus of good wishes for her sister's debut.

## *Horstmann and Schaefer Candidates*

**Boston and Chicago Men Rivals for League Presidency at National League Convention.**

Boston, July 16.

THE annual convention of the Motion Picture Exhibitors' League of America was formally opened at 11.45 this forenoon at the Lenox Hotel. About 100 exhibitors were present. The indications at the beginning of the session were that it would be an uneventful meeting.

The leading candidates for president were Horstmann, of Boston, and Schaefer, of Chicago. The St. Louis boosters for the 1919 convention were out in force.

## *Mutt and Jeff Open Booking Bases*

**Fox Company Announces That Beginning July 28 Eighteen-Week-Old Subjects Will be so Released.**

A DEPARTURE in the policy of selling the Mutt and Jeff Animated Cartoons has just been put into effect by the Fox Film Corporation. Hereafter all Mutt and Jeff animated cartoons that are eighteen weeks old will be sold on an open booking, non-contract basis.

The first Mutt and Jeff cartoon to come under this ruling is "The Decoy," which was released March 24. This film will be eighteen weeks old July 28 and will be open to non-contract bookings. After August 4, "Back to the Balkans" will be in the same category, and, of course, every week thereafter will see a Mutt and Jeff cartoon put on a non-contract basis.

This policy has been adopted as a result of a demand from exhibitors. There also has been a change in the nature of the cartoons. They are becoming more topical in their subjects; in fact, the most recent titles are as up to the minute as an afternoon newspaper. As examples of this timeliness these subjects are pointed out: "The Seventy-five Mile Gun," "Meeting Theda Bara," "Hunting the U-boats," "Joining the Tanks," "Helping McAdoo," and "My Four Years in Matrimony."

### GOLDWYN BUYS "A PERFECT LADY."

Goldwyn Pictures Corporation has just purchased from Channing Pollock and Rennold Wolf the motion picture rights to their stage success, "A Perfect Lady," and to Madge Kennedy falls the good fortune of having this as one of her first big Goldwyn pictures of the fall season.

"A Perfect Lady" was one of Rose Stahl's biggest successes in recent years and enjoyed the advantages of a run in New York at the Hudson theater and was played in the principal cities of North America by Miss Stahl on tour.

Goldwyn plans to begin production of "A Perfect Lady" within the next few weeks.

As a play "A Perfect Lady" was first presented by the Henry B. Harris estate, and in Miss Stahl's supporting cast were such well known players as Ned Sparks, Harry C. Browne and Beatrice Noyes. Miss Kennedy's role will differ greatly from any she has had since her entry into motion pictures a year ago.

### LESSER GETS ELEVEN MORE STATES.

Supplementing his former contract for eleven western states on "Hearts of the World," Sol L. Lesser, president of All Star Feature Distributors, Inc., has secured rights for the following additional territory on the Griffith subject: Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin and North and South Dakota. Mr. Lesser's territory on this production now includes all states west of the Mississippi River. This is said to establish a record for state right productions, not only in the amount of territory involved, but also by reason of the prices paid.

### HOSPITAL WINS RUTH ROLAND'S $300 AWARD.

Ruth Roland has received $300 from a New York fashion magazine in payment of designs of a riding habit made by her. Just to prove it was not stage money Ruth turned over the check to Fannie Ward's Convalescent Soldiers' Hospital.

## *Exchangemen Take Action Against Thieves*

**New York Managers Organize and Will Prosecute Offenders to the Limit.**

A DETERMINED effort to wipe out the organized bands of film thieves who for years have caused an enormous loss to the industry as the result of their depredations is now being made made by the big producers. Acting in concert, these companies have taken steps to run to earth all individuals engaged in the traffic going on in stolen films and place them behind prison bars.

It is said the film thief never has been so active as in the last few months. Every company has experienced the loss of valuable films which in a mysterious way later turn up in foreign countries. That the thieves have been able to laugh at efforts to apprehend them has been due entirely to the fact that no concerted action has been made to bring them to justice.

A meeting of all of the exchange managers of New York and vicinity was recently held at the offices of Joe Brandt, assistant treasurer of the Universal. Before the meeting ended there had been formed an organization to safeguard the interests of the various film companies.

Although some of the solutions to the theft problem will affect only the New York exchanges they will be utilized the country over should they prove practical.

According to the announcement made by Joe Brandt following the meeting there is every possibility that the film companies will pursue the same methods in running down film thefts as are used by the big hotels in running down the signers of fraudulent checks. Each theft will be given individual attention and unremitting efforts will be made to trace the criminal. In this way, should the latter be working independently, he can be placed where no further loss will be imposed upon the industry, in so far as he is concerned. Should he prove to be a member of one of the organized bands believed to be back of the systemized thievery ways will be found to obtain evidence against every one of its members.

One of the subjects discussed at the meeting was the advisability of having one delivery company handle the shipments of film in the greater city, so that a certain amount of protection would be afforded the exchanges in the matter of losses.

Two committees were appointed, one to meet with the exhibitors and discuss the questions with them and the other to consider securing a detective agency to run down film thieves. The first comprises Joe Brandt, Universal; Edward Saunders, Metro; Lou Rogers, Paramount, and Sam Eckman, Goldwyn.

Joe Partridge, V. L. S. E., and Lou Rogers will look after the securing of police and private detective protection.

It is believed most of the stolen films are being smuggled into South America through Mexico. Although a strict watch is maintained at all the customs points, there are hundreds of miles of unwatched and unprotected border which make this pernicious traffic possible.

## *Porter Using Illuminated Advertising*

**Simplex Distributor Follows Up Installation in New Quarters by Establishing a Supply Trade Precedent.**

FOLLOWING his recent removal from 1482 Broadway, New York, to the eleventh floor of the Godfrey Building, 729 Seventh avenue, B. F. Porter, the exclusive distributor for Simplex projectors in New York City, Long Island and northern New Jersey, instituted a mode of advertising used by no other accessory supply house in the country. This has been made possible by the recent installation on the roof of the Godfrey building of a large electric display known as the "Talking Sign."

Quick to seize upon the advantages afforded by this latest development of illuminated advertising signs, he arranged upon settlement in his new quarters for a series of messages to be flashed every night from the roof of the Godfrey building. The first announced his change of address and was followed by others, which left little doubt in the minds of the pedestrians at Broadway and Forty-second street, seven blocks away, of his progressive methods. People saw against a background of black sky announcements like "Projecting the Kaiser to Hell at the Broadway theatre on Porter's Simplex Machine."

As a part of his quick service idea Mr. Porter has installed a large show case for a complete display of all Simplex parts. In this silent salesman are seventy compartments where the exhibitor can see at a glance the six hundred machine parts. The customer who does not know their names can thus easily point out what is needed for replacement in his machine.

On the floor of the new salesroom are three Simplex machines, two enameled and one in goldleaf. Mr. Porter expects shortly to have assembled ten machines of different types. In the wall cases there is a complete supply of lenses and reels. He now has in stock 30,000 carbons, part of which are in a storeroom in the rear of the salesroom, which faces Seventh avenue.

## *Sullivan Retires from Mutual*

**Former Assistant General Manager to Take Rest Before Deciding on Future Course.**

DENIS J. SULLIVAN, for three years an executive of the Mutual Film Corporation, announces his resignation effective July 13. Mr. Sullivan had the title of assistant general manager, the title of general manager of the Mutual always being carried by the president of the concern.

"I shall take a few weeks, probably a couple of months, of vacationing and then be ready to take up and decide upon a number of film offers which have been put before me," said Mr. Sullivan. "I am glad to say that I can look upon the strenuous years I have put in with Mutual and allied concerns with considerable satisfaction—and let me say I most sincerely and fully appreciate the co-operation, support and effective service of a force of able and capable men."

Mr. Sullivan first entered the employ of the Mutual Film Corporation as a salesman traveling out of the Milwaukee office. This was a sort of preparatory course planned by John R. Freuler, to familiarize him with the business so that he could go forward with the Freuler projects which were soon to be launched. In a few months Mr. Sullivan became general manager of the North American Film Corporation and was Mr. Freuler's chief executive in the distribution of the serial "The Diamond from the Sky." The selling of the serial gave Mr. Sullivan similar supervision of the campaigns on the Helen Holmes serials sold through Mutual exchanges.

Probably the largest single project with which Mr. Sullivan has been connected in the film industry was the marketing of the Charles Chaplin comedies.

## *Sheldon Negotiating for More Players*

**Mutual President Will Add to His Roster Other Names in Addition to Hayakawa, Kane and Goodrich.**

WITH Sessue Hayakawa at work on the third of his series of eight special productions under direction of Haworth Pictures Corporation, Gail Kane producing the first of her series of dramas for Gail Kane Productions at a New York studio and Edna Goodrich completing her second picture in New York, James M. Sheldon, president of the Mutual Film Corporation, announces that important negotiations are in progress which will bring other important stars into affiliation with the Mutual.

Mr. Sheldon, during his brief incumbency of the presidency of the Mutual, has, in addition to the negotiations enumerated, consummated arrangements for the release of Outing-Chester's series of one-reel adventure pictures. He has moved the Screen Telegram, Mutual's twice a week news reel, from Chicago to New York and perfected plans for more rapid distribution of the news release.

"In reorganizing the Mutual releasing schedule," said Mr. Sheldon in his New York office the other day, "we are arranging for productions of the highest merit and most certain box office value. In the selection of productions and of series of productions for Mutual release, we are keeping to the forefront the selling problems of the motion picture exhibitor. The pictures which come to the screen over Mutual's name will be exhibitor profitmakers."

### SCHMIDT, E. J., IS NOW SMITH.

E. J. Schmidt is no longer Schmidt. An American clear down to his marrow bones, and on both sides of his family for a couple of generations back, he has decided that the name Smith is plenty good enough for him and hereafter his friends, if they value his friendship, will call him Smith. Smith, as Schmidt, has been manager of Universal's exchange at Cleveland for the last few years. With the entrance of the United States into the war, he promptly took the stand that Germany and he had absolutely nothing in common—not even the name he inherited. So Schmidt petitioned the courts to relieve him of the burden and permission was shortly forthcoming.

## Laemmle Goes After Summer Closers

**Universal Executive Making Determined Effort to Reach Every Exhibitor Who Shuts Down in Warm Weather.**

A NATIONWIDE campaign urging exhibitors to keep their theaters open during the summer months has been inaugurated by the Universal Film Manufacturing Company. Conducted under the supervision of Carl Laemmle, a determined effort is being made to reach every exhibitor who in years past has made a practice of closing his doors with the coming of the first warm days and only throwing them open once more after Labor Day.

It is Universal's claim that every man who shuts his theater for the summer gives aid and comfort to the enemies of this industry. These ill-wishers of moving pictures are aiding in a way those who would see them classed as non-essential.

Particular attention is being paid to those exhibitors who, according to the records on file at the various Universal exchanges, are "winter showmen." To these men is being sent literature outlining the harm they are unwittingly doing to the industry. In addition to this Universal is distributing circular matter which undertakes to disprove the fallacy that the moving picture patron ceases to care for picture entertainment during warm weather.

"Speaking for Universal, we have so many negatives ahead that we could stop producing for six months without falling behind on release dates," says Mr. Laemmle. "But we're not going to shut up shop, because it would have a bad effect everywhere. The same is probably true of the other producers. In scores of ways the war is causing us all to suffer hardships and losses but, after all, we are at war and so have certain duties to perform.

"A straightforward, serious-minded, successful exhibitor, who has always given me the Simon Pure facts about the exhibition end of the moving picture business, recently told me that so far as he was concerned there is just as much profit to be made during the summer as there is any other time.

"According to this showman, any exhibitor who possesses real showmanship can make as much money at one time of the year as another, with the single exception of about two weeks in the spring.

"Universal has gone into the 'Keep-Your-Theater-Open' campaign with every ounce of energy it possesses. We propose to hammer away at this idea if for no other reason than to give the Government a living screen on which to flash its win-the-war propaganda. Only those men who ardently desire to have the industry classed as a non-essential will oppose this movement."

## Rothapfel to Stage "America's Answer"

**Government's Successor to "Pershing's Crusaders" Goes on at the Cohan Theater, July 29.**

AT the request of Charles S. Hart, head of the Committee on Public Information's film division, S. L. Rothapfel will stage "America's Answer," the Government war picture which is to be released as a successor to "Pershing's Crusaders." The picture will be presented to the public for the first time on July 29 at the George M. Cohan Theater. The assembling and titling of the various scenes which show the progress of America's military activities have just been completed, and Mr. Rothapfel started work on the details of his presentation on Monday, July 15. He will devise the stage setting, create the lighting effects, and arrange the music score which will accompany the picture. The notable success which Mr. Rothapfel has achieved in stirring his audiences at the Rivoli and the Rialto to enthusiastic demonstrations during the presentation of war pictures and news events in general led the Committee on Public Information to select him for the same sort of work in staging "America's Answer."

## Fairbanks to Make a "Pep" Film

**It Will be for the Cantonments and Will Show Relation of Health and Courage.**

DOUGLAS FAIRBANKS will stage a propaganda scenario for the exclusive use of the various cantonments and has already mailed it to Washington, with the office of Major W. F. Snow, War Department, as its destination. Before starting production the Artcraft star believed that inasmuch as his propaganda picture was requested by Major General W. C. Gorgas, Surgeon General of the United States Army through Major Snow of the War Department, it was the proper procedure to have their approval and official sanction of the scenario before putting it in production.

"For weeks Joseph Henaberry and Ted Reed, with Douglas, have been building their story based on a theme that athletics lead to clean living, which in turn has a decided mental influence," said John Fairbanks, business manager of the company. "A man with a clean mind has a good morale, which is nothing more than pep—enthusiasm and zeal. To sum it all up, courage.

"This theme is applied to the soldier who deliberately sets out to do himself an injury, that will prevent him from taking part in military activities. This fellow is not clever. His mind is unhealthy and through the lack of courage is a coward."

Copies of this Fairbanks preachment, camouflaged in an entertaining comedy-dramatic picture, will be shipped to every training camp of the United States and Allied nations. A special preview will first be held in Washington. Some of the scenes will include views of the 40,000 troops stationed at Camp Kearney, California. Permission will first be secured for this privilege to photograph Uncle Sam's boys.

## Frank Reicher Engaged by World

WORLD PICTURES points with pride to the engagement of Frank Reicher, who is to direct Louise Huff in her second World picture, "The Song of the Heart." Frank Reicher's career antedating his motion picture experience is connected with the brightest spots in the history of the theater, covering the past fifteen years. Beginning as a child his first work in the theater was playing original roles in productions of Ibsen under the direction of the author himself.

**Frank Reicher.**

Reicher's career in America, one might say, began with the presentation, at the Savoy theater, New York, of Frances Hodgson Burnett's drama, "That Man and I," in which Robert Hilliard was the star. Following this he was seen in over thirty-five original Broadway productions, in which he was employed by Charles Frohman, David Belasco, Liebler & Co., the Shuberts and other prominent managers and producers. He then became stage director, and played prominent roles in productions of the late Henry B. Harris, such as "The Heights," "On the Eve" and "A Matter of Money." He directed Elsie Ferguson in "Dolly Madison" and Hedwig Reicher in "On the Eve." His greatest piece of stage directing was in Percy MacKaye's fantastic play, "The Scare Crow," which was adapted from Hawthorne's "Mosses from an Old Manse." This was the story of "Feather Top." Mr. Reicher not alone directed this, but scored an enormous success in the title role.

On the death of Henry B. Harris he was engaged by Jesse L. Lasky, from which time his moving picture experience dates. His record as a motion picture director includes the picturizing of "The Claim," with Edith Storey; "The American Widow," with Ethel Barrymore; "Trouble Buster," with Vivian Martin; "Sacrifice," with Margaret Illington; "Pudd'n-Head Wilson," with Theodore Roberts; "Public Opinion" and "The Case of Becky," with Blanche Sweet; "Alien Souls," with Sessue Hayakawa; "For the Defense," with Fannie Ward; "Castles for Two," with Marie Doro, and "The Only Road," with Viola Dana.

### GEFFEN—GREENFIELD.

Lewis S. Geffen, assistant publicity man for the Rivoli and the Rialto, left Friday, July 12, on a combined honeymoon and vacation in Kennebunkport, Me. He was married on that day to Miss Anne Greenfield of 830 Kelly street, the Bronx. Mr. Geffen has been on Mr. Rothapfel's publicity staff ever since the Rivoli was opened and has won a large circle of friends in the theatrical and newspaper world.

# British Notes

By J. B. Sutcliffe.

THE advertising devices employed by exchanges for inducing exhibitors to attend competitive trade shows of forthcoming productions are often more ingenious and resourceful than those displayed by the exhibitor to attract the public. About the limit is reached, though, by an exchange holding a trade show in the West End a few weeks ago in offering first-run exhibitions of the films shown free of charge. As a sop to exhibitors to attend the trade show it is harmless enough, but as a trade precedent dangerous. Publicity stunts of this character are best left to the tea trade.

* * *

An action is pending in the Chancery Division of the Courts of Justice to restrain the Famous Players Film Co., Ltd., from exhibiting a film representation of Daudet's "Sapho."

* * *

Film exports to Holland and Scandinavian countries from Great Britain may now only be sent by parcels post. Private shipment is entirely stopped.

* * *

"On Trial," the first of the G. K. Spoor super-features, enjoyed a cordial reception at the Alhambra when it was shown to the trade, but main interest in the new series seems to be centered in "Raffles." Like other Essanay productions the Spoor specials will be distributed on this side by Film Booking Offices, Ltd.

* * *

Louis Zimmerman of Apex Films has acquired sole rights of Triangle and Keystone releases, both drama and comedy, for the South African market. In a recent letter he states central premises have been opened in Johannesburg, which he intends to make his distributing center.

* * *

Hostile air-raids are a remote possibility in New York, nevertheless it is perhaps interesting to note that London exhibitors are acting in close co-operation with the Metropolitan police when occasion demands it. In all cases the motto, "Carry On," is the exhibitors' plan, even if the barrage fire of surrounding anti-aircraft batteries do provide unexpected "effects" to the picture. During the several raids at night time on London there has never yet been anything in the nature of a panic at picture theaters. The English kinema audience is perhaps too accustomed to "thrills" to treat air-raids with much more than contemptuous familiarity.

* * *

It is not unlikely that certain people in London inwardly rejoiced when the announcement that the filmed experiences of Ambassador Gerard, "My Four Years in Germany," appeared in the newspaper as having been lost in a torpedoed merchantman. Cold and fleeting comfort to the friends of the Fatherland, who declared that this film should not be shown in Great Britain so close upon the revelations of Prince Lichnowsky. One of five copies of the entire unexpurgated production as it appeared in the States has already been shown to Government officials and a few members of the trade.

* * *

The Italian film, "Christus," was shown at Christ Church, Westminster during Easter, the first time a production of this character has been shown in a London church. The Rev. R. J. Campbell handed over the collection to the exhibitors of the film at the Philharmonic Hall, not as a payment for the loan of the picture, but as a token of goodwill.

* * *

The Western Import Co. is an exchange much besieged by exhibitors nowadays. The special attractions of the moment are the first of the million-dollar Chaplins, "A Dog's Life" and the Sennett-Normand drama, "Mickey."

* * *

The Gaumont exchange has acquired the title in this country to the new Paralta Plays. They will be released on the ordinary Gaumont program at as regular intervals as the uncertain arrivals of film exports from America will permit.

* * *

The most notable of the pre-war successes of the London Film Company, viz., "The House of Temperley," "The Middleman," "Prisoner of Zenda," "Bootles' Baby," and most likely others, are to be reissued on the home market by Jury's.

* * *

W. E. Burlock, the agent and impresario of D. W. Griffith, is back once more in town.

* * *

Members of the Exhibitors' Association in the Tyneside area are much perturbed that showmen not identified as members of the association should reap benefits of its work and propaganda. Apparently they contemplate utilizing the exchangeman as a cudgel, for the following resolution was passed and forwarded to headquarters: "In the opinion of members of the Kinematograph Exhibitors' Association, renters should be asked not to deal with non-members after August."

* * *

Recent shipments to the Vitagraph Co.'s premises in Charing Cross Road include the initial numbers of the Polite Comedies. Another line of short humorous subjects to arrive recently in London are the Pyramid two-reelers, secured by Mrs. J. D. Walker.

* * *

The Queen and members of the Royal Family visited the Philharmonic Hall during the showing of "Christus."

# Australian Notes

By Thomas H. Imrie.

Sydney, N. S. W., Australia,
May 14, 1918.

THE officials of the Federal Censor Board are formulating a plan whereby all films will be personally viewed by a member of the Board before being passed for exhibition. Under the old system a detailed synopsis of each picture was submitted by the importers, and the film judged by that, though in doubtful cases a screening had to be given before the Board. According to Mr. Jensen, Minister for Customs, and chief of the censors, this system has been found unsatisfactory, and the new rule will take effect this month.

* * *

A War Precautions Regulation issued over a year ago prohibited the screening of any film showing the governments of any of the Allies in a bad light, or containing any scene likely to prejudice the public against the people of any of the Allied nations. Under this Act many pictures were banned, including among others "The Cheat" (Paramount) and "Sold for Marriage" (Triangle). The fact that Russia is now out of the war has allowed the release of several films dealing with the intrigue and atrocities in that country prior to the great conflict, and which were held up by the Customs authorities.

To date "Anton the Terrible," "The Sowers" and "Panthea" have been released, while others will make their appearance shortly.

* * *

The Quarterly report of the Tasmanian Picture Censor Board states that during the past three months 300 films have been reviewed and registered, and no cause for complaint has been found.

* * *

The Sydney Lyceum, which has been taken over by Hoyt's Prop., Ltd., is undergoing extensive alterations, and will reopen in about a month's time, showing Standard superfeatures. The initial attraction is to be "Les Miserables," followed by "Cleopatra."

## CHANGES IN REGAL FILMS STAFF.

Regal Films, Limited, Canadian distributors of Goldwyn, World, Paralta and other pictures in the Dominion, have made a number of staff changes in the Canadian West. H. L. Nathanson has become manager of the Winnipeg branch, while M. Rose has become special representative for Western Canada. Manager Nathanson reports that prospects for the fall in his territory never looked better. A fine grain crop is expected and conditions on every hand are prosperous. The exhibitors are getting good admission prices and patronage during the warm weather has continued fairly heavy.

# Spokes from the Hub

By Marion Howard

"MISSING"—what a picture, best in months, and what a big burst at the close with the allied flags coming over the top, as if to capture the house as they did, with applause seldom heard in a picture house. Well, it takes a Griffith, an Ince and a Blackton to take from the juvenile ranks such young men as Robert Harron, Charles Ray and now young Robert Gordon, of the "Huckleberry Finn" class, who is the hero in this tremendous picture distinctly English, in all its theme and photography. Being a war picture in a way, it is good to see it so well done, and with new angles. It, too, is a credit to James Young, who directed it under supervision of Mr. Blackton, who gives us here his very best picture with, of course, the exception of "The Battle Cry of Peace," which was some spectacle. One scene was most impressive—the convalescent ward in the home of a wealthy country gentleman, played by Thomas Meighan, who being a semi-cripple, turns over his estate to the crown for this use. In "Over the Top" I, too, saw Tom Forman in a government camp down South when we fancied him "over there." To go back to the play! This is indeed a message to the women at home, but what a cat of a sister! One man near me actually hissed her. Sylvia Breamer as the heroine demonstrated the true spirit of loyalty, courage and sacrifice. What an inspiration this picture is, for war brides especially!

* * *

A trade showing of "A Romance of the Underworld" called us to the Fenway the other day, and for an hour or more we had quite an unusual series of pictures. For those who have never gone slumming in New York here we get it pictured true to life—the real stuff—at a safe distance. Catherine Calvert, David Powell and Eugene O'Brien (some trio) were splendid all through. They depicted life as it is amid such surroundings, and through it all was the gentle influence of the sister just home from a convent only to face a situation most trying. Whether or no this picture has any lessons is a matter of opinion, but it was so different from the average and so well done that it appeals and why should not the public get a glimpse inside the lines? It certainly shows the evils of dope, and that is one lesson for the young men in front. With a comedy put on the same program to follow this very serious picture I should recommend it for city showings anyhow.

* * *

So Ethel Barrymore is to be seen in Emma McChesney. Good for Metro in doing this, for, as I recall the play, it will make some hit, especially as Miss Barrymore played it. I hope they will not cut this line relating to the business side of Emma: "Why, she could sell pretzels in London!"

* * *

I went twice to see "The Only Road" and enjoyed it better the second time, because at the first look at it there was a bunch of jibbering fans back of me, bent on disturbing the peace and which the ushers did not try to control. Little Dana has a good leading man in Casson Ferguson, and it was good to see Edythe Chapman, so long with Lasky, playing a sympathetic and somewhat dramatic part as the widow. She is versatile to a degree. Again, why such a title? What had it to do with play, plot or surroundings? "A Long Lost Daughter" would have been better. However, the play's the thing, and this went well.

* * *

"Clover's Rebellion," an old picture, but ever good, filled the house on a recent Sunday night, for Anita Stewart is popular and has not been seen of late in new pictures as this was, to most of the house. To James Oliver Curwood belongs the credit for story and directing of details. This had some of the funniest scenes ever seen here, over the Ford machine, owned by the "poor but honest" young doctor, played by "Rudy" Cameron. Here we have Charles Stevenson, the veteran stage player, once husband of Kate Claxton, and in support of Leslie Carter many years. He is graceful and fills in well. Eulalie Jensen and Julia Swayne Gordon, that pair of Vitagraph beauties; Brinsley Shaw and William Dunn were in the cast. Good for repeat years hence.

We all liked "De Luxe Annie" over here, for it was not only well directed and photographed, but it had good suspense, and the best of us like that sort of thing. Some did not like it to have Eugene O'Brien play the tough, but he turned out a pretty good sort after all. Frank Mills, like Milton Sills, is a leading man who pleases all, and of course Normal Talmadge will put anything over. Here we get the book agent dope—that is, when it involves a pretty girl and an easy man prey. Miss Talmadge in this does a fine piece of work in a Jekyll and Hyde part, never slipping up. On the same program at the Exeter Mrs. Ayer gave us that fantastic little play, "Prunella," and this went strong with crowded houses, many little ones attending the matinee. Strikes me this is rather better than "The Bluebird," done by the same master hand, yet differing somewhat. Marguerite Clark, who created the part at Winthrop Ames' Theater with Wallace Eddinger, or was it Ernest Glendenning? (always get them mixed) made a favorable impression, but it seemed a bit highbrow for the average. On the screen, however, we feel differently about it owing to the tremendous possibilities for visualization. We can see where this might not take in small communities, yet should be shown as something vastly different anyhow.

* * *

"Cheating Cheaters" ought to be a fine picture for Clara Kimball Young and we are pleased to note that Otis Skinner has begun his screen work in "Kismet" out in Denver for the National Film. Glad also to note that Paramount has captured Fred Stone, who is sure to draw in any picture, and there is the only Caruso!

* * *

"Believe Me, Xantippe," naturally drew here, where it was written and first produced as a play by the John Craigs at the Castle Square. So successful was it that Mary Young (Mrs. Craig) was engaged for the New York production, with John Barrymore playing John Craig's part. It has not lost any of its popularity on the screen. "Wally" Reid has a congenial part and fits in well. Ann Little lacks sparkle enough to play this daring little heroine, and she rarely "lights up." James Cruze made up well as the case-hardened criminal. This is the kind of picture the great American public likes—pure comedy, much punch, human, red-blooded, a taste of high life surrounding the trio of clubmen, and, of course, the happy ending. If this is not a go everywhere there is something wrong with the theater advertising it. Written as it was by a Harvard man during his college days and a prize winner put out by Paramount with a selected cast it is some picture.

* * *

Clara Kimball Young, ever a picture, is more than that in "The Reason Why," though the title is misleading, for there was no good reason why the mother should hide the fact of her motherhood, it being legitimate, and it was a poor reason, costing the life of the child and nothing was gained by it. My companion said: "What a little fool!—why, Frank Losee would have forgiven her at the outset, as her beauty wins, anyhow." You see, folks in front use names of players rather than cast names and this is good, for we learn to know their faces as on the speaking stage. Losee as Markrute was a likeable man, and it is good to see Milton Sills where he belongs and in support of such a star. This picture gives joy to femininity, as Clara wears many gowns straight from Fifth avenue. Glad to see Kate Lester amid such surroundings and in "Select" company. Fine photography. Little Eldean Steuart was a pathetic chap.

* * *

"True Blue," for William Farnum, had some good touches and a lot of wild and woolly atmosphere suited to the talents of this Fox player, who is personally popular with all fans. On the same program at the Park we had an excellent Bushman and Bayne picture in "Social Quicksands"—a good summer story well done showing something a bit new in plot. The society butterfly of the type disliked by the sturdy hero plans to convert him and make him like her personally anyhow, so she goes at it with vigor, posing as a thief and winning his sympathy and all the rest only to turn the tables at a social function. Good picture.

* * *

Madge Kennedy and Tom Moore make a dandy pair, and we are glad the latter is being appreciated by the powers, as he has ever been by the public. In "The Fair Pretender" we get a good farce with one or two melodramatic moments and a mild satire on the society bluff. Director Miller has done his best to make it go and preserved the atmosphere well. Good, clean picture and diverting these days, when we see so much depicting the war.

# Rambles 'Round Filmtown

With WALTER K. HILL.

## SPECIAL DENOUNCEMENT.

THE GEORGE CREEL of this shop having declared RAMBLES one-third non-essential, those who have purchased tickets for a three-act farce may remain as our guests or get their money back at the box-office. This sudden switch in program crowds out some excellent features we had promised—but if you will turn to Los Angeles and Vicinity in this issue and ride in the Rubberneck Wagon you will wonder where we get the luck to save even our job.

—w s s—

Marguerite Courtot Adopts a Battery.—Moving Picture World Heading.

Shocking!

—w s s—

### "To the Manner Born."

In its Publicity Number the World spoke of Geo. Wash. Landon as "an alumnus of Grammar School No. 68 of Harlem, New York City, where he was born."

Small wonder that Nicholas Power, Inc., has such excellent publicity.

—w s s—

MacLaren Looks Us Over and Stays Dry.—Moving Picture World Headline.

Holding Broadway as the horrible example?

—w s s—

Jovial Joe Farnham . . . being a publisher . . . may do half his work by elisional methods . . . . but it's different when one is not publisher . . . of one's own paper.

### As You May . . . Have Observed.

—w s s—

Brooklyn man, said to be a "movie actor," was fined $5,000 for snatching a German paper from the hands of a street-car stranger. The guilty man told the Judge it was worth more. Promptly the Judge raised the ante to a ten spot.

Enter a new "drive" for a "fund-to-finance" etc., etc.

—w s s—

### Borrowing from the Profiteer.

Promoters of many advertised articles of commerce, in other lines of industry, have out-thought the picture magnates in one seemingly important essential. Catch phrases, or selling slogans, are identified with many trade marks, very often suggesting the advertised article without even recalling to mind the brand name.

For instance: A certain outpouring of condensed milk (we can't for the life of us think of the brand), hails from "Contented Cows." One of the best automobiles for joy-riding is "The Car Without a Conscience." Certain booze performs its appointed task "Without a Headache" and, similarly, it is well known that beer opened Hell Gate to navigation.

Now that we may expect California grape-squeezers to follow the brewers and distillers into movie making, let us hail them as possible exponents of the combination trade-phrase and grade-mark exploitation for their productions. These may help, by way of suggestions:

"The Films Favored by Fame."

"The Motion Picture Perfecto."

"Classics in Celluloid."

"Reeled from Satisfied Spools."

"The Bring-You-Back Brand."

"Films Like Mother Patronizes."

"First Off the Reel."

### The Full Measure of a Screen Queen.

"The formidable ability of Miss Glaum to convey in pantomime the every emotion of womankind has already established her as the steller actress of the silent drama."—J. Hesser Walraven.

—w s s—

Publicists who struggle against odds in the belief that merit eventually wins out will take courage in the fact that Justin Fair has been given charge of Pathe's publicity department, displacing the gentleman who was first announced as on the job. It was Justin Fair, you will remember, who got his toe-hold in the Pathe organization because of a series of sensible suggestions to publicists, printed in the Justly Celebrated Moving Picture World, while Mr. Fair was only a "column conductor," specializing in "movie" news, on a Newark, N. J., daily paper.

### Congrats! Palm-Side Up! Shake!

—w s s—

Although the W. K. Industry has been justly declared essential in its entirety we still hold that UPPER CASE in press copy is non-essential.

—w s s—

"My Four Year in Germany" Stolen from Brooklyn Theater.—Wid's Headline.

The thief of time has always been Procrastination.

Better keep an eye out for that Greek.

—w s s—

### Certainly Pays to Advertise.

"No matter how good your position is to-day it can be better to-morrow if you keep your name before the right people."—Wid's.

Right-o! Contribute to RAMBLES.

—w s s—

It was a moment of peril for the Fifth Industry when the Kaiser's Evening Mail was commandeered by the authorities and forthwith reverted to clean hands.

That $10,000 Motion Picture Lovers' Contest had one mighty bad forenoon.

—w s s—

"This prayer for relief (income tax reduction), grows out of the enormous expense entailed on June Elvidge in consuming her roles in the dozen productions that she makes in a year."—Moving Picture World.

### Blaming Old H. C. L. for It.

—w s s—

"Britain's Bulwarks" Winding Up.—Moving Picture World Headline.

May they never run down!

—w s s—

Blackton's Next Films to Feature Big Names.—Morning Telegraph Headline.

Can you guess one of them?

—w s s—

Now you see it and now you don't:
"Hands Up" (Pathe).
"The Hidden Hand" (Astra).
"The Unveiling Hand" (World).

—w s s—

West and Northwest Favor Patriotic Films.—Morning Telegraph Headline.

With the East and South joining in a dead heat.

—w s s—

Joseph O'Sullivan, director of music service for Mutual, remains in Chicago, where he will cue Montreal productions, as in the past.—Morning Telegraph.

### Distance Lends Enchantment.

### First Aid to Press Agentry.

Copy desk asserts that the P. A.'s are making a big play on the word "inducted" just lately. Suggest that good, usable words be alloted to certain months, switching seasonably to something else. Let "inducted" go for the rest of July with the following runners-up: August, formidable; September, commensurate; October, histrionic; November, homogeneous; and so forth.

—w s s—

"From some of the movie ads," the New York Evening World concludes that "it is evident some of them have put the curse on the Kaiser."

He can better stand cursing than he can Pershing.

—w s s—

### Speeding the Wave of Novelty.

"Rocking Chair Movies" have, for two seasons, been in vogue at Brighton Beach.

"Ceiling Movies" are now hailed as an invention of the resourceful Goldwyn press department.

Going on from a good start we may now look forward to:

"Snowbank Movies" for the entertainment of the Eskimo during long evenings.

"Hammock Movies" for the verandas of summer hotels and boarding houses.

"Clothes-line Movies" projected in back yards of tenements.

Any further suggestions?

—w s s—

"The state rights field," says Arrow Films Bulletin, "is father of open bookings and open bookings has always been with us."

Why not identify and credit the mother?

—w s s—

Flinn Speaks at the Hundred for One Club Dinner.—Morning Telegraph Headline.

If he gets a hundred for every one he makes it's no wonder he can live in Yonkers.

—w s s—

Ditmars Completes Another Animal Study.—Moving Picture World Headline.

Looker over the "bull" in Henry MacMahon's publicity department?

—w s s—

Dorothy Green Leading Woman for Love.—Moving Picture World Headline.

Getting salaries down within reason?

—w s s—

### Scenarioists—Take Warning!

The way they are acting in Washington half the ground gained in films will be surrendered when the country goes bone dry. Plots that hang on booze-fighting, crimes committed in the name of John Barleycorn and marriages performed under the influence of strong drink have been getting by under legalized rum-bartering—but how can a man get drunk in American moving-pictures if the "stuff" is not for sale?

—w s s—

Ed Rosenbaum, Jr., tipped us to the newest form of war profiteering and we investigated the passenger elevators in the Longacre Building where many film-folk commercially congregate. Conductorettes have lately taken the place of men in running the lifts and who was first to find it out?

Harry Reichenbach, to be sure.

Now the creator of "Tarzan" hires a blond car by the hour and rides up and down.

—w s s—

Proving how little dependence may be placed upon the average mimeograph here is one of our leading publicists advising us concerning Vimy Ridge . . . "the bloody battlefield of the Aztecs and the Americans" and expatiating on "the life idyllic in the neighborhood described as America's latent quarter."

### Must Mean Latin for Anzacs.

### Wag's Tale of Comedy Perp.

Uxtree! Uxtree! Wow! Not to say Bow-Wow! This is occasioned by the news that "Luke," Fatty Arbuckle's comical canine, has just signed a new contract calling for fifty bones a week. This is an increase of five bones and is a reward for his past dog-gone good work.—Morrie Ryskind, in Progress-Advance.

—w s s—

Add to your preparations for the heated term:

Geraldine Farrar, in "The Hell Cat."

"Hell's End" (Triangle).

—w s s—

### Exposing Political Trickery.

Window Display Without Mention of Theater Work of a Woman Exhibitor.—Motion Picture News Headline.

We know the chap who wrote this headline and he voted "No" on the question of equal suffrage in the last election.

Now he takes delight in playing up a bit of female absentmindedness!

—w s s—

Pathe Avoids "Heavy Stuff" for Summer.—Motion Picture News Headline.

So would all of us if we could tell by the weather just when to change 'em.

—w s s—

Pearl White is writing her autobiography. That is to say, more correctly, Justin Fair, Pathe publicity director, is writing Pearl White's biography.

On the other hand we quote: "Miss White declares that this will be no 'press-agentry affair and every word within the volume will be gospel."

### Still It Will Be Just and Fair.

—w s s—

Here's a matrimonial news scoop:

"Wedlock," Louise Glaum's Third.—Motion Picture News Headline.

—w s s—

### Cold Wave Signal Makes Good.

The exhibitor in Washington who has the temerity to fly a banner above his house declaring it to be the "coolest spot in Washington" is playing a joke on himself just now, for Washington is almost frozen to death.

—w s s—

### Her Neglected Education.

Star of many, many features—wicked girl in some and appealing heroine in others—Leah Baird finds that her entire gamut of screen impersonations has not been run. Miss Baird finds that in order to successfully portray the serial heroine for which she is now cast it is necessary for her to go to school. In fact, two schools would more nearly hit the point—motor driving and swimming.

—w s s—

Mable Normand is a stickler for truth-telling. She will not equivocate even when asked a question she has a right to refuse to answer.

On her recent trip to Washington, where she met Mrs. Woodrow Wilson at a performance of "Joan of Plattsburg," a child asked the Goldwyn star her age.

"Honey, I'm as old," said Miss Normand, as there are scenes in 'The Venus Model,' divided by 20 and multiplied by 2. Here's a nickel for a pencil, and write me the answer."

### Bathing Suit Figures Don't Lie.

—w s s—

John Stewart Robertson Directs Brady.—Motion Picture News Headline.

Give him credit, boys!

—w s s—

Shy and elusive Mae Marsh wants to be on the screen exactly what she is not in real life. She wants to "do something Oriental and be like Cleopatra," as she phrases it.

Well, stranger things have happened. The whim girl of the screen is soon to be given a chance to gratify her desire. In her forthcoming Goldwyn production, "Money Mad," she promises to disclose herself swathed in veils, smothered in pearls, and clasped by snakey armlets and anklets.

### Whaddya Mean—Disclose?

## *Rambles 'Round Filmtown*

Cigarettes will win the war.

About all the boys do "over there," back here, or on the high seas, is smoke the paper calumet.

We know this because we read the advertisements in daily papers. In these works of art Uncle Sam's land and seas forces are illustrated as heroic background for the close-up of a cigarette package.

Co-incidently we observe that the Fifth and Well Known Industry is closely associated with and deeply concerned about this drive to smoke out the Hun.

In the first place publicity men, **Chesterfields** of the game, have surrendered their **Bull Durham** to the needs of better shooter. They will turn with delight to the cigarette announcements as they sense the imagination of the pen-and-ink illustrators of Canal Street **Egyptian** bovine.

Their penance makes every bag of **Bull** a **Trophy** of the publicists **Prettiest** sacrifice in foregoing their **Dieties**—the **Bull,** rampant. There's nothing **Picayune** about the press agent, **Nestor** of boosters, and many big **Mogul** of filmdom may attribute his success to his **Lucky Strike** in landing the right mimeographer.

In the win-the-war "drive" cigarette advertisements are featuring the big guns and the high spots of the Well Known industry. There's the Monroe **Salisbury** brand, pictured in the foreground with a dug-out acting as the target for bursting shells . . . "makes it more pleasant while you wait" declares the text.

The **Mecca** Building Brandt (ouch!), appear as life-buoys for the gun-crew on a ship that day launched in Bayonne. Richmond **Straight Cuts** (smoked by film editors), do similar service to the marines, according to the near-tobacco nearer-artists.

The advertisements recall that soldiers are like a **Camel** in some respects—they can go many a **Milo** without a drink but they must be accompanied by their **Fatima.** That's **Natural.** The boys go **Pall Mall** (London pronunciation, please), "over the top" and are never in serious **Straights** if they have their smokettes.

There **Hassen't** been a case recorded where the **Black and White** soldiers of Pershing or sailors of Sims have failed to make good. It's only fair to attribute a share of the cause to cigarettes.

And when the Hun cries "kamerad" (connivingly thinking the Yanks will believe they are offering a new brand of "smokes") the Yanks show they are not selfish—they give the Hun the "butts"—of their guns!

### What's the Answer? Ask Dad. He Knows.

—w s s—

"I have no idea," contributes Joe Lee, "of trying to break Eddie Foy's record. I think this one 'Special Feature' will be all I can book."

"The world knows," adds the father of the Blue-Eyed State Rights Baby, "what relatives and members of the family have done to some well organized film concerns."

—w s s—

"Seven Deadly Sins" in Foreign Markets.—Motion Picture News Headline.

Trading with the enemy should be discouraged, even if the law against it must be enforced with extreme vigor.

—w s s—

Romayne Completes "Me Und Gott."—Motion Picture News Headline.

Finishing something else the Kaiser started.

—w s s—

Nagging Led Parsons to Screen—Motion Picture News Headline.

"Stills" indicate that ponies as well as nags have a certain influence in making him stay led.

### Expert Opinion of Great Work.

Last week's issue of the Gibraltar of picture-trade journalism, titled Our Publicity Number, has drawn opinions from both the "Ins" and the "Outs." As usual the "Ins" have the best of it.

"Truly a great production and an honor to the craft," is the consensus of the "Ins" opinion.

"Gee, whizz! What a fine opinion those guys have of themselves," is the general plaint of the "Outs."

Or words to that effect.

—w s s—

Fox Acquires Rights to Two Selzer Stories.—Exhibitors' Herald Headline.

Getting the jump on the Probihition movement.

—w s s

### Reissue and Not Retitle.

"Arms and the Woman" (Pathe).

"Arms and the Girl" (Paramount).

"Arms and the Gringo" (Majestic).

All of which would be appropriate in these militant times.

We nearly overlooked "Arms and the Man" (Alliance).

Screen comedies are making weekly releases of "Legs and the Woman."

—w s s—

### Tom Kerrigan, Able Seaman, in Town.

Tom Kerrigan, a Metro player, but now an A. B. in Uncle Sam's transport service plying between this port and France, dropped in on the boys along the Rialto last week to say "howdy." He's looking fine and is "every inch a sailor."

—w s s—

### Working in World's Garden.

Frank Mayo, who is featured with June Elvidge in "The Love Wraith," has a home out in the suburbs of New York City. He has a gardener who is a rather unique character—slow, but very experienced in the ways of gardening.

In cutting a pathway across a space of ground Mr. Mayo was undecided whether to have it made at a right angle or diagonally with the main path.

"If you wuz to ast me," said the old fellow, "I'd hev it out diangly."

At another time, speaking somewhat slightingly of a landscape gardener who had offended him, he said:

"I hain't much opinion of them ther landskippers who come out here and git them big wages that they git stuck up over an' call 'em sall'rys."

—w s s—

"Third and Last Week:

"'To Hell with the Kaiser'."

("Snipe" used by the Broadway theater.)

### Vengeance Is Short But Sweet.

—w s s—

Finally the exhibitor gets into the moving picture business:

"An Old Exhibitor."—Dramatic Mirror.

"Exhibitor to Exhibitor."—Motion Picture News.

"This Sounds Good."—Motion Picture News Headline.

—w s s—

### "Music for the Pictures."

Ethel Lynne and Jay Balasco, Leota Lorraine and Harry Edwards are principals in the newly-made Christie comedy in which a piccolo, victrola, an automatic piano and a ukelele have competing principal roles.—Mabel Condon's News Letter.

—w s s—

### Both Ends Against the Middle.

When Universal abandoned the original name of Mary Roberts Rinehart's "K" for "The Doctor and the Woman" they lost the personal interest and boostology of a whole lot of people right in their own line of business. Naming but a few, there's:

george K. spoor
james K. hackett
clara K. young
charles K. harris
edward K. lincoln
eugene K. allen
eastman K. odak
well K. industry

And least of all THE RAMBLER

# Manufacturers' Advance Notes

Scene from "A Flying Start" (Universal).

## "A Flying Start" Gets Away for Universal August 5

THE first episode of Universal's newest serial, "The Brass Bullet," entitled "A Flying Start" heads Universal subjects scheduled for release during the week of August 5. According to the announcements by Universal its newest serial effort literally lives on the title of its initial chapter in that it gets off to a flying start.

The cast assembled for "The Brass Bullet" is said to be easily the strongest that has yet appeared in a Universal serial. The players appearing in the stellar roles include such performers as Juanita Hansen, Jack Mulhall, Joseph Gerard, Ashton Dearholt and Hal Cooley.

Among the comedies which are programmed for the week are "It Can't Be Done," a Nestor, featuring Lee Kolmar, the popular vaudeville artist; "Fools and Fires," an L-Ko, which gives Billy Armstrong and Rube Miller an opportunity to display their amusing talents, and "Don't Shoot!" a Lyons-Moran Star Comedy.

Another of the two-reel western productions which Universal reports as meeting with hearty receptions and scheduled for release during the week is "The Trail of No Return." This short subject features Neal Hart and Eileen Sedgwick, and is a fine example of the frontier story.

Special announcements concerning the Bluebird and Special Attraction features for the week will be issued by Universal shortly.

### Barrymore Finishes "On the Quiet."

John Barrymore has completed "On the Quiet," the picturization of the play by Augustus Thomas, which will mark his reappearance in the field of motion pictures as a star of Paramount productions. Under the supervision of Chester Withey, who directed the picture, the film is now in the course of final preparation for the screen and the announcement of the release date may be expected within the next few weeks.

## "Secret Strings" Chosen For Olive Tell's First

MAXWELL KARGER, production manager of Metro's eastern studios, has selected "Secret Strings" as the initial production for Olive Tell. Originally a short magazine story from the pen of Kate Jordan, it was later converted into play form for Lou Tellegen, and its scenarioization has been made by June Mathis.

"Secret Strings" is a story that is rich in adventure, romance, intrigue, with a strong love interest throughout. It is one of the best screen mediums that Metro has yet secured.

John Ince has been appointed by Mr. Karger to direct Miss Tell and her company, and actual work before the camera has begun.

William J. Kelly has been engaged to play opposite Miss Tell. He will have the role formerly played by Lou Tellegen in the stage production.

### Continuing Demand for "Zeppelin L-21."

"The Last Raid of Zeppelin L-21" continues to set the fast pace it established some weeks ago as a most timely short-length war feature, says General Film Company. It pictures the aerial raids on London and the sensational manner in which Zeppelins were eliminated as a vital factor in the war by a daring British aviator.

## Big Advertising Campaign For Pathe's "Hands Up"

CONTRACTS just signed by Mr. Paul Brunet, vice president and general manager of Pathe Exchange, Inc., assure to "Hands Up" the new Pathe serial in which Ruth Roland stars, and which will be released on August 18, the most pretentious direct-to-the-public advertising campaign which has ever been conducted on a Pathe serial.

Practically every city and town of any size in the entire United States will be extensively posted with what competent critics declare to be a model twenty-four sheet, printed in six colors from a sketch by Burton Rice. The poster shows the Phantom Rider, the imagination captivating mystery character of the serial, with Ruth Roland in his arms, escaping from pursuing Indians, his big black horse coming at top speed almost directly at the observer. To illustrate the care used to make this poster the best of its kind it is only necessary to state that 100 printings were necessary to bring out the proper shadings of color.

As the posters will all be on the boards by the 5th of August this will assure a sufficient amount of time prior to the release to arouse public interest in the serial. Present indications are that many exhibitors will take advantage of the campaign to tie it up to their own theaters through advertising in local newspapers and bill posting of their own, thus following the example of successful merchandisers in other lines who make use of national advertising on goods they stock to direct buyers to their establishments.

The list of advertising material embraces one, three and six sheet posters on each episode; the usual photographic lobby display; a general herald in two colors, following the same general layout as the herald which was so successful on "The House of Hate"; one column newspaper cuts of Ruth Roland and George Chesebro and also mats; a two column cut of Miss Roland with mat; scene cuts and mats; black and white photos of Ruth Roland, George Chesebro, Easter Walters and the Phantom Rider.

## Essanay Issues Block of Snakeville Comedies

BEGINNING August 10, Essanay will issue a new series of the Snakeville comedies. This is the third block of ten pictures put out on these Western comedies, which feature Slippery Slim, Mustang Pete, and Sophie Clutts.

They will be released through the General Film Company. The first twenty now on the market have been received with such enthusiasm, according to exhibitors and the releasing organization, that it was deemed advisable to issue a third set.

They are swift moving slapstick comedies of fifteen minutes in lenth, and have been found excellent subjects to run in combination with feature productions to enliven a night's program.

Among those to be issued in the third are "When Slippery Slim Went for the Eggs," "Others Started, but Sophie Finished," "Slippery Slim Gets Square," "Snakeville's Twins," "Snakeville's Beauty Parlor," and "Versus Sledge Hammers."

## *Universal Working to Get Negatives Ahead*

ACTING upon instructions issued by Carl Laemmle the producing units at Universal City are hard at work on subjects which are to be scheduled for release during the coming autumn and winter. With all plans for the most aggressive sales drive in the history of that organization already completed it is the desire of the Universal executives to be even further ahead in negatives than is now the case.

Information issued from the office of the general manager at Universal City states that Monroe Salisbury now has a new director, William Wolbert, and a new leading woman, Adda Gleason. The picture on which Salisbury is at work has been given the title of "That Devil Bateese," and affords the Universal player an opportunity to return to his most congenial roles.

Edith Roberts, having finished "The Deciding Kiss," is at work on a screen version of "The Doings of Diana," by Rex Taylor.

The working title of the production in which Mae Murray is being starred under the direction of Robert Leonard is "Merry Mary McGuire," and among the cast will be found William V. Mong.

Ruth Clifford has started a production under the direction of Rupert Julian, the tentative title of which is "Mating Time." The story is by Elliot J. Clawson, Rupert Julian and Fred Myton. Kenneth Harlan is the leading man.

Eddie Lyons and Lee Moran have a new leading woman in Dot DeVore, a former musical comedy singer.

Little Zoe Rae has been started in "Sinbad, the Sailor," a unique story adapted from the Arabian Knights. Priscilla Dean is working as the star in a story entitled "Joan of the Apaches," written by Harvey Gates and produced by Joseph DeGrasse.

Allen Holubar has started production on a story of his own for Dorothy Phillips. It is entitled provisionally "Till We Meet Again."

Douglas Gerrard is at work on a sensational subject which has not been named as yet. The story was written by Sidney Toler.

Scene from "Petticoats and Politics" (Plaza-Hodkinson).

## *Anita King in "Petticoats and Politics" Is First Plaza*

THE home office of the W. W. Hodkinson Corporation announces that Anita King is to be the first star whose productions will be released under the new section of Hodkinson service as Plaza Pictures. It has been published that this addition to Hodkinson service would consist of three star series.

The Anita King series, which, it is understood, will consist of eight pictures, commences with "Petticoats and Politics."

This production is a particularly happy one for Miss King, inasmuch as it gives her an opportunity to display that athletic ability which has won her fame in the past.

In "Petticoats and Politics," which is a satirical comedy on the development of woman suffrage in a small Nevada town, Miss King is given an opportunity of handling her six-shooter and racing over Western deserts, as well as participating in several tense scenes. A thread of humor runs through the story.

Several other productions following Miss King's initial offering are already completed, and the Hodkinson Corporation assures exhibitors that there will be no chance of a delay in release dates.

## *Diamond Comedies Shown at New York Theater*

THE Diamond comedies released by General Film Company, produced by Diamond Film Company, of New Orleans, and directed by Frank P. Donovan, have been booked over the Loew circuit, two playing a New York theater on a recent Saturday and Sunday. The Saenger Amusement Company in the South has also booked these comedies for their fifty-two theaters for one week runs.

Chester Beecroft has secured the exclusive foreign agency for these comedies, and is now offering them to European buyers from his office at 501 Fifth avenue, New York.

The Diamond Film Company has a large daylight studio situated on the famous Bayou St. John. The studio is capable of accommodating ten directors, all working at one time. They have laboratories, projecting rooms, cutting and negative departments, jungles, carpenter and property shops, water tanks, and practically everything that a modern studio should have.

Director Donovan and General Manager William J. Hannon are installing new ideas in the plant that they gleaned in a recent trip to New York. Mr. Hannon has had picture experience, having been a producer and the owner of the Nola Feature Company, which the Diamond Company bought, although this company has no connection whatever with Nola. The Diamond is desirous of obtaining good scenarios from experienced writers, for which they will pay the regular rates. They want stories that feature a girl and comedian of the better class, with a little farce comedy intermingled. William Morgan Hannon is scenario editor of the Diamond comedies, and was formerly editor of the Nola Films. He is also the author of books on scenario writing. Scripts should be addressed to him.

## *Miss Fisher in Comedy of Clothes Heads Mutual List*

MARGARITA FISHER heads Mutual's schedule for the week of July 22 in "Impossible Susan," a typical five-reel Fisher comedy-drama, dealing cleverly and originally with the question of whether a woman makes the clothes or clothes makes the woman. The picture casts Miss Fisher as an unsophisticated, completely awkward country girl, who, upon the death of her father, turns to a distant relative who has been for years housekeeper to a rich young bachelor. The relative secures the consent of her employer to bring Susan into the house, and he, convinced that "clothes makes the woman," agrees with an intimate friend, a tailor to fashionable women, to test his theory.

"On Her Account," the Strand comedy released on July 23, is a clever appeal for money for the American Red Cross. It deals with the troubles of an unbusinesslike bride, whose bank balance is constantly overdrawn. Her husband lets her go to jail to teach her a lesson, but he gets a $100 fine from the court when it is revealed that the offending check has been drawn in favor of the American Red Cross.

"A White Wilderness" is the fifth of the Outing-Chester adventure pictures of the series available at Mutual exchanges. It is scheduled for July 28. The picture is of a cameraman's visit to the ice fields of British Columbia, two hundred square miles of snow and ice, glaciers, towering mountain peaks and unexplored wilderness.

Screen Telegram, Mutual's twice a week news reel, is to be released hereafter by exchanges upon receipt. It carries the latest events up to the hour of closing in New York, where the editorial offices of the news weekly are now located.

### Goenese Handing Laugh to Islanders.

Chaplin every day for sixty days! That record has been established by Paul Goenese, a Coney Island exhibitor, who has booked the twelve Chaplin-Mutual specials continuously for the summer season at New York's famous playground. Every twelve days all summer Mr. Goenese will repeat a Chaplin-Mutual. His summer booking gives him a total of twelve repeats on the entire series, a total of 144 days for twelve pictures.

Fay Tincher in "Susie Behave" (World).

## Fay Tincher Says Writers Are Overlooking Comedies

FAY TINCHER, the famous comedienne, who is producing a series of two-reel comedies for distribution by World-Pictures, says that everybody writes for five-reel features and overlooks the great chance for comedy stories, for which there is a great demand.

"I am reliably informed," says Miss Tincher, "that at least a thousand stories find their way into the hands of scenario editors each week and out of this great mass of manuscripts less than fifteen are produced. Everybody who has seen a half dozen pictures is positive that they can write better stories than are shown on the screen.

"This peculiar mental process is true of the legitimate stage as well, and my only regret is that these same writers do not turn their efforts toward the comedy end of the industry. The hardest thing in the world to find outside of sudden riches is a good script that can be converted into a two-reel comedy. I can assure any writer that he will have an immediate reading of any script that he sends me, and I am sure that other stars appearing in comedies will do the same. The one thing for the author to bear in mind is to confine the scenes to a limited number of sets, as a two-reel comedy has to depend upon situations instead of scenic environment."

### Butte's Rialto Pulls Chaplin Stunt.

A novel publicity stunt put over in conjunction with the showing of Charlie Chaplin's initial First National attraction, "A Dog's Life," was the means of securing considerable space in the news columns of local newspapers for the Rialto theater of Butte, Mont. The stunt consisted of holding a "Charlie Chaplin Imitation Contest" following a performance of "A Dog's Life."

Scores of Butte youngsters responded to the invitation of the Rialto's manager to compete for the prizes which were offered for the three most accurate imitations of the famous Chaplin eccentricities, the merits of each contestant's performance being decided by the audience's applause.

The stunt was a big success from a business-getting standpoint, for friends and relatives of the embryo comedians turned out en masse to cheer their favorites.

## Irene Castle Leads Pathe For the Week of July 28

IRENE CASTLE'S "The First Law" is the important feature of the program released for the week starting July 28. Antonio Moreno is Mrs. Castle's leading man in this play. "The First Law" is based upon the novel written by Gilson Willets, who wrote "Hands Up," the new Pathe serial, and who is now regularly engaged by Pathe. The story is swift moving, and has to do with a girl who marries a scoundrel, believing herself in love with him. This marriage is kept secret, and only becomes known when the girl, realizing the madness of her step, confesses to the man she comes to love. She is attacked by her husband, and shoots in self-defense. She believes she has killed him, and falls an easy victim to the scrupulous machinations of a villainous detective. How she escapes from her predicament is cleverly and ingeniously told in the concluding part of the play.

The comedy feature on the program is supplied by Toto and a bevy of girls in "Beach Nuts," which abounds in mirth-provoking situations.

The twelfth and concluding part of "Britain's Bulwarks," the official British war review, is called "The Canadians at Vimy Ridge."

The seventh part of the Post Travel series is called "The East Indians in British Guiana."

The Hearst-Pathe News No. 62 will be released on July 31, and Hearst-Pathe News No. 63 on August 3.

## Broadway Star Preparing New Wolfville Tale Series

A NEW series of Wolfville Tales is being prepared for General Film Company release in the west coast studios of the Broadway Star Features Company. The first subject will be the "Wooing of Riley." It is being filmed under the direction of Robert N. Bradbury, one of the best known authorities upon western stories in the film world. He is being assisted by Ed Gibson, who has had years of experience in the west.

Patricia Palmer, who has been playing leading feminine roles in the Wolfville and western O. Henry stories, will continue to be the feminine lead of the series. She will play the part of Faro Nell in the "Wooing of Riley." Robert E. Burns, the popular "Cherokee Hall" of the other Wolfville Tales, will again delineate this chivalric gentleman gambler. The comedy roles will be played by Kate Price and Otto Lederer, both of whom are well known for their work with Vitagraph. William Lester, the "Doc Peets" of other Wolfville Tales, will appear in the new series as the sheriff.

### Oceangoing Screen Craft Are Scarce.

That it is as hard for a motion picture producer to take pictures of sea scenes on any large boats as it is for an alien enemy to take snapshots in a cantonment became evident last week when World-Pictures was endeavoring to take the "water stuff" for the second Louise Huff picture, "The Sea Waif," which Frank Reicher is directing. A number of the important scenes in this picture called for the use of a large ship off the Jersey coast, but when attempts were made to secure such a boat it was discovered that Government regulations regarding the use of boats for industry at the present time made it almost impossible to secure the desired craft. However, a ruling was finally secured under which the director was enabled to shoot the scenes.

The title of "The Sea Waif" was changed from "The Song of the Heart," as originally intended, in order to avoid conflict with a previous picture bearing the latter title.

### Post Travel Pictures Going Strong.

Backed up by the co-operation of more than forty big city newspapers the Post Travel series, a weekly release by Pathe, is said to have obtained more bookings than any scenic or travel series ever released by this company. Pathe's sales department reports every print working. Unusually beautiful one sheets have been provided for lobby display.

The title of the release for July 21 is "East Indians of Trinidad."

## Famous Players-Lasky Plans Exploitation of Lila Lee

THAT within three months Lila Lee, the new Paramount star, who is now appearing in her first motion picture, "The Cruise of the Make-Believe," will be as well known as any star of the screen, is the promise of the Famous Players-Lasky Corporation.

"Within three months every man, woman and child in America will know who Lila Lee is, will know her story, will know what she is going to do in pictures," said one of the executives of the Famous Players-Lasky organization last week. "And not only will they know about her, but they will flock to the theater that shows her photoplay. Over a dozen national magazines have already displayed her picture on the front cover and last week her picture was on four different publications on the newsstands.

"A big exploitation plan, details of which we are not in a position to give at this time, is now well under way for Miss Lee. There are several new things in the way of publicity which are being used and designed to make her name a household word. A great deal of routine publicity has already been evidenced. Photos, stories, advertisements and special articles are appearing in daily newspapers throughout the country as well as in national magazines of every description. The motion picture 'fan' magazines will carry her photo on the front cover. Special articles in many publications have been arranged for, some of them having already appeared.

"Magazine and Sunday sections of newspapers will carry feature articles and layouts on Lila Lee. A rotogravure photographic section will be published in thirty-three newspapers in the largest cities of the country.

"Exclusive stories with illustrations have been sent to all newspapers of importance. These stories tell of Miss Lee's discovery by Gus Edwards eight years ago and of her later discovery by Jesse L. Lasky, who is now engaged in making of her one of the greatest stars in the firmament of films. This story of her life, which reads like fiction, is so unusual that it is bound to arouse interest."

## *Lockwood to Appear in Screen Classics, Inc.*

THAT Harold Lockwood's appearances as a star in the productions of Screen Classics, Inc., distributed by Metro, under which banner future Lockwood vehicles, beginning with the recently completed, "A King in Khaki," are to be presented, will be made under the most auspicious circumstances is indicated in an announcement of the arrangements which have been made to cover Mr. Lockwood's activities in the East, where he arrived with members of his company last week for an indefinite stay.

The Lockwood company is occupying the Bacon-Backer studios at 230 West Thirty-eighth street, New York. It is a new plant with every facility known to modern picture making.

"Pals First" has been selected as the next vehicle, and the production of it has already been started. It is a romantic drama, based on Francis Perry Elliott's novel of the name, and is recalled as having been presented on the speaking stage, with William Courtenay and Thomas A. Wise playing the leading roles, in an adaptation of the printed work prepared by Leon Wilson Dodd.

The production of the picture is in charge of Edwin Carewe, who has staged many Metro releases and who is considered one of the genuinely successful directors for the screen. He put on "Cora," starring Emily Stevens, the first Metro picture to be marketed, and has been with Metro practically ever since.

Antonio Gaudio, whose efforts in photographing Lockwood's Metro releases in the last two years have won him wide recognition, will act as cameraman.

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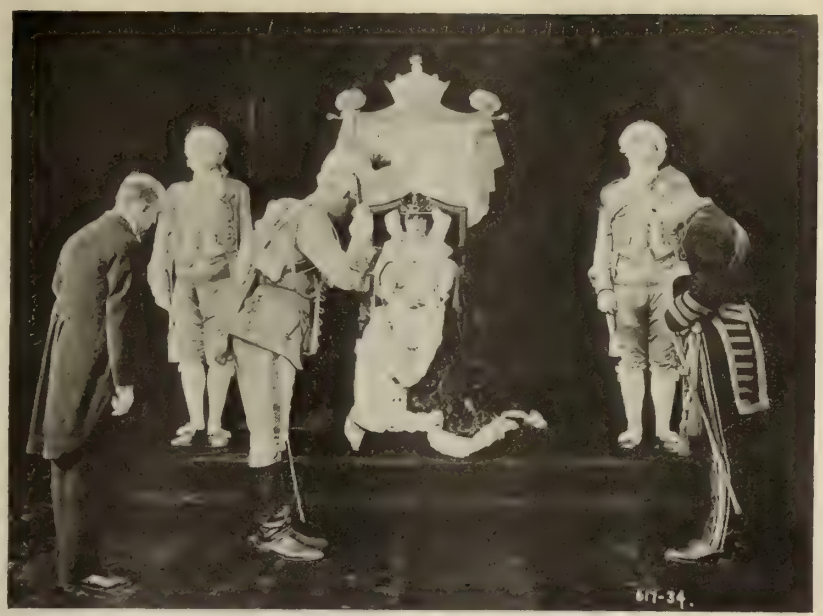
**Miss Kenyon Honored at West Point.**

Doris Kenyon, star of De Luxe Pictures, Inc., took time enough off from the screening of "The Inn of the Blue Moon" to spend the week-end at West Point. Miss Kenyon was chaperoned by Brigadier-General and Mrs. Eli Hoyle, of the Coast Defense. General Hoyle was formerly adjutant at West Point. The entire cadet corps was turned out to honor the former adjutant and the moving picture star. Miss Kenyon was the guest of honor at a dinner party followed by a dance given by Major Densmore Nelson, in charge of the cavalry at West Point.



Scene from "False Ambition" (Triangle).

## *Roy Stewart Is Cupid's Messenger in Triangle Western*

THE first release on the Triangle program for July 21 is "By Proxy," third in a series of the Henry Wallace Phillips' "Red Saunders" stories, and all who have read it will want to see Roy Stewart's interpretation of the "happy go lucky" Westerner. "False Ambition" is the second release for the week, and features Alma Rubens as an Oriental fortune teller.

None of the depressing moments which so frequently prevail in Western plays are apparent in "By Proxy." It tells of the clean, clear, brisk West, with lots of fun, and a romance in which, through mistaken identity, "Red" Saunders, the friend of a pal in distress, at last wins for himself a bride. Roy Stewart is again "Red" Saunders, with Maude Wayne as Lindy, the heroine. Like its predecessors this play was directed by Cliff Smith, with photography by Steve Rounds.

The second release on the Triangle program for the week features Alma Rubens in a production directed by Gilbert P. Hamilton, "False Ambition," from a story by E. Magnus Ingleton. It is a story of contrasting personalities; of conflicting emotions. The mystically attractive personality of Judith is her misfortune. This highly tempered, dark eyed beauty unconsciously creates her own calamity only to be saved from ruin by the decree of fate, which finally, through love, awakens her to a realization that she possesses a soul.

Alam Rubens is Judith, and she is supported by a cast of unusual length, including Peggy Pearce, Edward Peil, Lee Phelps, and Lee Hill. The photography of this production is said to be exceptional. Jack McKensie was the cameraman.

## *Von der Goltz Should Be Authority on "Prussian Cur"*

Captain Horst Von der Goltz, who appears personally in the William Fox production of "The Prussian Cur," and upon whose revelations of the German spy system in America the picture is largely based, has had a career that fairly bristles with adventure. Von der Goltz, during a period of ten years, served the Kaiser as a secret agent in Europe, Mexico, Canada and the United States, and now, in "The Prussian Cur," he exposes the whole vast system of intrigue and espionage to which he formerly belonged.

The former secret agent, in the role of Otto Goltz, portrays on the screen the inside workings of the "invisible embassy" which Count von Bernstorff left in America when he was sent home, also the insidious propaganda which was set on foot by the ex-ambassador while he was representing Germany in the United States.

Von der Goltz, according to his own confession at the trial in New York of Capt. Hans Tauscher, was closely associated in these intrigues with Franz von Papen, formerly German military attache in this country. It was because Von Papen betrayed him to the English Government and almost caused his execution as a spy that Von der Goltz, as he declares, turned against his former masters and determined upon a complete exposure of the secret methods of Berlin.

Coming to America at the time of the Madero uprising in Mexico, he entered the United States army, later deserting and joining the Mexican revolutionists. He eventually drifted into the service of Villa, and left the forces of "Pancho" only when summoned to Washington to take up the work of Bernstorff and Von Papen in "Educating the American Public."

When the plot to blow up the Welland Canal in Canada was hatched, Von der Goltz was the man chosen to lead the expedition. The attempt ended in failure and Von der Goltz fled to England on a forged passport bearing the name of "Bridgeman Taylor." Later, when Von Papen was sent home to Germany, papers found on him by British officials implicated Von der Goltz in alleged acts of espionage against England, and the spy was arrested and thrown into the Tower of London. For fifteen months he faced the penalty of death, but was finally released in order that he might go to America and testify against his former colleagues in the trial of Captain Tauscher.

Captain Von der Goltz has laid bare, in "The Prussian Cur," the huge mass of secret information which he gained during his long period of service with America's arch-foe.

## *Entertainment Needed for Soldiers' Families at Home*

IT is announced by General Sales Manager William Stoermer of the American Standard Motion Picture Corporation that several new and important releases will shortly be added to the company's program.

"I find," says Mr. Stoermer, "that the demand for domestic subjects is strong. There is a revulsion among exhibitors against war stuff, as it is called, unless it is of an exceptionally interesting and important nature.

"These remarks of mine," continues Mr. Stoermer, "are based upon reports from our exchanges. While it is true that war is the uppermost thought in all our minds, it is also true that the mind needs relaxation and relief. Look at the efforts that are being made to amuse our soldiers in France. Do you not also think that the people at home need to be entertained and amused? I do and so do most of us, I think, who give the matter a little sober reflection.

"Peace hath her victories no less renowned than war, and there is much mental suffering at home of a heroic nature to be alleviated.

"I would like to take the opportunity of stating that the American Standard stands only for clean subjects. The screen must be kept pure, inspiring and uplifting in teaching. Sex subjects as such no longer find a vogue in the motion picture theater. We must all endeavor to show the finer and nobler things of life in our pictures. This is no time for derogating human nature, but rather one for endeavoring to exalt it."

Scene from "The Girl from Bohemia" (Pathe).

## *Local Color Rampant in Pathe's "Girl from Bohemia"*

SINCE newspapers of general circulation and the nationally sold magazines have been very generous in the past two or three years in affording gratuitous publicity to the alleged Bohemians who inhabit Washington Square, McDougall Alley, West Fourth street, Sheridan Square, and many other parts of old Greenwich village in New York the interest in Irene Castle's Pathe play, "The Girl from Bohemia," will be by no means local. New Yorkers who know their New York are inclined to scoff at the stories of the peculiar "painters, poets, and posturers who live in old Fourteenth street."

Be all that as it may there is a certain glamour still hovering over these men and women who propose to live the life idyllic in the neighborhood described as America's "Latin" quarter. The scene of "The Girl from Bohemia" is laid in the neighborhood of Greenwich village, and picturizes the adventures of a heroine who proves she is a regular woman in spite of fads and foibles.

"The Girl from Bohemia" will follow Mrs. Castle's "The First Law." Further interest centers about both these pictures, for they are the last to be taken in which the widow of the dancer-aviator appears.

### Coombs to Support Catherine Calvert.

Guy Coombs, formerly leading man for Madame Petrova and other stellar luminaries of the screen, will appear opposite Catherine Calvert in "The Girl with a Past," by Paul Armstrong, now being produced by the Frank A. Keeney Pictures Corporation. Miss Calvert is Mr. Armstrong's widow and starred in some of his most successful dramas, including "A Romance of the Underworld." She is now being featured in a screen adaptation of his play. All of the interiors of "The Girl with a Past" are being taken in the Biograph Studios in the Bronx. Some picturesque exteriors have been filmed in the last fortnight in the northern part of New Jersey. The story is a romantic one, replete with thrills and dramatic incident.

## *Paramount Issues Five Productions in August*

FIVE feature productions, in nearly all of which comedy is the dominant element, are embodied in the Paramount release schedule for the month of August. Three of them are Thomas H. Ince productions starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the respective stars of the two others.

"A Nine o'Clock Town," issued August 5, in which Thomas H. Ince presents Charles Ray, was both written and directed by Victor L. Schertzinger. Jane Novak again appears as Mr. Ray's leading woman, and the supporting cast includes Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews.

Victorien Sardou's famous play, "Fedora," first played by Mme. Bernhardt in Paris and later in this country by Fanny Davenport and in grand opera by Mme. Cavalieri, will be found to be admirably suited to the dramatic talents of Pauline Frederick. This August 12 release was directed by Edward Jose. Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkyll comprise the cast.

Billie Burke's starring vehicle is "In Pursuit of Polly." Izola Forrester and Mann Page wrote the story from which Eve Unsell prepared the scenario. Thomas Meighan appears as Miss Burke's leading man and in the cast are Alfred Hickman, Frank Losee, A. J. Herbert, William David and Ben Deely. Chester Withey directed.

Under the supervision of Thomas H. Ince, R. William Neill directed Dorothy Dalton in "Green Eyes," which will be released August 26. In the cast are Jack Holt, Emory Johnson, Doris Lee, Robert McKim and Clyde Benson.

In "Coals of Fire," also set for release August 26, in which Thomas H. Ince presents Enid Bennett, Fred Niblo makes his screen bow in the leading male role. Victor L. Schertzinger directed. Melbourne MacDowell, Billy Elmer, Virginia Southern, John P. Lockney and Donald MacDonald are in the cast.

### "Smiling Sammy" a Near-Star.

Smiling Sammy, the colored lad who has been so prominent in recent Baby Marie Osborne pictures made by Diando, attains almost stellar importance in "Winning Grandma," the Baby Marie picture to be released by Pathe August 18. To see this little tike beating up the beautiful grand square piano in the home of a wealthy granddame is a circus in itself.

## *Julius Stern Engages Avery to Direct L-Ko's*

Julius Stern, president of the L-Ko Comedy Company, announces that Charles Avery has been engaged to direct some of the forthcoming pictures to be filmed by that organization. Avery is one of the industry's veteran comedy directors and comes to L-Ko with a long string of screen successes to his credit. Given his original opportunity by D. W. Griffith Mr. Stern's new producer later became affiliated with the Keystone organization.

No less than thirty-one of the vehicles in which Roscoe Arbuckle has appeared were directed by Avery. He also produced the Hogan series, in which Charlie Murray was starred. Probably the most notable comedy for which this director was responsible was "The Submarine Pirate," in which was featured Sid Chaplin, brother of the famous Charlie. Sid Chaplin appeared in six other Avery-directed pictures.

Immediately prior to his L-Ko connection Avery was affiliated with Mack Sennet. The name of his first picture, which is now in course of production, has not as yet been announced by the head of the L-Ko company.

Scene from "A Wife's Conscience" (Paralta).

## *Mutual Reports Advance Bookings for Hayakawas*

Samuel Rork, general sales manager of Haworth Pictures Corporation, who is selling direct to exhibitors in the more important cities of the United States for first-run release in leading theaters the Hayakawa series of eight specials in five and six parts, to be released by Mutual, points to bookings already contracted as evidence of the Japanese star's popularity.

"Hayakawa's success is absolute," said Mr. Rork. "It is due to the subtle genius of an artist who has studied American life and manners and who has ability to make the most of strong contrasts between them and Japanese thought and custom.

"A short time ago I booked the series of Hayakawa specials with W. H. Clune of Los Angeles. Mr. Clune told me that he considered Hayakawa the most finished actor on the screen, and his opinion is supported by most of the big theater managers of the country with whom I have come in contact. Mr. Clune said:

" 'Hayakawa has been an instantaneous success in my territory, and the reason isn't hard to establish. I doubt whether the star's genius would have won him recogniation so wide as that he now enjoys had he appeared on the American stage in Japanese costume, interpreting Japanese drama, though his success in Japan was as complete as has been his triumph in the United States.'

"The first two of the Hayakawa series, 'His Birthright' and 'The Temple of Dusk," have been completed, and the star is now at work in Los Angeles on his third picture."

## *What Fox is Doing at Studios East and West*

FIVE William Fox productions are now at work in the East and at the William Fox studios at Hollywood. In the West Director Robert Thornby has just taken Jewel Carmen, the Fox star, and a company of players to Huntington Lake, where scenes will be filmed for "Lawless Love," which is adapted from a magazine story by Max Brand of the same name.

William Farnum and Director Frank Lloyd and a company of thirty are now in the Grand Canyon in Arizona filming scenes in the Zane Grey story, "The Rainbow Trail," which is sequel to "Riders of the Purple Sage," another Zane Grey story just completed by Mr. Farnum.

Director J. Gordon Edwards has started on "The She-Devil," his twenty-eight production for William Fox, and while Gladys Brockwell is away on a vacation Director Edward LeSaint is busy cutting "Kultur."

Director Lynn Reynolds is in the second week of the filming of "Mr. Logan, U. S. A.," in which Tom Mix will be starred. In the cast supporting Mix are Kathleen Connors, Dick LaReno, Charles LeMoyne, Jack W. Dill, Val Paul and Maude Emory.

In the East a big production directed by Richard Stanton has just been finished. George Walsh has completed "Under the Yankee Flag." Peggy Hyland is working on "Bonnie Annie Laurie." "The Liar" is the title of a drama which Virginia Pearson has in working at the Blackton studio in Brooklyn. "The Prussian Cur," a big production directed by R. A. Walsh, has been completed.

### Mutt and Jeff Go After U-Boats.

Bud Fisher, creator of Mutt and Jeff, has solved the problem of ridding the United States coast of the U-boats which have been destroying commerce. One of Fisher's latest Mutt and Jeff Animated Cartoons has for its title "Hunting the U-boats," and in this picture Mutt and Jeff are shown exercising a little aquatic hate on the Kaiser's Fusileers of Frightfulness. The picture is right up to the minute.

Scene from "The Demon" (Metro).

## *Essanay's "Young America" Strikes Patriotic Keynote*

YOUNG AMERICA," the George K. Spoor feature which now is in the course of production at the Essanay studios, is a particularly timely play, inasmuch as it strikes the patriotic keynote of the American youth.

It shows that inherent love for the flag and country in every boy's heart no matter what his condition or station in life. While it deals with particular boys, yet they are embodiments of the typical American youth, fun loving, full of mischief, and sometimes overstepping the boundary lines, yet concealing an undercurrent of honor and loyalty that quickly responds either to individual kindness or the great moments such as call the boys to service of the nation.

The leading character is the village bad boy, a lad who has run wild since early boyhood, seemingly impossible to train or control. According to conventional standards he appears to have no code of honor or loyalty, yet there is hidden in his heart a love for his dog, for which he is willing to risk his life, and a devotion and loyalty to his "companion in crime," for which he is ready at all times to throw down the gauntlet of battle or to sacrifice his liberty.

Then comes the touch of the woman who understands him, and the blossoming of all the inherent good in the lad because of her kindness to the dog that everyone else scorns and kicks.

Finally comes the emergency of the threat to his country, when all the enthusiasm and manliness of a boy rapidly approaching mature years springs to the front in the determination to protect his flag and his country against all enemies at all costs.

Nothing more typical of boyhood and of the life and psychology of young America could be exemplified than by this photoplay. The boys in the picture are as truly alive and human as are Huckleberry Finn or Tom Sawyer, given to the same mischievousness, and stimulated by the same motives to good or evil.

## *Kerrigan Reissues Sold For Several Territories*

AS an indication of the demand for short length subjects in which stars of present day popularity appear, the Arrow Film Corporation points to the fact that the following buyers have already contracted for the series of ten two reel and thirty single reel reissues of J. Warren Kerrigan subjects: Benjamin Amsterdam of Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey; Quality Film Service, Pittsburgh, for western Pennsylvania and West Virginia; Standard Film Service, Cleveland and Detroit, for Ohio, Michigan and Kentucky; E. & H. Film Distribting Company, Atlanta, for Georgia, Florida, Alabama, Tennessee, North and South Carolina, and V. H. Hodupp, Inc., Indianapolis, for Indiana.

Dr. W. E. Shallenberger, President of Arrow, announces that a novel method of sales and exploitation is being pursued by this organization. Before accepting a series of reissues, inquiry is made among theaters and exchanges as to the popularity of the productions, and based upon the answers received, the policy and method of sale is determined. If the answers indicate that any specific star or character of productions is not in demand in more than two-thirds of the United States the Arrow does not exploit the release.

### Famous Players Makes a Correction.

In the recent extensive advertising of the coming year's productions of the Faous Players-Lasky Corporation to be released under the Paramount and Artcraft trademarks, which was placed in all the trade papers, the authorship of "The Man from Painted Post," an Artcraft picture in which Douglas Fairbanks appeared, was credited to John Emerson and Anita Loos. This was an error. The story was written and produced by Joseph Henaberry.

### Pathe Plans Sales Reel for "Hands Up."

Pathe will issue a special sales reel on the new serial "Hands Up" it is announced. This will be shown to exhibitors throughout the United States the latter part of July. It comprises views of the special paper and other advertising aids, scenes from the opening episodes of the serial, which is the first one of western atmosphere to be issued by Pathe, and shots of the stars, Ruth Roland and George Chesebro, and of the heavy exterior sets are included.

Elinor Field.

## *Elinor Field to Star In One-Reel Strands*

ELINOR FIELD, vivacious, pretty and seventeen, has been selected by James M. Sheldon, president of the Mutual Film Corporation, to star in motion pictures. A year ago Elinor, her hair in curls, was a student at a Los Angeles high school, and a good student, too. She attracted attention in an amateur theatrical and was urged to enter screen work.

She got into a comedy stock company as an extra and the director quickly saw her possibilities. She was given more important parts in the cast with each successive production. Her charming mannerisms and the intelligence of her efforts won her quick recognition.

Now Mr. Sheldon announces that Miss Field will be starred in Mutual Strand comedies, the one-reel farces which have been so distinctly successful during the last year.

"She's just the girl we've been looking for," said Mr. Sheldon after his attention had been called to Miss Field's work and he had viewed some of the things she had done. "She does comedy just the way that we want comedy done for the Strands."

Miss Field will work under the direction of Scott Sidney, who has been responsible to a large degree for the quality and character of the Mutual Strands.

### "Her Moment" Ready for Release.

The immediate release of Samuel H. London's "Her Moment," the seven-part dramatic production, with Anna Luther starred, is promised by General Film Company. Prints for the feature have already been supplied the thirty exchanges in the United States and Canada, and pre-release showings are now being held for the benefit of exhibitors. Advance bookings for "Her Moment" have come up to General Film expectations, and are said to promise a wide popularity for the feature, declared to be a most unusual problem play.

### Diando Annexes "Folly" Beauty.

Mildred Reardon, whose bright eyes and shapely figure will be remember by those who may have attended Monsieur Ziegfeld's classical entertainment, "The Follies," is making her debut in the films at Diando studios in Los Angeles.

## *Sherry to Release Keeney's "Out of the Night" Aug. 4*

AUGUST 4 has been tentatively set as the date for the third release of the William L. Sherry Service, "Out of the Night," by E. Lloyd Sheldon, a Frank A. Keeney production. Mr. Sherry is distributing all of the Keeney pictures and all of the pictures which are being produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc. The picture by Mr. Sheldon is said to be one of exceptional interest, and is alive with thrilling incidents and highly dramatic situations. As in all the other Keeney pictures thus far produced, Catherine Calvert is featured. Herbert Rawlinson, one of the best known leading men of the screen, plays the part opposite her. The production was made under the direction of James Kirkwood, who directs all of the Keeney pictures. Mr. Sheldon was the author of "The Forbidden Path," one of Theda Bara's greatest successes.

The service newly organized by Mr. Sherry released June 30 its first picture, "A Romance of the Underworld," a Keeney production. A week later the initial production of Miss Kenyon as the head of her own company, "The Street of Seven Stars," was released. The demand for both pictures has been remarkably good, Mr. Sherry says, in spite of the general lassitude of the summer season.

"Reports from exhibitors show that the class of pictures I am now handling are going over big with the public," says Mr. Sherry. "They are not only quality pictures, but pictures with a punch and a real, human appeal. I had been assured by my various exchange managers even before I began actual distribution that exhibitors were clamoring for high-class productions, and were willing to pay the price provided they got the goods. My whole effort was directed to the end that exhibitors should be supplied with the kind of pictures they want, because they are more intimately familiar than anybody else with the kind of picture the public wants. The producer or the distributor may have his own opinion as to what the people should have, but he cannot feel the pulse of the public as exhibitors can. Therefore the surest criterion of the proper kind of picture for the producer to make and the distributor to handle is to be found in the needs of the exhibitor, and the general purveyor of pictures who studies these needs the most carefully is the one who meets with the greatest success."

The next Kenyon release will be "The Inn of the Blue Moon," by Louis Joseph Vance, a picturesque story replete with dramatic incident and liberally spiced with thrills. The fictional rights have been disposed of to one of the leading American magazines.

## *"Fedora" With Frederick To Be Released August 12*

WITH the release of "Fedora" on the Paramount schedule on August 12 the public again will have an opportunity of seeing Pauline Frederick in a Sardou role. The prestige of Sardou as a contributor to the French stage may be compared in a certain sense to that of Shakespeare as a creator of English drama.

"Fedora" was written for Mme. Bernhardt, and was produced by her in Paris in 1882. Fanny Davenport produced the play with immense success at the Fourteenth Street theater, New York, on October 1, 1883, and it was her starring vehicle for four years thereafter. Subsequently it was set to music and Mme. Cavalieri sang the title role at the Metropolitan Opera House in December, 1906.

The story is a tragic portrayal of the intrigue which permeated Russian court life during the last century. The work of adapting it to the screen was intrusted to Charles E. Whittaker, who spent many years in Russia. Finally, the directing of the production was placed in the hands of Edward Jose, the veteran French actor and stage director. The result of their combined efforts is a production said to be of the greatest dramatic intensity and supremely artistic in every respect.

## *Marion Davies Company Returns from Washington*

THE Marion Davies Company, which is making "The Burden of Proof" under the direction of Julius Steger, has returned from Washington, where the first week's filming was done, and established itself in the Norma Talmadge studio on East Forty-eighth street, New York.

"The Burden of Proof" is to be the second of Marion Davies' series of Select Pictures. The large cast which has been gathered by Supervising Director Steger has been completed by the addition of Eloise Clement, who, on account of her success on the stage and screen, has been engaged for a highly dramatic role; Fred Hearn, who will be assistant director, as well as having a prominent part; Mary Richards, who will again be seen in one of the dowager roles for which she has made a reputation, and Edwin Stanley.

These, together with Miss Davies, John Merkyle, leading man, and L. Rogers Lytton, complete the group of actors in "The Burden of Proof." Acting with Mr. Steger, who has entire charge of the production, is John G. Adolphi, co-director. The camera work is entrusted to the experienced hands of Andre Barlartier.

### "Cleopatra" Makes Hit in Chicago.

"The most successful run in Chicago this season," is the verdict of J. R. Grainger, Fox Film Corporation special representative, in commenting on the showing of "Cleopatra," the William Fox-Theda Bara spectacle-drama in the Windy City.

"Cleopatra," which has been playing to capacity houses since it was first shown at the Colonial Theater, Chicago, early in June, has established a record for Chicago for the length of its run. The big picture's run at the Colonial was a record in itself, but now it is booked for three weeks downtown, at the Rose and Boston theaters.

To show the repeating value of the big spectacle, Mr. Grainger cites the fact that the Lubliner & Trinz and the Archer Brothers' circuit of theaters have booked "Cleopatra" for forty-eight days return engagements. Managers of several neighborhood houses have complained that they did not book the picture long enough for its first run, and are taking it on for a second and a third showing.

### Ebony Has New Studio.

The Ebony Film Corporation has established its summer studio quarters in Fond du Lac, Wis., where it is making a series of comedies for General Film Company. Increased facilities for the production of Ebony comedies is announced as one reason for the move from Chicago, to which the company will return at the close of the summer season.

"A Black and Tan Mix-Up" is released this week by General Film, and other subjects in the new series will be ready shortly.

### Louise Glaum Starts Fourth Paralta.

Louise Glaum, Paralta star, has begun the filming of another production. As with her three previous Paralta Plays, she will be directed by Wallace Worsley. The working title is "A Law Unto Herself," which will, however, probably be changed before release. A fine supporting cast includes Joseph J. Dowling, Edward Coxen, Sam de Grasse, Elvira Weil, Roy Laidlaw and Jess Herring.

L. Guy Wilky will photograph the production, which is being produced at the Brunton studios.

## *Atlantic City Backgrounds for Emmy Wehlen Subject*

DIRECTOR Charles J. Brabin has taken Emmy Wehlen and the Metro company supporting her in "The Bonded Wife" down to Atlantic City to film several scenes depicting life at one of our American seacoast vacation resorts. Lois and Arthur Zellner wrote "The Bonded Wife" and June Mathis made the scenario.

It is these particular scenes upon which the whole crux of the play hinges. It is here that Doris Morse—Miss Wehlen—comes incognito after leaving the wealthy home of her father, Digby Morse, which is played by Frank Currier, tired of the luxury with which she has been surrounded and desirous of just being one of a group for a change; and it is here that she meets Phil Hazzard, impersonated for the screen by Creighton Hale, and her entire life's interest is changed.

Miss Wehlen, during this portion of the play, will have an opportunity for that beauty of costuming for which she is so well known, and included in her list of distinctly smart and charming frocks are some recent Paris importations; and Miss Wehlen's bathing suits are really a whole picture in themselves, the star having had them made and hand-painted in accordance with her own original designs.

### Chaplin Gets Australia's Cake.

For the first time in its history The Green Room Magazine of Australia has given the historical "Green Room cake" to a man in appreciation of his work. That man is Charlie Chaplin, the famous million-dollar comedian; the work, "A Dog's Life."

The Green Room cake is a real cake of huge proportions, which for a number of years has been given to an actress, either of the stage or films, for some special achievement in her art. The ovation given to Chaplin in "A Dog's Life" recently in Sydney was so great, however, that the proprietors of the magazine decided to depart from the usual custom of giving only to an actress, and so Charlie "took the cake."

The cake is on its way from the Antipodes, and its arrival at the Chaplin studios is looked forward to with keen interest.

### "The Fallen Angel" (Fox).

Depicting the temptation, the fall and the disillusionment of a girl who preferred luxury to honor, "The Fallen Angel," with Jewel Carmen as the star, is announced as the latest of the William Fox Special Feature releases. "The Fallen Angel" is based on one of the most famous of Gouverneur Morris's stories, "You Can't Get Away With It," which created a sensation recently when published in magazine and book form. The scenario was written by Bennett Cole and the picture was directed by Robert Thornby, this being the first production directed for William Fox by Mr. Thornby.

Miss Carmen is supported by a particularly capable cast in "The Fallen Angel," the other players being Charles Clary, L. C. Shumway, Herbert Heyes, Daisy Robinson and Lavine Monsch.

Scene from "The Fallen Angel" (Fox).

Scene from "The Turn of the Wheel" (Goldwyn).

### Snappy Titles for Outing-Chesters.

"Entertainment value," the well-known punch, has been put into the series of Mutual's one-reel Outing-Chester adventure pictures with clever and original subtitles. These titles were written by Katharine Hilliker on the order of the present-day popular magazine caption. The conventional dryly worded descriptive matter of this type of picture is disguised in clever, entertaining chatter, which tells the audience as much as the more laborious and serious caption did, but in a much more vivid way. The titles are semi-humorous and snappy.

## *"Pershing's Crusaders" Runs Month in Boston*

THE first United States official war film, "Pershing's Crusaders," compiled under the direction of the Division of Films of the Committee on Public Information, has completed an engagement of four consecutive weeks at Gordon's Olympia theater, Boston. The run of the big war film at the Boston theater proved an emphatic success, capacity business having prevailed throughout the entire engagement.

N. H. Gordon, who controls the New England franchise of the First National Exhibitors' Circuit, has made arrangements to feature "Pershing's Crusaders" in the entire string of theaters which he operates throughout the New England states, after which he will distribute the picture generally throughout his territory.

Mr. Gordon reports keen interest among New England showmen in "Pershing's Crusaders," and declares that he anticipates a record-breaking demand for the picture, basing his judgment upon the scores of inquiries that are pouring into his office daily from exhibitors in his territory seeking booking reservations for the film.

### Oakdale Announces First Release.

A definite release schedule for the Oakdale productions featuring Gloria Joy is announced by General Film Company. "The Licked Heart," the first subject in the series, will be issued the week of July 20, and the five remaining subjects will be released at fortnightly intervals. The second release of the series will be "No Children Wanted," following which will come "Miss Mischief Maker." The titles and order of the three remaning subjects will be announced shortly by General Film Company.

### Pathe Issues Publicity Book.

As a help to exhibitors who book Pathe's first fall special, "The Woman Eternal," starring Elaine Hammerstein, Pathe's publicity department will issue an elaborate campaign book for advertising and publicity.

"The Woman Eternal" will be released September 8.

Scene from "A Pair of Silk Stockings" (Select).

## *Author of Fox Picture Praises Gladys Brockwell*

ON learning that William Fox intended to star Gladys Brockwell in "The Strange Woman," the Broadway stage success the picture rights to which Mr. Fox has just bought, William J. Hurlbut, the author, wrote a letter to the Fox Film Corporation stating that he could think of no screen actress whom he would rather have interpret his play than Miss Brockwell. Work on "The Strange Woman," for which, it is understood, Mr. Fox paid many thousands of dollars, will begin soon at the William Fox studios at Hollywood, Cal.

When "The Strange Woman" was produced on the stage three years ago it ran a full season on Broadway. Then it duplicated its New York success on the road, playing to capacity audiences in all the big cities. So successful was it as a stage production that several motion picture producers tried to buy it.

In his letter Mr. Hurlbut said he had seen Miss Brockwell in nearly all of her pictures and had been struck with her ability to portray her roles in such a manner that every side of the character was made to stand out vividly.

### Louise Glaum Finishes "Wedlock."

Louise Glaum's Paralta Play "Wedlock" is an original story written for her by Denison Clift.

In many of Miss Glaum's former subjects she was handicapped by her roles being of such a nature as to create a distate in the minds of her audience, but in "Wedlock" she portrays a character which holds the sympathy of the audience throughout the entire action.

The production was made at the Brunton Studios in California, under the direction of Wallace Worsley, who has surrounded Miss Glaum with an exceptional cast in a production mounted in the same lavish manner which has won praise for Paralta Plays.

### Pirate Chief Plays in "Pirate's Gold."

Albert Hart, who claims to have played more pirate's roles on the legitimate stage than any other actor, is cast for his first pirate's role on the screen in the new World-Picture, "Pirate's Gold," in which Montagu Love is starred. Before Mr. Hart entered pictures he was constantly playing the part of a bold buccaneer, and in fact no musical comedy or other production which had a part for a disciple of the skull and crossbones was considered complete unless Mr. Hart lent his presence to the Broadway production.

It gave R. B. McIntyre, casting director, a great deal of satisfaction to engage Hart for the part of the pirate chief. Hart, too, was pleased, and remarked that after being pictured in a hundred roles this was his first chance to get back to first principles.

### L-Ko to Feature Chinaman.

A genuine Oriental makes a bid for popularity in the comedy field in the L-Ko comedy, "A Clean Sweep." His name is Chai Hong, and according to Julius Stern, head of the L-Ko aggregation, he is due to make a decided impression on photoplay fans. Chai Hong has a style peculiarly his own. More important is the fact that he admits never having been filled with the ambition to imitate Charlie Chaplin.

The L-Ko's new comedian enacts the role of a Celestial laundry magnate, who helps to run smoothly the course of true love as it exists between the daughter of a neighboring "lady barber" and the son of a nearby butcher.

A series of other comedies with L-Ko's Oriental comedian in the stellar roles are now in course of production.

### "That's Him" Lloyd's Next.

Pathe announces "That's Him" as the next Lloyd released after "Kicking the Germ Out of Germany," which has a heavy advance booking. Other coming Lloyd comedies are "Bride and Gloom," August 18, and "Two Scrambled," on September 1.

## *Kerrigan Now Working on "A Burglar For a Night"*

J. WARREN KERRIGAN, under the direction of Ernest Warde, is making for Paralta "A Burglar for a Night." Kerrigan has the support of such screen players as Charles French, William Elmer, Robert Brower, Herbert Prior, Lois Wilson, Lydia Yeamans Titus and Norma Roamero. The story is from the typewriter of F. McGrew Willis. The scenario is the work of Mace Bishop.

Mr. Kerrigan is given a chance to prove that he is a mighty handy young man in a fistic encounter and before the end of the five reels of celluloid romance and adventure he proves conclusively that he is a thoroughly active young New Yorker who likes a fight of any sort.

### Chambers' Novel for Elsie Ferguson.

Elsie Ferguson will be seen in a picturization of a widely discussed novel, "The Danger Mark," released by Artcraft July 29. Robert W. Chambers, the author, based his story upon the delicate and often abused subject of heredity, and his method of treatment of the topic which has proved the undoing of so many of the foremost writers of fiction is declared to be both novel and plausible. With the added skill of Charles Maigne, who wrote the scenario, and Hugh Ford, who directed, the picture promises much.

There are many capable players who appear in Miss Ferguson's support. These include Mahlon Hamilton as leading man, Gertrude McCoy, Crauford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlton.

### Norma Talmadge Cast Complete.

Director Sydney A. Franklin has completed the cast of principals for Norma Talmadge's Select Picture, to follow "The Safety Curtain." Miss Talmadge has been at work on this production during the past two weeks, the first week having been spent in studio work and the second partly upon location.

Supporting Miss Talmadge in her role of Lucille Westbrook, a small-town girl of gentle birth and breeding, will be Eugene O'Brien, as leading man; Ramsey Wallace, in the heavy role; E. A. Warren, in a character part, and Jobyna Howland, in the role of a smart society vamp.

Next week Miss Talmadge and her company will be working at Bear Mountain, on the Hudson.

Scene from "Her Moment" (General Film).

## *Alperstein Closes Big Deal with Sidney Garrett*

THE entire foreign rights to the Leah Baird serial, now in the making, were disposed of in one deal. In the closing of the contract for the world rights, exclusive of the United States and Canada, A. Alperstein, treasurer and general manager of the Western Photoplays, Inc., announces that the entire transaction involves a sum well in the six figures. In giving his immediate check for $10,000 to bind the deal, Sidney Garrett, president of J. Frank Brockliss, acquired final and full control of these rights.

The screening of the first three episodes were enough to justify highest expectations, and, in fact, if the words of these two usually very conservative film men are quoted correctly, this coming serial is the peer of any previous production in the serial line. Leah Baird's well-known penchant for beautiful gowns and attractive wardrobe is satisfied as never before.

Charles Hutchinson, who shares honors with Sheldon Lewis in the principal male support of Miss Baird, does some thrilling and sensational work. In fact Mr. Hutchinson is claimed to have set a mark for other screen daredevils to shoot at for some time to come. His athletic feats in water and up mountain sides are spectacular in the extreme.

A trade screening of the first five episodes is now being arranged. This will be held under the joint auspices of the Western Photoplays, Inc., and the house of J. Frank Brockliss, as a great many foreign dealers are particularly anxious to get an immediate outline of the character of the story.

## *Hampton Directs Kerrigan For Hodkinson Service*

"A BURGLAR for a Night," the production which J. Warren Kerrigan is now completing for Paralta, under the direction of Jesse D. Hampton, will be the last he will make for the company. In the future Kerrigan will be under the sole direction of Mr. Hampton, and his productions will be made, for the time being, in the Ince studios until such time as a personal studio can be built for him.

The Hampton-Kerrigan productions will continue to be released through the Hodkinson Corporation as part of the Hodkinson service.

Mr. Hampton, believing that stars should be supported by adequate and suitable stories in addition to capable and intelligent direction, states that he has his plans for Kerrigan productions laid out two years in advance. He intends to give him a perfectly balanced program of release.

The second story is a New York comedy drama, the third is a heart-interest story of the Wisconsin-Canadian woods, the fourth is of New York City, and the fifth an Alaskan drama. Mr. Hampton's ideas in producing pictures, with Kerrigan and the other stars which he will acquire later, are in accord with those of W. V. Hodkinson.

**First Moreno-Holloway Serial Started.**

Work is already well started on the Vitagraph serial in which Antonio Moreno and Carol Holloway are to be featured, according to Albert E. Smith, president of Vitagraph. Mr. Moreno arrived at the company's studios in Hollywood the last week in June and plans for starting work, under direction of Paul Hurst, were so well laid that not much time was lost in getting under way.

In this serial a large number of the players who figured in "The Woman in the Web," the greater portion of which was directed by Mr. Hurst, will be made. The cast will include among the principal players Chet Ryan, brother of Joe Ryan, and, a noted rider; Barney Furey and Frank Jonasson.

Scene from "We Can't Have Everything" (Artcraft).

## *Farrar Off to Wyoming to Make Goldwyn's "Hell Cat"*

FOR her second Goldwyn production Geraldine Farrar makes the longest jump in her motion picture career, going direct from New York to Cody, Wyoming. On Sunday, July 14, the international celebrity left on the Twentieth Century Limited, accompanied by Lou-Tellegen, her husband; Reginald Barker, her director; a complete technical staff, a Goldwyn publicity representative and her personal attendants.

Goldwyn sent a man ahead to select locations and to make all necessary arrangements, enabling Miss Farrar and Mr. Barker to begin work the day of arrival. Geraldine Farrar is a star who abhors rest and inactivity, and it is at her expressed wish that no time be lost.

She is enthusiastic over the prospect of the long stay in the Far West she adores and is equally sanguine over the success of the play chosen for her. It is "The Hell Cat," written especially for her by Willard Mack, editorial director of Goldwyn Pictures.

The story is described as absolutely modern in treatment and theme, and provides Geraldine Farrar with a strenuous role highly charged with emotional crises. In no sense is the star restricted in the matter of clothes, for the action of the play enables her to wear the splendid attire of today for which she is famous.

The strongest cast to be obtained will surround Miss Farrar as "The Hell Cat," chief of whom will be Milton Sills and Thomas Santschi, engaged by Samuel Goldfish, president of Goldwyn, on his recent trip to the Coast. They will come from Los Angeles, meeting Miss Farrar and her company in Cody.

## *Johnson's Cannibal Pictures To Be Shown on Broadway*

A MOST STARTLING series of film presentations will soon be shown to Broadway audiences when the Martin Johnson picturization of life in the South Sea Islands will be presented at the Rivoli, starting Sunday, July 21.

Probably no more hazardous adventure has been undertaken than this expedition, in which Mr. Johnson was accompanied by his wife, into the heart of the cannibal section of this enchanting tropical country.

Truly remarkable as these pictures are said to be from the artistic standpoint their greatest merit lies in their startling portrayal of actual living conditions and customs of those queer peoples who are the only known race of cannibals now living, and it was only after being captured, wounded several times, and finally rescued through the medium of a British man-of-war, that Mr. Johnson and his wife were able to emerge alive. Mr. Johnson will lecture at each presentation.

## *What National Aims to Do in the Next Twelve Months*

WILLIAM PARSONS, creator of the National Film Corporation of America and star in his own comedy productions, under the title of Capitol Comedies, when he arrived from Los Angeles recently, brought with him the concluding part of "Tarzan of the Apes," which is a continuation of Edgar Rice Burroughs' first novel and the completing chapters of the highly original and sensational story which is now being distributed by the First National Exhibitors' Circuit. Just what distribution form the new Tarzan subject will have Mr. Parsons has not announced, but out of the volume of offers the National Film Company has already received some concrete arrangement will emanate and a later announcement will be made.

Mr. Parsons, in addition to the Tarzan print, brought with him seven completed Smiling Billy comedies. These are to be offered through the Goldwyn Distributing Corporation, the exchanges of which organization have been handling the Parsons subjects since their introduction.

Billie Rhodes will begin work on a series of five and six-reel features early in August, at the National studios, Hollywood.

The Australasian Films, Ltd., represented by Millard Johnson, has contracted for the entire output of Parsons comedies, and other deals for foreign rights are pending.

All in all, the National Film Corporation of America contemplates producing during the forthcoming year twenty-six comedies with Smiling Bill Parsons, six or eight five-reel comedy dramas with Billie Rhodes and another special feature along the lines of "Tarzan."

**"More Trouble" a Clean-Up.**

Reports from Pathe's thirty branches throughout the United States indicate a cleanup on "More Trouble," the feature play in which Frank Keenan is said to have made the hit of his screen career. "More Trouble" is booked for every one of the big houses in Pacific Coast cities.

# State Rights Department

Conducted by C. S. SEWELL

## Great Loyalty Parade Pictured in Gaumont News Reel

**Graphic Shows Many Scenes of Fourth of July Celebration and Grand Splash of Nearly One Hundred United States Vessels on Same Day, While News Contains Views of New York's Former Mayor Who Met Death As An Aviator.**

GAUMONT GRAPHIC No. 15 pictures the great loyalty parade in New York on July 4, when thousands of foreign born residents of the United States pledged their loyalty to the country of their adoption, and their willingness to fight side by side with native born Americans to free the world from Prussian militarism.

Another interesting feature shows scenes of the "greatest splash" in the world's history, when on the same date approximately 100 vessels of various types from the submarine chasing "eagles" to larger war vessels and cargo carriers were launched in the United States. The operation of the new anti-loafing law is also described.

No. 16 of the Gaumont News shows a photograph of Major John Purroy Mitchel, former mayor of New York City, who fell to his death at Gerstner Aviation Field. Major Mitchel was a skilled aviator, but through some terrible accident became a martyr to the cause of civilization. In this same issue are shown many scenes of the training of aviators at Idora Park, California, also many other news subjects recently headlined in the daily papers, the wreck of the excursion steamer "Columbia," near Peoria, where a hundred lives were lost; the successful test of a giant bombing airplane, equipped with 400 horsepower Liberty motors; the visit of the Mexican Cabinet to southern California, where the representatives of the Carranza administration will learn up-to-date agricultural methods to be applied to Mexican farms; the entertainment by the soldier boys of Camp Devens of thousands of navy lads; the shattering of swimming records by fair California mermaids.

Among the Official War Pictures is a subject which shows how the trench fever, contracted from the bite of the "cootie," has been overcome by inoculation, also the splendid care taken of our wounded soldiers is shown in an American Red Cross hospital situated near Neuilly.

## "My Husband's Friend" Now Handled by Arrow

THROUGH arrangements with the Rialto Film Corporation, a reissued, revised edition of the five reel drama, "The House of Mirrors," now entitled "My Husband's Friend," with Frank Miller in a prominent role, is being offered to State Rights buyers by the Arrow Film Corporation.

The addition of this production to the list of attractions exploited by the Arrow Film Corporation makes a total of seven five or more reel photoplays offered to State Right buyers by the Arrow Film Corporation since the middle of June.

"My Husband's Friend" under the title of "The House of Mirrors" was released by the Mutual Film Corporation as a special.

Of the fourteen territorial State Right Divisions in the United States, nine have already been disposed of. The Arrow Film Corporation is also offering the attraction to foreign buyers.

## Author of Novel Had Photoplayer in Mind

WHEN Zane Grey wrote "The Light of Western Stars" he is said to have had in mind as his cowboy hero Dustin Farnum. The author's own words state, "The man was a cowboy, and his entrance recalled vividly that of Dustin Farnum in the first act of 'The Virginian'."

When the motion picture rights to this story were secured by Harry A. Sherman it was obvious from the foregoing passage just whom he should select as the star of the production. And it is claimed that Dustin Farnum has realized Zane Grey's conception of him in the film production that has now been completed. Every scene in the picture is enacted in the exact location described by the author.

## Bernstein Reports Sales on "A Lion of the Hills"

BERNARD H. BERNSTEIN, offering the William S. Hart production, "A Lion of the Hills," on the state rights market, announces that the following additional territory has been disposed of on this production: Colorado, Wyoming, Utah and New Mexico, to Ben Cohen, Foursquare Pictures, Denver; Maryland, Delaware, Virginia, District of Columbia and North Carolina, to Superfilm Attractions, Washington; New York and northern New Jersey, to Matrix Photoplays, New York; North and South Dakota, Minnesota and northern Wisconsin, to J. M. Kuhn & Co. Minneapolis; Kansas and Western Missouri, to Emerald Film Service, Inc., Kansas City, and New England states, to Major Film Co., Boston.

## Brady Film Sold for Four Western States

J. W. Burke, President of the Mid-West Greater Feature Co. of Denver, has signed a contract with William A. Brady, whereby he has secured the spy picture, "Stolen Orders," for Colorado, Utah, Nevada and New Mexico.

Mr. Burke, thoroughly versed in the art of showmanship, plans to begin immediately an extensive campaign of exploitation on this production.

A number of offers have already been received by Mr. Brady for foreign rights to "Stolen Orders," but negotiations are still pending, and an announcement will probably be made within the next few days.

## Petrova's W. S. S. Tour Shows Wonderful Results

ACCORDING to a report rendered to the National War Saving Stamp department, Madame Petrova on her personal appearance tour of the principal cities has already sold $224,000 worth of War Saving Stamps. In Houston the crowds attending the Liberty and Queen Theaters are said to have been so great that an entire block was roped off in front of the Hotel Bender, Madame Petrova sold stamps from a fire truck, mounting a ladder to indicate the progress of the sales. At Fort Worth, she was presented by Manager Levy of the Hippodrome with a diamond and platinum brooch. Manager Levy also turned over the entire proceeds of both afternoon and evening performance to the purchase of war saving stamps.

Scene from "Her Mistake" (David Bernstein).

## *Tourneur Protests Use of "Photoplay" Promiscuously*

MAURICE TOURNEUR, the independent producer, who has completed his production of the Drury Lane melodrama, "Sporting Life," which is to be released by Hiller & Wilk, Inc., protests against the indiscriminate use of the word "photoplay."

Says Mr. Tourneur," We see the word used in various ways, as 'photoplay comedy,' 'photoplay farce,' 'photoplay tragedy,' and so on, all of which are as wrong as the theatrical use of drama comedy, drama farce or drama tragedy would be. Why not photofarce, photocomedy or other combinations?

"Again, the use of 'photoplay' to cover all forms of silent drama, from that written originally for the screen to the adapted drama and novel, is not correct.

"Personally, I don't think photoplay is the word we have been awaiting to describe the motion picture drama. Why not try to get a better one?

"The movies have brought many words and new uses of old words to the language, as fade-out, switchback, cut-back, iris, register, shoot (othewise to photograph), screenization, scenario, script and continuity and we need a bigger word to describe the output.

"Movies is, of course, hardly a word to be used professionally. It only indicates something that moves. Surely the screen drama is something more than that now. Not that I dislike the Americanism of the word. It is rather a term of endearment, indicating the hold of the motion picture play upon the heart of the masses. We will never be able to get away from it."

## *"The Hand of Vengeance" Is a Red-Blooded Serial*

IN a recent statement attributed to Edward L. Hyman, who is engaged in patriotic work in connection with training camp activities managing a motion picture theater at Camp Gordon, is the remark that soldier boys are the harshest critics, that they insist on clean "he-man" stories.

The Gaumont Company claim in this connection, realizing the appeal of the better class of pictures to real men and their families, are making only this class of productions, and that their new serial, "The Hand of Vengeance," is above all else a man's story, although it will appeal just as strongly to a man's wife, his children and his parents; and that it is red-blooded and absolutely clean, and the principal character is a man who befriends the oppressed.

## *Dustin Farnum Competes In Rodeo at San Jose*

DUSTIN FARNUM was among the participants at the Fourth of July rodeo at San Jose, Cal., where he proved to be a formidable competitor in the way of frontier sports and pastimes. Mr. Farnum's decision to enter the rodeo contests was a last minute affair. An equine ambulance was chartered in Los Angeles, and Mr. Farnum's rodeo horse, "Majesty," was started on its 450-mile journey a day in advance. Zane Grey, the novelist, whose book, "The Light of Western Stars," has just been filmed, with Farnum in the leading part, and Harry A. Sherman made the trip in Mr. Farnum's car.

### Newspapers Praise "Stolen Orders."

"Stolen Orders" has just completed a successful week's engagement at Poli's theater in Washington, where many favorable criticisms of the production were published in the daily newspapers, calling attention to the sensations and thrills, together with the patriotic appeal which it carries.

## *Clever Punch Paragraphs In "Topics of the Day"*

**Weekly Issue of This Short Novelty Film Contains Bright Sayings, Coupled with Patriotic Propaganda—Now Showing at Strand Theater, New York, for Tenth Week—Also at Other High Class Houses.**

THE Topics of the Day Film Co., producers of the two-hundred foot novelty film, "Topics of the Day," which is issued weekly, and has been called a "pictureless motion picture," are in receipt of very flattering letters of commendation from several high-class motion picture houses which are using this service, among which is the Palace theater, Schenectady. This film is now in its tenth consecutive week at the New York Strand.

Each issue consists of fifteen bright, clever paragraphs culled by the Literary Digest from a world-wide field such as, "The Germans have put one over on Luther Burbank, for they handed the Russians a perfectly good olive branch bearing full grown lemons" and "The Yankee idea of holding a line is to advance it." Wherever the "Topics" have been shown they are said to have elicited great applause.

## *Webster Selects Title For Second Production*

IN THE NAME OF HUMANITY" is the title selected for the new feature which will be produced by the Harry McRae Webster Productions, Inc.

The producer, Harry McRae Webster, and Richard Field Carroll, author of "Reclaimed," are jointly responsible for the story and scenario, and they promise a surprise in connection with its production.

Two prominent stars have been selected for the leading parts, and they will be supported by a cast of well-known players.

## *Stoermer's Estate Will Be Used for Locations*

THE beautiful estate recently bought by William Stoermer, general sales manager of Standard Motion Picture Corporation, will be used for locations in connection with forthcoming features to be made by this company.

Mr. Stoermer's estate is picturesquely located in Westchester County, New York, and is known as Stormcrest. It is situated on a wooded slope and affords beautiful views of the Hudson River towards Storm King, also of the valley of the Croton.

## *William Epstein Buying State Right Features*

WILLIAM EPSTEIN, well known on account of his activities in connection with the Royal and Princess theaters, San Antonio, has recently disposed of his interests in these houses and expects henceforth to concentrate his efforts in the state rights field. He is now en route to New York, where he anticipates remaining for several days looking over the market and arranging to secure territorial rights on a number of special feature productions.

## *Good Business Reported On "Hearts of the World"*

D. W. GRIFFITH'S latest big production, "Hearts of the World," which is being handled in Indiana and Kentucky by the Doll-Van Film Corporation, has completed successful engagements of three weeks at English's theater in Indianapolis and two weeks at the Mary Anderson theater in Louisville.

The Indianapolis company, under the management of Arch McGovern, will open in Gary, Ind., at the Gary theater, week of July 14, while the Louisville company, under the management of Daniel O. Martin, will make a tour of Kentucky, starting about the middle of August. Both companies will carry complete symphony orchestras.

The Doll-Van Film Corporation, located in Merchants Bank Building, Indianapolis, is highly pleased at the manner in which this production is being received by the public, and has received many letters of commendation, including ones from Governor Goodrich of Indiana and Mayor Jewett of Indianapolis.

## *Sales of the Week*

**Activities in State Right Sales Market During the Past Seven Days.**

ARROW FILM CORPORATION announces sale of following territory on series of J. Warren Kerrigan reissues: To Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey; to Quality Film Company, Pittsburgh, for western Pennsylvania and West Virginia; to Standard Film Service, Cleveland, for Ohio, Michigan and Kentucky; to E. & H. Film Distributing Company, Atlanta, for Georgia, Florida, Alabama, Tennessee, North and South Carolina; and to V. H. Hodupp, Inc., Indianapolis, for Indiana.

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Announcement of sale of Illinois rights on "Raffles" to Central Film Company, Chicago; New Jersey rights on "Eyes of the World" to Jacob Fabian, Newark; and Delaware, Maryland, District of Columbia and Virginia rights on series of four Allison-Lockwood reissues to Bernard Depkin, Jr., is announced by Arrow Film Corporation.

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W. H. Productions Company announce the following sales of territory on reissues: Series of Arbuckle one-reelers for Illinois, Indiana, and southern Wisconsin to Bee-Hive Exchange, Chicago, and for Canada to Superfeatures, Limited, Toronto. Series of Shorty Hamilton two-reelers to Masterpiece Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey; Chaplin reissues to Emerald Film Company, Kansas City, for Kansas and Missouri; and five Barriscale features to Max Herring for West Virginia and western Pennsylvania.

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Boston Photoplay Co. have secured from W. H. Productions Company the New England rights to the following reissues: Series of Arbuckle one-reelers, Shorty Hamilton two-reelers, and William S. Hart feature, "Staking His Life."

### Good Business for New Graphic Film.

The latest Graphic production "When Men Betray" made by Director Ivan Abramson, is said to be enjoying exceptional summer bookings. Gail Kane appears in the leading role, assisted by a large cast including Robert Elliott and Stuart Holmes. The story deals with the betrayal of the marriage vow and the self-punishment of such transgressions.

### Title of Sixth Jester Changed.

Jester Comedy Company has discovered that the title, "His Day Out," under which the sixth of their Comedies was to be released, has been used, and to avoid confusion, this release will be titled "Oh! What a Day."

# Trade News Brevities

## Interesting Film News from New England

**Two Thousand Sailors from U. S. S. Georgia See "Hearts of the World" at the Majestic in Boston—The Beacon Theater Property Purchased by C. B. Sherwood.**

By Robert N. Howe, 80 Summer Street, Boston, Mass.

### C. B. Sherwood Buys Beacon Theater.

BOSTON.—The Beacon Theater property has been sold to Clinton B. Sherwood. The A. H. Houghton Realty Company put through the transaction which involved more than $1,000,000. The property was owned by Alfred Douglass of Brookline. The property covers 6,798 square feet of land valued at $325,000 and the tax valuation of the property is $431,000. The deal is said to involve only the title to the real estate and it is expected there will be no change in the Beacon Theater which is under the management of Jacob Lourie.

### 2,000 "Jackies" See Griffith Picture.

On the arrival of the U. S. S. Georgia from foreign service the management of the "Hearts of the World," the mammoth Griffith production now on its fourth month run at the Majestic Theater, arranged a "battleship night" at the theater. Over 2,000 "Jackies" attended the theater and cheered the thrilling war scenes to the echo. The success of the "Jackie night" was so great and the number of men who wished to attend was so great that the "battleship night" was extended for three night performances.

### Rogers Succeeds Farrell at Select.

Charles R. Rogers is now manager of the Select pictures in New England, succeeding Edward Farrell who recently resigned. Mr. Rogers has been with the Select for two years and has had supervision of the Buffalo office of the company for that time. He will now have charge of the Boston and Buffalo offices with his headquarters in Boston. Since Mr. Rogers has been in charge of the Boston office he has made several changes having added two additional roadmen to their present large salesforce.

### Mayer Aiding Food Administration.

Louis B. Mayer, district manager of the Boston office of the American Feature Film, has been appointed chairman of the National Motion Picture Committee of the Food Administration for Massachusetts.

### Sherry Opens Boston Exchange.

The Boston exchange of the newly organized William L. Sherry Service has been opened at 16 Piedmont Street, with Aaron Corn as manager. Mr. Corn was for many years connected with Paramount's New York exchange and for the last two months with the United Picture Theaters of America.

### New England Briefs.

Willimantic, Conn.—A. P. Dorman, manager of the Gem Theater in the town has recently undergone an operation, losing his right leg.

Boston, James Larnard, head bookkeeper of the Metro exchange has been drafted for the National Army and leaves the middle of July, he has been with the Metro exchange for four years.

Boston.—W. L. Jennings, of the General Film Company, who enrolled for service in the Y. M. C. A. War Work Council, received his appointment and left the General Film July 13.

Boston.—Danny O'Brien, of the General Film Company in this city has enlisted in the Merchant Marine Service and is now waiting to be called. He has been with the General Film Company for three years.

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## Indiana Trade News Letter

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

### Fitting Exchanges to Meet New Edict.

INDIANAPOLIS, IND.—Jacob H. Hilkene, director of the new Fire Prevention Bureau which was created by an ordinance recently passed by the city council, in his report to the Board of Public Safety, says local film exchanges are nearly all making preparations to comply with the provisions of the new ordinance. The following companies, he said, are building fireproof vaults for the storage of films: The General Film Company, 122 West New York street; the Coburn Photo and Film Company, 333 East Market street; the Ideal Curtain Company, Willoughby building, 238 North Meridian street; the Pathe exchange, 52 West New York street; H. Lieber & Company, 24 West Washington street; the World Film Company, 232 North Illinois street; the Universal Film Company, 113 West Georgia street, and the Doll-Van Film Company, Wimmer building, Illinois and New York streets.

### Farm Labor Film for Theaters.

Huntington, Ind.—A Government moving picture for the purpose of showing the remainder of the United States how Huntington County met the farm labor problem was taken in Huntington County, all the way from Warren township to Union township, last Saturday and Sunday. Arrangements are now under way to show the picture at local theaters at an early date. The reel was taken by G. R. Goergens, who came from Washington for the purpose, and who is operating in connection with the agricultural school that has been conducted at Purdue University.

### Gary Celebrates First Birthday.

Gary, Ind.—Flowers, music, and speeches featured the celebration of the first successful season of the Gary theater, a local vaudeville and motion picture house, which was held at the theater last Friday night. A packed house helped the management to observe the day with plenty of enthusiasm and encores. H. F. McCracken, a local attorney, who was one of the speakers, gave a stirring patriotic address, at the close of which he congratulated Manager Werner, who is operating the theater, on the success of the house and the people on their patronage of high-class pictures and vaudeville.

### Organize Peoples Theater Company.

Indianapolis, Ind.—The Peoples Theater Company is the name of a newly organized concern which was incorporated here last week for the purpose of conducting motion picture theaters. The capital stock is announced as $100,000. The directors of the new concern are F. H. Gruneberg, O. H. Olson, J. H. Rohr, F. H. Gruneberg, Jr., A. F. Brentlinger, and Pierce Maguire. The proposed plans of the new concern have not been announced.

### To Operate Only Part of Week.

Bloomington, Ind.—During the months of July and August the Princess theater here will be open only on three nights a week—Thursdays, Fridays, and Saturdays. Matinees will be given on each of these days. Robert Harris is the manager of the Princess.

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## News From Maritime Provinces

By Alice Fairweather, Care "Standard," St. John, N. B.

### Imperial Entertains Children.

ST. JOHN, N. B.—A fine entertainment was held at the Imperial theater when a special naval program was given for children on the closing day of school, Friday, June 29. The place was filled with children, and many became members of the Navy League, in whose interests the affair was held. W. G. Golding, who is an enthusiastic member of the league, made the announcements, and had much to do with the arrangement of the affair. The theater was loaned for the purpose after the afternoon show.

### Gaiety Theater Gives to Soldiers.

At the Gaiety theater, Fairville, the manager, T. J. O'Rourke, gave to the United Soldiers' Helpers, of Fairville, half of the proceeds of his performances on Thursday and Friday nights for the benefit of the Fairville soldiers to whom this society send comforts.

### Visitors in St. John.

Edward Auger, traveling sales manager of the Vitagraph, paid a brief visit to St. John.

Meyer Herschorn, of the Imperial theater, Halifax, was in the city recently. Mr. Herschorn has been in Quebec, and later visited Don McCrea in Montreal.

Another visitor was Fred Mack, manager for J. M. Franklin, of the Strand theater, Halifax, who was on his way to Boston and New York.

Still another film man here was A. Gorman, of the General Film Company, Montreal, whom I am told is here seeing about the reopening of a local branch of that film company in the city.

## Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

### Loew's Theater Renamed Savoy.

NEWARK.—It has been definitely decided, according to M. M. Kridel, to rename the Loew house situated at 99 Springfield Avenue, the Savoy Theater. "If nothing unforseen happens, the Savoy will be opened to the public August 3," said Mr. Kridel, when seen Thursday at his Goodwin Theater, 8633 Broad Street.

Workmen are now busily engaged in redecorating and renovating the showhouse. A new organ is being installed as are also new projection machines and other equipment. The corporate name of the concern that will run the showhouse is the J. & K. Enterprises, Inc. The firm has been incorporated with an authorized capitalization of $25,000. Simon W. Seley, of 700 Broad Street, is named as statutory agent, and the incorporators include Isadore A. Stern, Charles J. Simons, and E. L. Polack. The resident manager of the theater will be Frank Jeffrys.

### Crook Succeeds De Wolfe.

Albert R. Crook, formerly manager of the City Theater, New York City, assumed active management July 8 of the Carlton Theater, Market and Halsey Streets, Newark. The Carlton is one of the William Fox showhouses. Mr. Crook succeeds Louis P. DeWolfe, one of the most popular men connected with the local film industry. Mr. DeWolfe will enjoy a much-needed vacation, after which he will probably become connected with one of the Fox houses in another city.

### Jerome Kraker at Camp Dix.

Jerome Kraker, several years in the employ of the local office of the Universal, has been selected by his local board as a fit person for military service. So Jerry recently bade goodbye to his friends hereabouts and left to don Uncle Sam's uniform at Camp Dix.

### Unauthorized "Four Minute" Speakers.

Ben E. Chapin, chairman of the New Jersey Division of the Four Minute Men, and other prominent members of the state body, are working to stop unauthorized persons, who speak in theaters and public places under the organization's name. These unauthorized men, it is declared, defeat the main purpose of the organization by delivering long-winded speeches, instead of the short, snappy talk desired. Mr. Chapin declared that Newark theater managers complained to him about the length of time some speakers took to deliver their talks, and it is now evident that in the future only authorized Four Minute Men will be permitted to speak in the theaters.

### Clark Goes to Buffalo.

R. S. Clark, who has been connected recently with the Newark office of the Pathe Exchange, 6-8 Mechanic Street, has gone to Buffalo, where he will work from the Buffalo office of one of the larger film manufacturers.

### Palace Has Orchestra Organ.

Manager D. J. Shepherd, of the Palace theater, on the boundary line of Orange and East Orange, announces that the new symphonic orchestra organ, which he is now having installed, will be heard for the first time July 15. The instrument cost $30,000, and the playing will be equal to a symphony orchestra of thirty pieces.

### Picture on Proctor Roof.

Moving pictures and dancing will be the program presented at the Proctor Roof theater, 116 Market street, Newark. The new policy went into effect June 24, and will continue, no doubt, throughout the summer.

# Cincinnati Theaters May Raise Admissions

**Downtown Houses Consider Making Prices Fifteen Cents Including War Tax—Due to Increased Cost of Operation—Looking Forward to Heavy Winter Expenses, Especially in Heating.**

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—A general increase in the price of admission to moving picture houses in Cincinnati is being seriously discussed by leading exhibitors, as a result of the increasing expense of operation due to the demands for higher wages, higher film rentals, and prospective heavy winter expenses, especially in heating. Cincinnati theaters have been moderate in their admission charges, as evidenced by the fact that most of the downtown houses still maintain the old charge of ten cents plus war tax. It has been suggested that a charge of 15 cents, including the war tax, by all of the theaters in the business district would meet with popular approval by eliminating the bother of pennies for the tax, and would at the same time give the exhibitors some additional revenue.

### Rotarians Show "Fit to Fight" Film.

The Rotary Club, of Cincinnati, has gone temporarily into the moving picture exhibition business. The Government picture produced as a means of education on the dangers which are run by the young man who is not careful to keep clear of vice, "Fit to Fight," was shown under the auspices of the Rotarians before two large audiences at the Hotel Sinton on the evening of July 11, a medical lecture by a doctor who is a member of the organization accompanying the picture.

### Allied War Review at the Walnut.

The first of the news films issued under the joint auspices of the Allied Governments released by Pathe was shown recently at the Walnut theater. Manager Libson announces that one of these interesting news reels will be on the Walnut program each week hereafter.

### Gerard Picture Well Received at Grand.

The success with which "My Four Years in Germany," the film version of Ambassador Gerard's book, has met in Cincinnati was such that at the Grand arrangements were promptly made for a second week's run, and at the end of the second week a third week was provided for, as the attendance continued to hold up to capacity. The increasing interest in the picture lent by its effectiveness as a counter to German propaganda has led many stores and other business concerns to make arrangements to have their employees see the film. When attendance and admission figures for the run are compiled it will take a place among the most popular films which have been shown in Cincinnati.

## Rochester News Letter

By L. B. Skeffington, Rochester, N. Y.

### Grand Opens Under New Management.

ROCHESTER.—The Grand Theater, located on Plymouth Avenue, and within a few minutes of the busy downtown section, is again open and under new management. The Grand, under the ownership and management of George L. Tyler, and later, W. H. TenBroeck, did a very good business. The Grand is a one story building, built of pressed brick and seats about 1,000. It is hoped that under the management of J. Thompson, who is now in charge, the theater will again enjoy the prosperity that it once had and which it ought to have now.

### Family Theater Escapes Serious Fire.

The Family Theater at Albion, near Rochester, narrowly escaped a serious fire last Friday. A night policeman discovered an incipient blaze and turned in an alarm. Investigation showed that the fire started in the poster room, presumably from a smouldering match or cigarette. The theater and some of the tenants of offices in the same building suffered small damage.

### Regent Theater Changes Hands.

A change in the theater situation in Geneva is announced. The Geneva Theater has sold its interests in the Regent Theater to the Regent Amusment company and the new concern will reopen the playhouse on Saturday July 20 as a first-class picture theater. L. G. Brady will be manager, and he will take his orchestra with him from the Geneva Strand, which theater he has been managing up to the present time. The Regent company announces that it will install a pipe organ this fall, to be used in conjunction with the orchestra. Geneva is the largest city in Ontario county and the Regent has been classed as a fine theater.

### Rochester Manager Goes to Cleveland.

William B. McCallum, until recently manager of Fay's Theater, Rochester, has assumed the management of the Liberty and Gordon Square Theaters in Cleveland, Ohio. It is understood that he has been given an interest in the business of the two houses. It is not known who will succeed Mr. McCallum at Fay's. Mr. McCallum is probably one of the best known theater managers in this section of the country and is widely known in many other sections of the country. He formerly called Rochester his home, but left here years ago. During his absence he owned and managed theaters in several cities. When he was induced to come back here to manage the Avon, now Fay's, he did what it was said no one else could have done; that was to turn the tide of public patronage back to the Avon and put the house on the road to success again.

## Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

### Goldberg Mistaken for James Gerard.

LOUISVILLE.—Joe Goldberg, of this city, who has long been associated with amusement enterprises and the local picture theaters and exchanges, for some time past has been traveling through the state and other states in which the Big Features Rights Corporation has state rights on features. For some weeks he has been presenting James Gerard's "My Four Years in Germany," and in that connection has appeared on the stages and given a preliminary talk concerning the picture. However, upon mounting the stage of one of the small town theaters, he was greeted with loud and long applause. He was at a loss to account for it until after leaving the stage, when he learned that the rumor had been passed through the city that Gerard himself would deliver a talk, and that he had been mistaken for Gerard.

### St. Louis Man Takes Over the Star.

Clinton, Ky.—J. F. Lee, of St. Louis, has taken over the management of the Star Theater, at Clinton, and has arranged for shows every week night, starting at 8.15 and running continuously.

### New Theater Doing Good Business.

Lothair, Ky.—The Pauline Theater, of this city, was recently opened by E. L. Speaks, and is handling a nice business in the coal district. The theater is named after Mr. Speaks' daughter.

# Strand Celebrates Its First Anniversary

**Was One Year Old on July 4—Program for the Day Patriotic in Nature—Saenger Amusement Company, Operating Theater, Unveils Bronze Tablet in Honor of Its 47 Employees in Service of Uncle Sam.**

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The Strand theater celebrated its first anniversary on July 4 with an elaborate program, which attracted an audience that jammed the spacious theater and extended far onto the pavement, where hundreds stood patiently awaiting an opportunity to gain an entrance. Many talented persons of the city took part in an allegorical tableaux, and an impressive musical program under the direction of Don Phillippini was presented. The feature photoplay was "The Kaiser's Shadow," with Dorothy Dalton in the leading role, and the entire program took on the nature of a patriotic demonstration. One of the most impressive ceremonies in connection with the celebration of the Strand's natal day was the unveiling of a bronze tablet erected by the Saenger Amusement Company in honor of the employees of the company who have entered the service of their country. There are forty-seven names of men and women of the Saenger organization on the tablet. Its unveiling occurred after the regular show of the evening, and D. D. Moore, editor and manager of the Times-Picayune, made the principal address, paying a high tribute to the Saenger Amusement Company and its loyal employees.

### Kelly Now With Triangle.

New Orleans.—Robert A. Kelly, for a long time booking clerk at Mutual Film exchange, has resigned to take a similar position with the Triangle exchange under Manager W. J. Pope.

### To Build Theater in Carrollton.

New Orleans.—Plans have been completed and the majority of the contracts let for the erection of a modern and high-class suburban theater in Carrolton, the fashionable section of the city. The projectors are the St. Charles Amusement Company, composed of prominent business men who have already in operation two popular theaters, one in the downtown section, and the other near the site of the projected theater. The new structure is to have a seating capacity of 1,200, and it will be fitted in a substantial and comfortable manner.

### Fire Damages Louisiana Theater.

Baton Rouge, La.—Fire a few days ago damaged the Louisiana theater, owned and operated by the Louisiana Amusement and Realty Company, to such an extent that extensive repairs to the building are made imperative, and the manager has determined to embrace the opportunity to make practically a new house of the building. Manager Coe announces that the balcony will be extended some distance toward the front of the theater, and spacious rest rooms will be provided both for women and men. The contemplated remodeling will occupy several weeks.

### Saenger Company Has House Organ.

The employees of the Saenger Amusement Company has commenced the publication of a house organ devoted exclusively to the affairs of the employees and fostering a stronger spirit of loyalty to the company. It is called the "Saenger Humdinger," with Gaston J. Dureau, Jr., as editor-in-chief.

### Arthur Lucas Visits New Orleans.

District Manager Arthur Lucas, of the Goldwyn Pictures Corporation at Atlanta, was in the city several days last week, and it is very likely that an exchange for Goldwyn pictures will be established here.

BUY
W. S. S.

### Buxbaum Institutes Changes.

H. H. Buxbaum, special representative of exchanges for the Famous Players-Lasky Corporation, was here last week, and installed some important changes of system in the local exchange.

## Minneapolis News Letter

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

### Hicks Succeeds Fox at Goldwyn.

MINNEAPOLIS.—The coming of July brought with it a successor to Richard C. Fox as manager of the local Goldwyn exchange and also Harold C. Bolster's third visit to Minneapolis in two months. Mr. Fox's successor is John W. Hicks, Jr., former General exchange manager at Omaha. It is stated that Mr. Fox is to go into the New York Goldwyn exchange. Mr. Hicks, though he has seldom visited Minneapolis, is fairly well known to exhibitors of this territory, due to his success at the Omaha General office.

### Flashbacks from Minneapolis.

Fred C. Hinds, chief yeoman for the local naval detachment for six months past and at the same time press representative for the Strand theater, has gone east to report for active sea duty.

War Savings Stamps committees of St. Paul and Minneapolis are busy planning their respective receptions for Madame Olga Petrove when the noted star arrives here July 16 for a two-day campaign in the interests of the national War Stamp drive. Mme. Petrove will be met at the Minneapolis depot by a band, escorted to the parade ground, where she will speak and sell stamps, and in the evening she is scheduled to speak and sing at the New Garrick theater here. On July 17 Mme. Petrova will speak and sell stamps at Rice Park, St. Paul, and in the evening will speak from the stage of the New Garrick theater.

Madge Kennedy, Goldwyn star, paid Minneapolis a visit last week when she accompanied her husband, Harold Bolster, to this city on a business trip.

Byron Park, a member of the executive committee of the Affiliated Distributing Corporation, arrived in Minneapolis last week to begin the work of organizing a northwest unit.

Louis H. Coen, manager of the Universal exchange, and R. K. Evans, Jewel manager, are in Chicago attending a conference of middle west Universal and Jewel exchange managers.

H. L. Hoffman, Vitagraph salesman, has joined the naval detachment now in training at the Dunwoody institute here. A. H. Geib has taken charge of Mr. Hoffman's territory for Vitagraph. Halbert Ball, former shipping clerk for the Universal exchange, has joined the Dunwoody naval reserve and is now in training for naval aviation service.

Manager Jack O'Toole of the Foursquare exchange spent a few days in Chicago last week conferring with District Manager Flaherty regarding forthcoming Foursquare attractions.

Manager Frank Phelps of the New Palace and New Grand theaters at Superior and Duluth was a visitor at Minneapolis film exchanges last week. Daddy R. C. Gibbs of the Strand theater, Huron, S. D., was another distant exhibitor who called upon exchange men. George Fowler, owner of the Grand and Orpheum theaters at Fargo, N. D., called upon local exchangemen last week and stated that he had sold his theatrical interests in the Dakota metropolis to McCarthy Bros. Mr. Fowler and his family left Minneapolis for a long vacation trip through the east.

## Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

### Griffith's Picture Transferred.

DETROIT.—"Hearts of the World," which played a very successful two weeks' engagement at the Washington Theater, Detroit, was transferred for exhibition to the Detroit Opera House, effective July 7. The Dawn Masterplay Company own this picture for Michigan and also leased the theater for the summer months, so in the event that business holding up as well their percentage of profit will be much greater. At the Opera House, the prices are practically the same as at the Washington—from 25 cents to $1.50—but instead of four shows only two shows daily are being given. Business at the new location has been very good and indications are that it will remain there for at least four or five weeks.

The Washington Theater which had the Griffith picture booked and announced for a third week selected another Dawn Masterplay production, "Carmen of the Klondike."

### Dawn to Distribute Ford Pictures.

The Ford Motor Company, which makes the Ford Weekly and the Ford Current Events, has arranged to have these films distributed in Michigan through the Dawn Masterplay Company, of 708 Owen Building. The Ford reels are 1,000 feet in length and are supplied to exhibitors without charge. H. B. Jewett is manager of the Ford motion picture department.

### Sommerville Runs the Drury Lane.

H. A. Sommerville, recently manager of the Grand Theater in Cleveland, and a well-known publicity man, has been appointed manager of the Drury Lane Theater, Detroit, to succeed Dave Blythe. Mr. Sommerville changed the policy effective July 8 and also has changed prices to 10 and 15 cents and eliminated the 25 cent seats. Despite the $25,000 yearly rental Mr. Sommerville believes that the house can be put over successfully.

### Gilligham Recovers from Operation.

Exhibitors will be glad to learn that A. J. Gilligham, of the Empire Theater, Detroit, has sufficiently recovered from his recent appendicitis operation, to leave for Mariborough-Blenheim Hotel, Atlantic City, where he will undergo a rest for two or three weeks.

### Kirchner Gaining in Health.

Ed Kirchner, of the Family Theater, Detroit, who has been sick for the past six weeks, is slowly gaining back his health. It will be about the 15th of August before he will be active daily around the theater.

### McLaren Back from Eastern Trip.

W. S. McLaren, of the Majestic-Colonial Theaters, Jackson, is just back from an extended eastern trip, taking in New York Providence, Boston and Philadelphia. While in the metropolis, he visited a number of the exchanges, producers and some of the studios.

### Detroit Brief Items.

Bert Deiner, recently with the Universal, and formerly with the Standard and the Universal, has been appointed manager of the Victor Film Company, Film building, Detroit.

The Blackstone theater, 30 Michigan avenue, Detroit, is now open for business. R. H. Ramsay, formerly salesman for the General, has taken charge of the house.

The De Luxe Theater Company, Park view and Kercheval, Detroit, has increased its capital stock from $10,000 to $200,000. The theater will be open about the first of next October.

G. C. Reid, formerly with Fox in Dallas, has been appointed manager of the Detroit branch of the William L. Sherry Service, succeeding E. H. Wells.

Al Lichtman, of the Famous Players-Lasky Company, and Harold Bolster, of Goldwyn, were recent Detroit visitors.

## *Buffalo News Letter*

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y. (Phone, Tupper, 6296-J.)

### Report of Theaters in W. S. S. Drive.

BUFFALO.—Reports showing the part which the moving picture theaters played in the recent W. S. S. campaign in Buffalo have just been printed. Women at the theaters, in charge of Mrs. Charles P. Chapin, reported 1,767 pledges for $135,766.50, and made cash sales of $3,799.85. The grand total for the theaters therefore was $139,566.35. The total sales at the theaters were as follows:—Academy, $624; Allendale, $632; Broadway, $40; Cazenovia, $100; Circle, $375; Columbia, $330; Frontier, $346; Marlowe, $420; Maxine, 100; New Arcadia, $790; Elmwood, $4,232; Olympic, $429; Palace, $5,020; Pastime, $471; Plaza, $1,262; Regent, $870; Rialto, $60; Shea's Theater, $89,698; Shea's Hippodrome, $27,316; Sylvia, $180; Victoria, $6,365. Clarence MacGregor, chairman of the W. S. S. four minute men, reported that during the drive fifty-six speakers made 267 addresses in sixty-five theaters. They spoke to an estimated audience of 159,600 persons, delivering the message of thrift and participation in the war savings stamp movement.

### Shea's Theater Has Anniversary.

Anniversary week has just been celebrated at Shea's Theater, Buffalo. Henry Carr, manager, has put the house in holiday attire for the summer. A ventilating system has been installed for the hot weather. When there is discomfort on the sun-baked streets, Manager Carr says his hous is then twenty degrees cooler than out of doors.

### Young Goes to General Film.

Arthur W. Young, who was with the Universal, Buffalo, seven years, has been appointed booker and assistant to L. D. Wolfe, manager of the General, Buffalo. Fred Flarity, former manager of the last-named exchange, is a member of Co. B, 4th Training Engineers Regiment, Camp Humphreys, Va. Mr. Flarity is working hard for a commission. He reports that he likes military life, which, according to him, "is more exciting than the film game."

### Barnett Becomes Booker at Famous.

A. T. Barnett, former road representative of the First National, Buffalo, has been appointed booker for the Famous Players-Lasky Corp., Buffalo. Earl R. Brink, former booker at this exchange, is now a private in 37th Co., 10th Division, 153d Depot Brigade, Barracks B, Camp Dix. Mr. Brink was with this exchange since its opening.

### Buffalo Short Items.

Charles Rose, city salesman for the Pathe, Buffalo, has begun his two weeks' vacation. He will motor to the Adirondacks, Lake Champlain and Atlantic City.

The Wilkay Theater, Erie, Pa., recently had a fire in its booth. A five-reel film, "Social Briars," belonging to the Mutual, Buffalo, was destroyed. No one was injured.

Edward Balser, shipping clerk for the Mutual, Buffalo, joins the colors July 22d. He is the fourth Mutual employee in this city to go into service.

O. A. Siegel, formerly with the George Kleine System, Buffalo, is now booker for the Select Exchange, this city.

R. B. Matson, formerly with the Vitagraph, is now road representative of the Select, Buffalo. Sherman Webster, manager of this exchange, was recently visited by Charles R. Rogers, former manager. Mr. Rogers is head of the Select Exchange in Boston.

JOIN THE PRODUCTION ARMY

BUY W. S. S.

# *Capital City Complains of Express Delay*

**Washington Exchange Managers' Association Says Service to Certain Virginia Towns is Worse Since Companies Amalgamated—Suggest Shipment of Films by Boat to Several Points.**

By C. L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The members of the Washington Exchange Managers' Association are having difficulty in getting films to and from certain Virginia towns, more so now since the amalgamation of the express companies, and are asking the exhibitors to co-operate with them to the fullest possible extent that a greater degree of efficiency will be possible in handling the situation.

The association has been informed that the best way to move films to these Virginia points is to have them properly marked. If merely turned over to the express company the films will go via all rail, and several days of delay ensue in getting them to destination. Each exchange has been notified by the association to send films for Phoebus, Hampton, Fort Monroe, and Newport News marked "via boat to Old Point Comfort—will call;" for Portsmouth and Berkley, "via boat to Norfolk—will call," and for Norfolk, "via boat."

Under this arrangement it will be necessary for the exhibitors to call for their films at the boat, but they will get quicker deliveries. The managers ask also that in returning films to the exchanges exhibitors carry the films to the boat and mark them for Washington "via boat."

There are many exhibitors who believe that the parcel post will give better service, but it must be remembered that mailed matter goes all rail, and the same delays will ensue as if the films were sent via the Southern Express.

### Lust Issues Stock Lithographs.

Washington.—To meet the needs of the exhibitors in this territory, Sidney B. Lust, of the Super-Films Attractions, Inc., has had made up one and three-sheets for stock use in connection with the exhibition of Hart and Fairbanks productions. These lithographs have spaces over which a flyer announcing the name of the play may be placed. These will be found to be very handy when the exhibitor fails to get his paper along with the show. There has been a great deal of complaint against the non-arrival of paper to advertise productions, and Mr. Lust believes that keeping these stock sheets on hand will aid exhibitors.

## *Dallas Trade Letter*

By Philip E. Fox, Times-Herald, Dallas, Texas

### Gerard's Picture Going Strong.

DALLAS, TEX.—Gerard's "My Four Years in Germany" is still going great, according to First National Circuit folks. President E. H. Hulsey reports an even better inquiry and larger list of bookings on this feature since announcement of the release of "Pershing's Crusaders" through First National. The latter picture was first shown in Texas at Del Rio and Amarillo, with other dates in the big towns closely following.

### Valdez Reports Business Good.

L. M. Valdez, of the Royal opera house, Laredo, Tex., passed through Dallas during the second week in July en route to New York. Mr. Valdez reports a very successful season with his theater during the last several months, and booked some future attractions while here. He planned to remain in the East for some two weeks on a business mission. He says border conditions are much more satisfactory, with a far more pacific and settled character prevailing.

### Many Bookings on Metro's War Film.

Dallas. — Manager LeRoy Bickel, of Metro, is all "hopped up" over "To Hell With the Kaiser," and reports bookings on that big war feature just rolling into the office. A private screening of the picture was put on locally during the second week in July, and the impression created was in full keeping with the advance notices telegraphed Texas exhibitors from the East a week earlier. The feature was shown first at Dallas and Houston among Texas houses early in July, and made a distinct hit.

### Dallas Vitagraph Office Wins Cup.

Dallas.—The Vitagraph general manager's cup, a massive piece of gold and silver art work, is resting on General Manager J. B. Dugger's desk in Dallas. The Dallas office won it in the recent contest open to branch offices in the United States and Canada.

The Vitagraph office staff, by the way, will have a big fried chicken and watermelon banquet next week at the expense of the Boston branch. Boston recently challenged any Western branch for an eight months' business contest to end July 1. J. B. Drugger took up the challenge, and a $50 purse was agreed on. The Dallas branch won in a walk, and the "eats" are on Boston.

### Abandon Cross Country Auto Trip.

A transcontinental automobile trip from San Antonio to New York was abandoned by William Epstein and Walter McCombs at Dallas after completing the first lap. The two Texas exhibitors who have recently sold their Princess and Royal theaters at San Antonio to William Lytle, of the Empire, are going into business in Mexico, so it is rumored. They started for New York overland early in July.

The motorists got as far as Waco, when they were overtaken by a swift running street car. Their automobile was badly bunged up, and had to make a trip to the dry dock, but they luckily escaped injuries. Driving on to Dallas they narrowly avoided a similar accident. They were so disgusted that they put the car in storage here and bought railroad tickets for New York.

### With the Exhibitors.

C. J. Mussellman, of the Grand theater, and John Paxton, of the Parisian theater, of Paris, Texas, passed through Dallas last week motoring to south Texas. They will end their tour at the State Exhibitors' Convention at Galveston.

W. J. Lytle's big Empire airdome at Del Rio, which cost $20,000, has been opened. The theater in the border city is well patronized by United States troops stationed there.

Charles Kimball, of the American theater, McKinney, was in town a few days ago looking for live stuff.

C. H. Cornes, of the Palace, Farmersville, was a film row visitor. He booked the new Vitagraph serial, "The Fight for Millions."

E. J. Lampkin, of the Colonial, Greenville, and R. L. Moore, of the Morris at Vernon, shook hands along film row last week.

The Jefferson theater, Dallas, Roy Stinnett, manager, which has run vaudeville and pictures during the season, will keep open through the summer with pictures only.

Ed. Eames has opened the Liberty theater at Austin. He will run pictures with vaudeville.

San Angelo has a new Liberty theater. It was opened by Sam Nestor last week.

# Triangle Exchange Takes Larger Quarters

**Increase in Business Necessitates Moving Into Bigger Offices—Now Occupies Entire Second Floor of Building at 86 Golden Gate Avenue—Is Under Management of Ben F. Simpson.**

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The Triangle Distributing Corporation has moved from the quarters at 111 Golden Gate avenue, which it has occupied since entering the local field, to a splendidly appointed new home at 86 Golden Gate avenue, where the entire upper floor of a two-story fireproof building has been taken over. The structure was built especially for the film trade, and the Triangle offices were planned in detail before construction work on the building was commenced, permitting the incorporation of many ideas that make for comfort, economy, and efficiency.

The cashier's office, stenographic rooms, reception room, and the private office of Manager Ben. F. Simpson extend the full length of the Golden Gate avenue frontage, and may each be reached independently from an outside passage way, or directly from the office of the manager. The lighting facilities are ideal, the rooms being flooded with sunshine throughout the day. The shipping room is located at the head of the stairs at the rear, and off this is the inspection room. The latter is lighted by a large window on the Jones street side, augmented by a large skylight, while a battery of electric fixtures above the tables will afford perfect artificial lighting when night work is necessary.

In the center of the big room is located the advertising department, with facilities for accommodating huge quantities of posters, photographs, and slides, the stock mostly in demand being adjoining the shipping room. The exchange has been planned with the idea of eliminating unnecessary steps, and in arrangement and appointments ranks with the largest and finest to be found on the Pacific coast. It covers a floor space of about five thousand square feet, and is the nearest film exchange on Film Row to Market street, the leading thoroughfare of the city. Manager Ben F. Simpson selected and planned the new quarters.

### Parex Film Opens Office.

The Parex Film Corporation has opened an exchange at 180 Golden Gate avenue in the quarters recently vacated by the Western Feature Film Company under the management of Charles I. Luntz, until recently with the Fox Film Corporation. The first releases of this concern are at hand, and several bookings have been made on the "Romance of the Underworld" following a trade showing.

### "Pershing's Crusaders" Going Big.

The limited engagement of "Pershing's Crusaders" at the Columbia theater, the only film attraction booked for the season at this house, has been a great success, and inquiries are pouring in from all parts of the state in regard to where and how it can be booked. The fact that it is being booked throughout the country, with the exception of California, by the First National Exhibitors' Circuit is causing some confusion, but exhibitors are being advised through the press and otherwise that this and other productions of the United States Government may be secured through the Film Division of the State Council of Defense, Sol L. Lesser, chairman. Military officials are placing musicians at the disposal of exhibitors showing this picture, and are doing everything in their power to make it a success wherever shown. The first Allied Nations Official War Review, which is distributed by the Pathe Exchange, Inc., outside of California, has been received by the Film Division of the State Council of Defense, and franchises are now being sold for the showing of these.

### Bergh Visits San Francisco.

Douglas H. Bergh, personal representative of George Kleine, is visiting the local office of the George Kleine system, after having visited the branches in the Northwest. He is very much pleased with the showing being made by this office under the direction of M. J. Cohen, and declared that all of the Western branches are doing a good business. In speaking of business conditions throughout the country he stated that it was his observation that theaters in the large cities were doing a heavy business, some the best on record, while country houses were suffering, and was not surprised when told of the number of small houses closed in this territory.

### Lesser to Handle Digest Film.

Sol L. Lesser has completed arrangement for the distribution in this territory of "Topics of the Day," a film weekly selected by the Literary Digest. The first release is expected at an early date.

### Brief Notes of Interest.

Morris Epstein, for some time booker for the Universal Film exchanges, has resigned to join the forces of the Consolidated Film Corporation.

The Lincoln theater has been renovated and redecorated throughout, and presents a greatly improved appearance. This residence district house has a seating capacity of 950, and is managed by Abe Markowitz.

Louis Hyman, manager of the All-Star Features Distributors, Inc., has returned from a very enjoyable vacation trip to Yosemite Valley, northern California's wonderland.

J. L. Lazarus, manager of the Sunset Film Corporation, has returned from a business trip to Los Angeles, where a branch exchange is maintained.

Edward H. Kemp recently delivered four Motiograph machines to the Y. M. C. A. for use at nearby army camps.

**Sample of Photo-Posters Used by California Theater, San Francisco.**

## News From Seattle

By S. J. Anderson, East Seattle, Wash.

### Draft Taking Film Employees Fast.

SEATTLE.—As prophesied in last week's issue in the East Seattle news letter the demand for young men by the Government will soon leave Seattle exchanges run by women, except for the managers and the road men, and the women are already beginning to take a hand at those two jobs. Miss Jo Donnelly, of the Bee Hive Exchange, represents the women in the manager's class, and Miss Cornelia Ahlgren, who was employed this week by Melvin G. Weinstock, manager of L. J. Schlaifer's Attractions, will soon be demonstrating what a woman can do at selling film in the Pacific Northwest.

The film managers are losing more than their usual number of office help this week. W. P. Merwin, Mutual manager, loses two, A. W. Eden, Fox manager, three, and W. A. Mead, Universal manager, one. Emil Erickson, the "U" man who is leaving, has been summoned in the draft, and expects to be assigned to Camp Lewis. B. Rubin came up from the Paramount-Artcraft office to take his place. Mutual's shipping clerk, A. R. Hampton, has joined the Merchant Marine and has been assigned to the U. S. Steamship "Burnside." Mason Noice takes his place. R. A. Landstrom, who has been booker at the Seattle Fox office for the past two years, leaves this week for a two week's stay at the Non-Commissioned Officers' Training Camp at the University of Washington, before being assigned to Camp Lewis.

### Vaughn, a Progressive Exhibitor.

C. G. Vaughn, manager of the Vogue Theater, Kelso, Washington, visited several Seattle exchanges this week. Mr. Vaughn is the kind of exhibitor the exchange man always welcomes with sincere cordiality; for, besides having a pleasing personality he runs his theater in an efficient, business-like way, and he is always willing to give the exchange man a square deal, even though he controls his town. Before Mr. Vaughn opened a house in Kelso, which has only 2,500 inhabitants, very poor prices were paid for films in that town, and many of the best pictures were never shown there. After he became a factor in the business of the town the prices of film went up; for he was willing to pay a reasonable price for them, and he ran his business in such a live manner that he soon put competitors out of business. He shows the best, and the results fully justify him in his "live and let live" policy; for he is making a bigger success of the motion picture business in Kelso than any other exhibitor has done before him.

### Winstock Buys 14 Ivan Films.

Melvin G. Winstock, manager of the L. J. Schlaifer Attractions, has bought 14 Ivan films for distribution in the Northwest territory. Mr. Winstock also announces that he has engaged traveling representatives to sell his pictures, one for Oregon and Washington, one for Montana, and one for Idaho. Besides Miss Ahlgren, the other two representatives are Arthur Winstock and Aubrey Chester.

### Parex Opens Office.

The Parex Film Corporation, which is handling Sherry Service, has opened an office at 2022 Third Avenue, with the L. J. Schlaifer Company. L. A. Todd is the Parex manager.

### Arnold Adopts Policy of Second Runs.

J. Lewis Arnold, manager of the Star Theater, Bellingham, has inaugurated a straight policy of second run pictures. He has adopted the booking plan altogether and finds it very satisfactory, so he says.

### Charged 50 Cents to See Gerard Film.

W. S. Quimby charged 50 cents admission to "My Four Years in Germany" at his Liberty Theater in Bellingham, but the crowds waited in the foyer from one show to the next.

### East Seattle Short Items.

George Kleine's personal representative, D. H. Bergh, is visiting the Seattle office this week. C. D. Beale arrived in Seattle this week from the Salt Lake Kleine office to take charge of the booking in the Seattle office.

Miss Dorothy Jaquish, who became manager of the Dreamland theater, Ontario, Oregon, on the death of her father two months ago, is spending her vacation in Seattle.

W. A. Greaper, manager of the Union Avenue theater, one of Portland's representative suburban houses, visited Seattle this week and booked "The Eagle's Eye." This is the first time Mr. Greaper has ever booked a serial. He expects to "keep them coming" during the summer with this one.

Mrs. C. E. McKee is managing the Orpheum theater at Everett during the absence of Mr. McKee, at the convention of Rotary Clubs in Kansas City.

J. D. Rice, manager of the Dream theater, Chehalis, is now alone in the town, the last competitor having given up this week.

### Visitors in Town.

Among the out-of-town exhibitors visiting film row this week were: Ben Abbott, Princess and Dream, Sedro Wooley; Messrs. Hastie and Hastie, Coupeville; Fred B. Walton, American, Bellingham; W. G. Ripley, Western Amusement Co., Aberdeen; Fred Mercy, Mercy Amusement Co., Yakima; Mme. Stella B. Paul, Shelton theater, Shelton; E. D. Stuller, Glendale; H. T. Moore, Colonial, Tacoma.

## *Cleveland News Letter*

By M. A. Malaney, 607 Belmont Bldg., Cleveland, Ohio.

### Alhambra Theater Being Remodeled.

CLEVELAND, O.—The Alhambra theater, one of the big first run houses of Cleveland, will be remodeled this summer, reopening about the middle of August. The principal improvement will be a balcony to seat 400. The work was started July 15, and in four weeks' time the management hopes to have the house open again.

### Grabe and Sweek Home on Furlough.

Two Cleveland boys in the service of Uncle Sam were home for short furloughs the week of July 8. They were William J. Grabe, formerly of Pathe, who is now in the transport service between Washington and Philadelphia, and Joe Sweek, formerly of Kleine's, who is now in the Marines.

### Tom Colby Promoted to Sergeant.

Word was also received from Tom Colby, formerly with the Universal exchange, who is in Co. B, 6th Ammunition Train, A. E. F. He stated he was leaving soon for "somewhere," and sent his regards to all the boys. Tom has been promoted to a sergeant.

### Shows the Spirit of Victory.

The war should bring every man able to work out of retirement, says Mark Greenbaum, of Cleveland, who when his son went to Camp Sherman with the national army, came forward and took his son's place as manager of the Alhambra theater.

"While I really hadn't quit work entirely, I was taking things easy," said Mr. Greenbaum. "So when Jack said he was going to war, I said I would take his place. There are thousand of men all over the country who have retired, and could be used to fill the places of our young boys who are now in the big fight.

"I propose to these men that they show their patriotism by getting back into the harness.

"The funny part of it was that while I was taking it easy I got rheumatism. Since I have been working hard again, that malady has not bothered me."

# *Allens Open Theater in Cobourg, Ontario*

**Concern Operating Many Motion Picture Houses in the Dominion Builds 500-Seat Structure in Town on Shore of Lake Ontario—Is Modern in Every Way.**

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO.—The Allens, operating a large number of moving picture theaters in Canada, opened a picture house in Cobourg, Ontario, on Thursday evening, June 27, with appropriate ceremony. The new theater, which will be called the Allen theater, has a seating capacity for 550 and is a model in every respect. Attending the opening were Ben Cronk, supervisor of theaters for the Allen interests, and Luigi Romanelli, director of the concert orchestra at the Allen theater, Toronto. An incident of the opening was a serenade in front of the theater by a Cobourg band.

The manager of the Allen theater, Cobourg, is Arthur Cauley, one of Cobourg's own sons. Cobourg is a prosperous town on the shore of Lake Ontario and is widely known as a summer resort for many Pittsburgh people, a number of whom have built handsome residences there. The place is not a summer resort exclusively, however, general activity being in evidence during both the winter and summer. The new theater started off with a great rush of business. The Allens have new theaters in course of construction in various cities of Canada, including Toronto and Edmonton.

### Allen Employes Get Instruction Book.

Ben Cronk, general supervisor of theaters for Jules and J. J. Allen, the Toronto moving picture theatrical magnates and exchange proprietors, has issued a book of instructions for the guidance of all employees of the Allen Theaters in the Dominion. In various ways the book is a remarkable document. Mr. Cronk has a message, more or less personal, for each employee of a moving picture theater. He speaks to the cashier, the doorman, the chief usher, the usher and the maid. He places himself in their positions and his instructions are pointedly given. The title of the booklet is "Service."

### Fire Film for Firemen's Benefit.

The members of the Montreal Fire Department have had a photoplay taken for presentation at the annual Firemen's Benefit performance at the Francais Theater. The picture, which is entitled "The Scorching Flame," replaced the amateur speaking play that was invariably presented in previous years. The feature was directed by Armand Robi who was also the writer of the scenario and the cameraman was Bert Mason who is associated with the Specialty Film Import, Limited. The firemen were assisted by players from the local French theaters, the National Francais and the Canadien Francais, while the sub-titles are in both English and French. The translations for the latter were arranged by Albert Beaulne, secretary of the Montreal Exhibitors' Association. Scenes were "shot" at different parks around the city including Parc Lafontaine, Longue Pointe and Dominion Park where the firemen went through various thrilling stunts which were later woven into the thread of the story.

### Judge Denton Dismisses Ryan Suit.

Judge Denton dismissed the suit brought against the directors of the defunct Canadian National Features, Limited, by Sadie Weston Ryan for $375 which she claimed was due for salary under a contract by which she was to receive $75 per week for a year to appear in pictures. The Canadian National Features built a studio at Trenton, Ontario, and almost completed two five-reel features before it went into bankruptcy.

### Buys Rights on 54 Comedy Pictures.

Superfeatures, Limited, Canadian distributors of many special productions, with offices in Montreal, Toronto, Winnipeg and St. John, have purchased the Canadian rights for a number of comedy re-issues. The assortment includes twenty-nine one and two reel Charlie Chaplin releases and twenty-five Mack-Sennett and Keystone Comedies, the latter being two-reel releases.

### Specialty to Make Recruit Picture.

The Specialty Film Import, Limited, Montreal, Canadian distributors of Pathe releases, have been engaged to produce a military recruit picture for the Canadian Government. Cameramen will go from camp to camp in Canada for the purpose of taking views and the various scenes will be linked with a story. The work is being done under the immediate supervision of the Director of Public Information.

### Opening of Allen's Theater Delayed.

Judging by present indications the opening of Allen's Bloor Street Theater, Toronto, will be delayed several weeks. The work of constructing the new house has been held up through shortages of both men and materials. It is expected that the theater will open some time in September at the latest.

### Canadian Short Items.

Manager Beattie of the Empress Theater, Gaspe Harbor, Quebec, has closed his theater for a temporary period.

Tom Byerle, star roadman of the Canadian Universal, recently went to El Paso, Texas, to bring Mrs. Byerle back to Toronto along with Baby Byerle, the youngest star of the family who was born a few weeks ago.

Miss Harriet Winegarden, formerly secretary to Mr. Soskin of the Famous Players Film Service, Limited, Toronto, recently married Mr. E. W. Greff at Brantford, Ontario.

F. J. Enright is now manager of Griffin's Theater at Thorold, Ontario. He was formerly manager of the Hippodrome at St. Catharines, Ontario.

The Victoria Theater, Mount Royal Avenue, Montreal, owned by Messrs. Heller and Rosenberg, has been closed for the summer months.

Joe Block, manager of the Globe Theater, Montreal, has taken over the management of the Canada Theater in succession to Manager Brady who has enlisted in the Canadian Army. Mr. Block is giving stock drama at the Globe Theater in addition to pictures.

The Lyceum Theater, Gravenhurst, Ontario, has been taken over by Mr. Cuff, in succession to Manager Purdy who has retired on account of ill-health.

### Watts of Palace Called to Colors.

Manager Harry Watts of the Palace theater, Des Moines, Ia., has been called to the colors and will report for service soon. He will return to Omaha, where he resided prior to taking charge of the local theater. During the week it developed that A. H. Blank and his associates of the General Amusement Company, owners of the Garden theater here, had purchased the Palace theater, one of the largest and finest of the local houses, from the group of capitalists who took the house over from J. Miloslowsky several weeks ago. Before the opening of the fall season Mr. Blank will make needed improvements in one house. He now controls eight of the finest theaters in the middle west, three at Davenport, one at Marshalltown, two in Des Moines and two in Omaha.

# *Army Men at Showing of "The Unbeliever"*

**Management of Forrest Theater Entertains Officers at Initial Presentation of George Kleine's Production in Philadelphia—Patriotic Prologue to Picture Receives High Praise.**

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA.—The initial presentation of "The Unbeliever," at the Forrest Theater on July 1, was marked by a most impressive attendance of military officers who greatly praised the patriotic introduction to "The Unbeliever," an Edison production, played to remarkable business during the past week and the procedure of the prologues as arranged by J. Berger, manager of the Kleine Exchange, was favorably received; being as follows: First: Dim house lights—roosters, crowing effects—simultaneous with rising of curtain. Second: sentry on duty, pacing back and forth on the stage. Break of dawn—light effects used—camp scene—tents—Marines scattered about presumably asleep—one loud beat of drum effecting cannon report. Third: bugle sounds reveille—Marines rise—attention—raising of Flag. Fourth: Monk enters—walks to center of stage, rests hand on shoulder of Marine and recites "Semper Fidelis" poem—soft music, violin solo, "Lorraine" —Monk exits. Fifth: as soon as Monk disappears, orchestra commences playing vamp of song, 'Somewhere in France is the Lily"—Nurse enters, sings two verses, two choruses—nurse exits. Sixth: Marines move forward with colors, at attention; orchestra plays Semper Fidelis March, Buglers join in solo; when finished command is given for Marines to exit, during which time orchestra plays refrain of "Just Like Washington Crossed the Delaware, so will Pershing Cross the Rhine." House curtain drops—screen lowered, presentation of picture proceeds.

### Local No. 307 Elects.

Walter J. Murray, who recently recovered from a long illness, has been elected business manager of Local No. 307 and is receiving the congratulations of all the boys. Louis Krouse who formerly occupied this office was made international organizer of the I. A. T. S. E.

### Knickerbocker to Open in the Fall.

The Knickerbocker Theater, which enjoyed a successful season under the management of R. Anderson, has been sold to J. McReady and later transferred to B. Hamilton. The theater will remain closed for the summer and will reopen early in the fall.

### Stanley Company Buys the Casino.

Jules E. Mastbaum, president of the Stanley Company, has purchased the Casino Theater, on Broad Street below Erie Avenue. It will be operated as one of the many houses under the direction of the Stanley Company.

### Freed Called to the Colors.

Benjamin Freed, the popular shipping clerk of the Fox Exchange, has been called to the colors and went away with a brand new wrist watch, a gift from the employees of the above exchange.

### Buys State Rights on Klondike Film.

William J. Hagerty, manager of the Triangle Distributing Corporation, became interested personally in "Carmen of the Klondike" and secured the state rights for this territory.

### Kendrick Installs Simplex Machines.

The Fairmount, one of J. Fred Zimmerman's playhouses of Pennsylvania, which is under the management of H. M. Kendrick, recently added two new Simplex machines to their equipment which were installed by Lewis M. Swaab. The Fairmount which formerly played stock and vaudeville has enjoyed a most successful season with pictures while under the management of Mr. Kendrick.

### Metro Employes Hold Outing.

The event of the year took place when Manager Robert Lynch, of the Philadelphia Metro Exchange, took his entire force of employees out to Langhorne, Pa., for the annual outing. Aside from being "marooned" for about a half hour, when the "20th Century Limited" trucks in which the party went out, got stalled, the entire affair was a huge success. The baseball team of the exchange also "cleaned up" for a picked team in a baseball game.

### Steve McEwen Receives Promotion.

Steve McEwen, who for the past few years took charge of the Metro shipping department was promoted to the position of booker, due to the resignation of Gus Krug, the former booker.

### Boosting Metro's Special Feature.

"To Hell With the Kaiser," Metro's new Screen Classic, is to be boosted to the skies for the territory surrounding the Philadelphia office. Publicity Manager Maurice L. Meyers is instigating a special campaign in which over two hundred 24 sheets of a special nature are to be placed in Philadelphia and throughout the other states. Also five hundred special car cards are being distributed through the elevated and trolley system of Philadelphia. Advertisements of different kinds are to appear in other mediums which reach the people and the exhibitors will have no cause for complaint as to lack of advertising.

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## *Baltimore News Letter*

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

### Wonders Has Fine Record.

BALTIMORE.—Someone asked Guy L. Wonders, manager of the Wilson Theater, 418 Baltimore Street, recently, how he liked Baltimore. Mr. Wonders answered, "How can I help but like it when I have had some of the best years of my career here."

Mr. Wonders came to Baltimore about seven years ago, and took hold of the Wilson Theater when it was opened. He has successfully managed this playhouse for that length of time despite the fact that he is in the heart of film row and has keen competition on all sides.

In addition to his duties as manager of the Wilson, he acted as exalted ruler of the Baltimore lodge of the Elks for several years, has charge of the arrangements for bringing the pictures of ten film companies before the Maryland Censor Board for censoring and is the Baltimore representative of a Philadelphia lithographing company.

When he retired as exalted ruler of the Elks, they presented him with a life membership card in a neat silver case. He was the Baltimore representative to the Elks convention recently held at Atlantic City.

As his most recent honor, he has been appointed a Deputy Automobile Commissioner by Automobile Commissioner Baughman of Maryland and his term will last while Governor Harrington remains in office.

### New Pilot for General Film.

The management of the Baltimore General Film Exchange is now in the hands of Hernon Edmonds. Mr. Edmonds has been associated with General's Baltimore office for six years in various capacities. When L. Rosenthal resigned several weeks ago he was succeeded by J. E. Flax as manager of the branch. Mr. Flax recently left Baltimore to take charge of a Southern territory and was succeeded by Mr. Edmonds. Mr. Rosenthal is now associated with the American Grocers' Association.

### Price Has Unique Advertising Scheme.

Everybody on the street laughed. They couldn't help it when they saw Arthur B. Price, the Baltimore Metro representative, riding down the street with, "To Hell with the Kaiser," pasted on the windshield of his automobile. Mr. Price states that he originated the idea when he clipped the page bearing the title of the play out of the Moving Picture World, and after trimming the title, pasted it on the wind shield.

"The idea is putting the phrase in the minds of the public," said Mr. Price, "so that when the play is put on in Baltimore, the title will be familiar in the minds of the people."

### Pinched in the Finish.

The above caption might very aptly be used concerning the person who acted the part of the Kaiser to advertise Gerard's "My Four Years in Germany," which was booked by L. A. DeHoff for a return week's engagement at the Garden Theater, Lexington Street at Park Avenue, during the week of July 8. Mr. DeHoff had his "Kaiser in the Cage" being driven around the streets as usual when the following, as told by the Evening Sun, happened on Wednesday, July 10:

**"Kaiser" Must Get Job.**

"The 'Kaiser,' who has been riding around town this week in an iron cage, was arrested this afternoon and transferred to a more stationary cell at the Central Police Station. His real name is Teddy Hitzelberger, residing at 1435 West North Avenue. He has been acting as an advertisement for a local theater, and was arrested at the instance of George A. Mahone (head of the compulsory work bureau of Maryland), who charged him with being an idler. He was given 30 days in which to get a job."

### Gerard's Film at Patriotic Fete.

At a big patriotic celebration which was held on the Fourth of July by the citizens of Towson, Md., which began at about 4 o'clock in the afternoon and ended after nightfall, Gerard's picture, "My Four Years in Germany," was shown before a crowd of about 5,000. The picture was loaned for the occasion through the courtesy of L. A. DeHoff.

### Clever Feature at the Parkway.

Between Bernard Depkin, Jr., the supervising manager of the Parkway Theater Company interest and Harry Lewy, who takes moving pictures for various causes, a very clever feature has been instituted at the Parkway Theater, 3-9 West North Avenue. Just after the screening of the news film, the screen remains blank for a few seconds. The audience gets impatient. Then a slide is flashed stating that the audience is requested to wait a moment that the feature is on the way, but has been delayed a few minutes in transit from the exchange. The screen is blank for a few more seconds then the picture made by Mr. Lewy is flashed. It shows a small boy getting the film from the exchange—he goes to street—sees man fixing watering hose—stops to look—hose bursts—all over kid and film—flash of Mr. Depkin in front of Parkway impatient—kid off with film—sees other kids fighting—gets into scrap—flash of Mr. Depkin—film out of box—tangled with boys—kid breaks away—and so on until the whole picture shows the film in the operating room being put on the projection machine and then the show in the theater resumes.

### DeHoff Gives Lawn Party.

L. A. DeHoff, manager of the New Theater, gave a little lawn party at his home at Rognel Heights on the Fourth of July to which he invited many of his most intimate friends. A special program of pictures was screened for the occasion.

# Film Trade Notes of Week from Kansas City

**Managers of Famous Players-Lasky Corporation Hold Meeting—Father-in-Law of J. E. Storey, Manager of Pathe's Office in Kansas City, Dies—Frank L. Newman Puts on Novel Advertising Stunt.**

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

### Newman Has Novel Advertising Stunt.

KANSAS CITY, MO.—Something novel in the way of summer advertising is being used in the Regent and Royal theaters by Frank L. Newman. Two paddle fans under each canopy bring a delightful breeze to hot pedestrians as they pass along the street. The cool wave of air and the hanging baskets of ferns and the canaries in white wicker cages are enticing to weary shoppers.

### Death of J. E. Storey's Father-in-Law.

J. E. Storey, manager of the Kansas City office of Pathe, has spent little time at his desk this week on account of the death of his father-in-law, William C. Hinkle, on July 2. Mr. Hinkle, who was a life-long resident of Jackson County, died at his home at Sixty-third and Walnut streets after a six weeks' illness. The family on both sides were among the earliest pioneers in Missouri and Jackson County, and the Battle of Westport in the Civil War was fought largely on the Waldo farm, owned by Mrs Hinkle's father.

### Famous Players-Lasky Managers Meet.

A local managers' meeting of Paramount-Artcraft Productions was held in the office of the Kansas City Feature Film Company, July 2, for a discussion of next season's plans. P. C. Wreath, manager of the St. Louis branch; G. E. Akers, Omaha, Neb., manager; R. C. LaVeau, manager, and Bruce Burgess, assistant manager of the Des Moines, Iowa, exchange, met with A. D. Flintom, district manager.

### Interesting Items.

Joe Fox, R. H. "Speedy" Fairchild, and E. S. Lowry, star salesmen for the General Film Corporation, are covering the Kansas City territory for Paralta.

B. F. Rothstein, manager of the Majestic theater, Tulsa, Okla., was in Kansas City just prior to the opening of the new theater. G. A. Sirwell, Paralta; Whitney Young, Fox; Mr. MacLaughlin, Select, and I. F. Mantzke, Mutual, were the Kansas City exchange managers who attended the opening of the Majestic.

The Columbia Theater building has been leased by Sanford & Company, brokers, and will be remodeled.

"Bill" Smith, of Tulsa, Okla., motored through Kansas City recently on his way to the Pacific coast. Mr. Smith plans to spend the summer looking over the Clara Kimball Young releases.

Mr. Duncan, manager of the Colonial theater, Lincoln, Neb., will spend two weeks in Colorado on a vacation.

Frank L. Newman, owner of the Royal and Regent theaters, has left on a trip through the East. Mr. Newman stopped at Chicago for the purpose of observing innovations in photoplay houses. The Newman theater to be erected at 1112-18 Main street is now under way.

Mr. Fred Schlosser, chief accountant for the Kansas City Feature Film Company, is leaving for a brief business trip to the Des Moines Paramount exchange.

Among the out-of-town exhibitors who recently visited the Kansas City exchanges were Arthur Ford, Wichita, Kan.; Mrs. W. A. Millington, Ottawa, Kan.; Jesse Marshall, Manhattan, Kan.; John Kindale, Baxter Springs, Kan.; D. Fillizolla, Fort Scott, Kan.

### Changes and Promotions.

R. E. Tannehill, advertising manager for the Standard Film Corporation, has accepted a position with the Potts-Turnbull Advertising Company, and Frank Warren, treasurer of the Standard Company, will take charge of the business.

R. E. Recob has been promoted from booker to salesman for Select Pictures covering the Missouri territory. Miss Nadine Simpson is acting as booker.

J. E. Finch, Southern salesman, is no longer with the George Kleine System. His position is being filled by W. V. Goodwin, formerly with the Triangle at Detroit.

Miss Agnes Kemp, formerly assistant bookkeeper at the Universal, is now with the Standard Film Corporation.

### Universal Notes.

Milton Feld, Kansas City manager for the Universal Film Company, has left for Chicago to attend the managers' meeting, which will last several days of the week commencing July 7.

Mr. Sam Benjamin, manager of the Oklahoma City branch, stopped in Kansas City on his way to Chicago for the meeting of Universal managers.

Mr. Wilfred Bethel, formerly in the Universal supply department at Kansas City, and now in the Canadian army stationed at Quebec, is spending a week here on furlough.

D. B. Lederman, special representative from the New York office of the Universal, has gone from Kansas City to Oklahoma City. Mr. Lederman is installing a new booking and office system.

### Theater Changes in Nearby Territory.

Florence, Kan.—Mr. Raymond Gear has sold the Gear theater to Mrs. P. D. Schriver, who has already taken charge, and will operate it under the name of the Florence Electric theater.

Wichita, Kan.—At a meeting of the stockholders of the Wichita Theater Company the following directors and officers were elected: E. L. Martling, president; A. Roy Crawford, vice-president; L. M. Crawford, treasurer, and J. S. Martling, secretary.

Sulphur, Okla.—J. D. Ramsey is preparing plans for a new theater here. It will probably be of brick, 50x100 feet, one story high, and a balcony.

Little Rock, Ark.—The Universal Film Exchange, of New York, has been granted permission to operate in Arkansas. T. W. Sharp, of Fort Smith, will be the agent.

Hiteman, Ia.—The Scenic theater will be remodeled very shortly.

Chariton, Ia.—S. L. Adams has purchased the Lincoln theater.

Marengo, Ia.—Charles S. Tripp has succeeded E. T. Floren as manager of the Orient theater, owned by the Real Amusement Company.

Fargo, N. D.—George Fowler has sold the Grand and Orpheum theaters to McCarthy Brothers.

Wahpeton, N. D.—The Brown theater has been badly damaged by fire.

## PARADIS ACQUITTED OF UNPATRIOTIC ACTION.

WILSON, N. C.—In the North Carolina news letter, published on page 1879 of the June 29 issue, space was given an item to the effect that H. J. Paradis, proprietor of the Oasis, Wilson, N. C., had refused to allow four-minute speakers to talk in his theater under the auspices of the United States Government and that his attitude had brought about action by the civic authorities and the Wilson Chamber of Commerce. It was further stated that the Wilson Daily Times had launched an editorial campaign in condemnation of the theater manager's action.

The Wilson Chamber of Commerce investigated the report, and Mr. Paradis was acquitted by a majority of the members of any intentional unpatriotism. Col. John F. Bruton, director of the Chamber of Commerce, president of the First National Bank of Wilson and director of the Federal Reserve Bank of Richmond, Va., was chairman of the committee that made the report that exonerated Mr. Paradis.

It was also charged that the local press jumped at conclusions and worked up sentiment against the theater manager.

## PICTURE THEATERS PROJECTED.

DEMOPOLIS, ALA.—Si-Non Theater Company has been incorporated with $7,500 capital.

HOPE, ARK.—J. W. Rodgers will erect $25,000 theater.

LEACHVILLE, ARK.—Leachville Theater Company will erect theater building.

LOS ANGELES, CAL.—Fred Miller is erecting theater at Eighth and Main streets.

LOS OLIVOS, CAL.—D. D. Davis plans to open moving picture theater here in near future.

SAWTELLE, CAL.—Crown theater has been leased by William R. Swickhard.

TULARE, CAL.—Management of Tulare theater has opened outdoor theater. It has been named the Majestic.

PEETZ, COLO.—N. G. Brewer of Kimball will open moving picture theater here.

PENSACOLA, FLA.—Frank Travis of Chicago is reported to erect moving picture theater here.

TAMPA, FLA.—Rivoli theater, at corner Fifteenth street and Seventh avenue, will be opened shortly.

TAMPA, FLA.—Famous theater located in negro district has been opened by J. S. Matthews.

BRUNSWICK, GA.—H. N. King, Jr., has let contract to J. W. Collins to remodel Dillon building into moving picture theater.

MERIDIAN, IDAHO.—New $8,500 moving picture theater here has opened under management of J. W. Hedges.

BELLFLOWER, ILL.—Roy R. Ray has purchased moving picture business from Innis & Son.

CHICAGO, ILL.—Garfield Theater Company has been incorporated with $5,000 capital by Frank Bagley, A. J. Johnson and E. M. Sinnett.

CHICAGO, ILL.—Cosmopolitan theater has plans by Henry L. Newhouse, 4630 Prairie avenue, for one-story side addition.

KEWANEE, ILL.—As soon as improvements are made to Grand theater it will reopen under management of C. W. Rapp and L. Stoneham.

RICHMOND, IND.—O. G. Murray has retired, leasing his two theaters to the Merchants' & Bankers' Theater Company of Chicago.

NEW ORLEANS, LA.—Arenson & Brown, Mobile, Ala., will erect moving picture theater, to be known as Pavilion theater, with seating capacity for about 1,400 persons.

NEW ORLEANS, LA.—Liberty theater has been opened.

BALTIMORE, MD.—Northeastern Amusement Co., care Frank Durkos, Gay and Hoffman streets, have plans by T. W. Pietsch, American building, for one and two-story Palace moving picture theater, 75 by 86 feet, to cost $20,000.

BALTIMORE, MD.—Forest Park Moving Picture Company has plans by E. H. Glidden, Garrett building, for theater on Garrison avenue, south of Liberty, for brick and stucco moving picture theater, 50 by 93 feet, to cost $20,000.

DETROIT, MICH.—Arcadia Amusement Company is having plans prepared for an amusement and concert building to be erected at Woodward avenue and Stimpson place.

CALUMET, MICH.—Laurium Amusement Company has purchased Playhouse theater.

# Critical Reviews and Comments

*Upon Current Productions*

## "THE DECIDING KISS"

### Five-Reel Bluebird Offering Features Edith Roberts in Original Story.

Reviewed by Robert C. McElravy.

THERE is something distinctly novel in this amusing little story adapted by Bernard McConville from a book written by Ethel M. Kelly, and directed by Tod Browning. It is a gentle satire on a theory called "co-operative parentage," one of the numerous new methods of child-rearing usually indulged in by people who have no children of their own. At the same time the story itself is delightfully human, and intermingles humor and pathos effectively.

Edith Roberts, who got her early schooling in pictures with Eddie Lyons and Lee Moran in comedies, is here given her first opportunity in a longer picture. She plays the part of a young orphan girl living with her aged and infirm grandparents. As they are too old to look after her properly the girl, whose name is Eleanor Hamlin, is taken in charge by Beulah Page, who desires to try out her theories on raising children.

Miss Page is a rather severe young woman, and is engaged to Peter Bolling. Their friends, Jimmy Sears and his fiancee, also take part in the experiment. Eleanor arrives at her new home poorly dressed and pathetic in her distress over leaving her grandparents. In the course of the story Jimmy awakens her dawning womanhood by a too fervent kiss, and matters are complicated by the fact that she already thinks Peter is in love with her. After general misery all around, Eleanor flees once more to her grandparents, but later returns to forgive and be forgiven on Christmas eve. The story is splendidly presented, and Miss Roberts does well in the semi-juvenile role of Eleanor.

Others in the cast are Winifred Greenwood, Hal Cooley, and Thornton Church.

## "LOVE WATCHES"

### Vitagraph Screen Version of French Society Drama Proves Mildly Amusing.

Reviewed by Edward Weitzel.

BILLIE BURKE created the part of Jacqueline Cartaret when "Love Watches" was produced in this country on the spoken stage. The play belongs to the class of artificial French comedies that are nice without being naughty, and are dearly beloved of the matinee girl and others who are entertained by seeing the heroine display the most charming innocence while clad in an equally charming pair of silk pajamas. No better way to indicate the standing of the play can be employed than to again quote Abraham Lincoln's familiar remark, "If you like this sort of a thing, this is the sort of a thing you'll like." The story is always well-bred, nothing rude or crude ever intrudes, and the characters lead their small lives and suffer their little worries in a mildly amusing fashion. In its original form certain bits of native wit gave it considerable additional flavor, but the screen version produced by the Vitagraph as a Blue Ribbon Feature may be safely recommended to young persons of both sexes.

"Love Watches" was directed by Henri Houry, and acted by a cast with Corinne Griffith as Jacqueline. Good taste marks every detail of the picture. The locations, photography and general atmosphere are in keeping with the subject, and the acting is always up to requirements. The story is a familiar one. Treated seriously, it furnishes the grounds for two-thirds of the dramas seen on the Paris stage. Fitted to the lives of a number of rather negative persons the result is comedy.

Jacqueline has been given more than her share of aunts and uncles and money and innocence. When she marries and is led to believe that her husband is untrue to her she determines to pay him back in his own coin. The only man she feels she can trust is a harmless, young bookworm she has known all her life. When she runs away from home and goes to the bookworm he tries to kiss her, and she slaps his face. Her husband proves his innocence, and only laughs heartily when he learns the name of the man that his wife selected as his rival. Jacqueline is under the protection of the God of Love, and all is well with the young couple. Denton Vane, Edward Burns, Florence Deshon, Julia Swayne Gordon, and Alice Terry are prominent members of the cast.

### IN THIS ISSUE.


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**Love Watches (Vitagraph).**
**Wedlock (Paralta Plays).**

**The Service Star (Goldwyn).**
**A Pair of Silk Stockings (Select).**
**A Fight for Millions (Vitagraph).**
**The City of Dim Faces (Paramount).**
**The Danger Mark (Artcraft).**

**Her Price (Fox).**
**The Two Orphans (Fox).**
**Marked Cards (Triangle).**
**Hell's End (Triangle).**
**The Hand of Vengeance (Gaumont).**

**The Firefly of France (Paramount).**
**Her Moment (General Film).**
**A Man's World (Metro).**


## "WEDLOCK."

### Louise Glaum Featured in Five-Part Paralta Melodrama with Plenty of Action.

Reviewed by Edward Weitzel.

ACTION and plenty of it must have been the watchword of Denison Clift, the author of "Wedlock," a five-part Paralta melodrama directed by Wallace Worsley and featuring Louise Glaum. Screen patrons who look for revelation of character in a photoplay will be disappointed, but those who want a succession of exciting incidents, after the fashion of the dramas of Theodore Kramer and "The Fatal Wedding" school, will revel in "Wedlock." Most of the material has seen honorable service, and is still sure-fire when used in this grade of play. If this picture is advertised so that prospective patrons will know just the class it belongs to, it should have a good following. The star and her support give an earnest and effective performance, and the direction is of great assistance to their efforts.

The author starts off by making trouble for Margery Harding, his heroine, and never loses a chance to win sympathy for her all through the play. Margery is a telephone girl who marries a rich young chap and then gives him up when Lord Cecil Graydon, who is engaged to her husband's sister, threatens to break off the match on acount of the telephone girl's humble birth.

Granger Hollister, the husband, is willing to break his wife's heart in order to satisfy his mother's social ambitions, and poor Margery once more starts to fight the world for herself. Fate rewards her by making her the heiress of a wealthy old miner, and sees that Hollister gets his deserts also. He is sent to prison for fraud and, after serving time for three years, succeeds in escaping. Margery hides him when he is pursued by the officers, and finally manages to secure his pardon. By this time Hollister has had a little sense and some conception of right conduct knocked into him, and he is tickled to death to go back to his wife when he learns that she still loves him.

Denison Clift made the scenario for his story. John Gilbert, Herschel Mayall, Charles Gunn and Joseph J. Dowling are prominent in the cast.

## "THE SERVICE STAR"

### Madge Kennedy Does Comendable Work in Goldwyn Patriotic Comedy-Drama.

Reviewed by Margaret I. MacDonald.

THE story written by Charles A. Logue and on which the five-part Goldwyn patriotic comedy-drama, "The Service Star," is based covers a situation which might or might not happen in real life, but which furnishes good entertainment if you don't think too hard. Madge Kennedy is the featured member of the cast, and does admirable work in a role which gives her ample opportunity for the display of versatility—she is truly charming in the more developed stage of a persecuted country orphan. The character, original in outline, is skillfully drawn, and there is much praise due Charles Miller for clever direction of a picture in which smoothness of action leaves no loophole for the development of awkward interpretation. Clarence Oliver plays opposite Miss Kennedy, and Maude Turner Gordon appears successfully in the role of the mother.

The story, which shows how an orphan girl who has all her life been ridiculed partly because of her awkwardness and partly because she has never had a sweetheart, finally turns after the manner of the familiar worm, and develops an unbelievable trait of character in which she poses as the wife of a famous aviator, and becomes entangled in the meshes of an absorbing lie. Finally dragged by force of circumstances into the home of the aviator's mother she uncovers the secret of the young man who, branded from birth by fear of firearms, has sent another man to France in his place, while his mother hangs a service star from her window. By accident the man's fear is overcome, and he enlists; but not before he has become betrothed to the girl whose presence in his home has been instrumental in bringing him to his senses. The picture forms a good patriotic number.

## "A PAIR OF SILK STOCKINGS"

### Constance Talmadge Is Fitted Perfectly in Select Production of Clever Comedy.

Reviewed by Edward Weitzel.

IT is not every stage play that lends itself to the screen so easily and entertainingly as does the English comedy, "A Pair of Silk Stockings," written by Cyril Harcourt, and played with great success for an entire season at the Little theater, New York. Bright, well mannered and unconventional, it shows what a deal of innocent fun can be extracted from a number of surprising situations when good taste rules the entire proceedings. "Believe Me, Xantippe" is the only comedy that compares with "A Pair of Silk Stockings" in amusing qualities and its ready adaptability to the shadow stage.

Edith M. Kennedy, who made the scenario, has shown but one error of judgment. The opening episode connected with the Thornhill divorce case is entirely too long, and the trial scene is altogether too serious. It hurts the comedy air that should always be present. In the spoken play the divorce was explained briefly and humorously, and the spirit of the comedy was never lost. Once past this opening situation the screen version strikes the proper gait and strides smoothly along on its merry way.

The real interest in "A Pair of Silk Stockings" starts when Sam Thornhill, the divorced man, finds himself a member of a house party and his wife turns up at the same place. Sam still loves Mollie. He is made-up to take part in an amateur theatrical performance when the happy thought strikes him to hide in his wife's room and plead with her to forgive him. Mollie is occupying the room of an absent officer. After she has retired the officer enters the room by the window, not wishing to disturb the house at midnight, and is found there by his sweetheart. Thornhill is discovered hiding in a closet, taken for a burglar; a cloth is fastened over his head and his hands are tied with a pair of Mollie's stockings. The comic complications are many and have been devised with great cleverness.

Constance Talmadge fits the part of Mollie perfectly, and the other members of the Select cast are equal to all demands. The fact that not one of them is the least bit English can readily be overlooked. Harrison Ford as Sam Thornhill, Wanda Hawley as Pamela and Louis Willoughby as Captain Jack Bagnal lead the supporting company. Walter Edwards' splendid direction and the artistic photography by James C. Van Tress should not be forgotten.

## "A FIGHT FOR MILLIONS."

### First Two Numbers of New Vitagraph Serial Packed with Thrills.

Reviewed by Edward Weitzel.

ONE of these days the ancient order of thieves and cutthroats will stop trying to kill William Duncan. Albert E. Smith and Cyrus Townsend Brady have started him off again in a death-defying career in a new Vitagraph serial, "A Fight for Millions," and the first two numbers give promise of an assorted collection of thrills that will chase a continual procession of delightful shivers up and down the spinal column of the most hardened serial fan. Edith Johnson and Joe Ryan are the leading members of the star's support. Duncan is directing the photoplay.

The first number is called "The Snare." The part played by William Duncan is known as Bob Hardy, a mining expert who is in love with Jean Benton, the character taken by Edith Johnson. Jean's father left a fortune in mining property, when he died, and two of the girl's distant relatives are anxious to marry her and get possession of her money. One of the men, Jacob Lawless, is a western outlaw; the other, Walter Hyde, is a product of the East, outwardly a gentleman, a scoundrel at heart.

All the parties concerned come east to hear the Benton will read. Everything is left to Jean provided that in one year she marry either one of her cousins. The reading of the will over, the villains start to get busy. Lawless has a letter from Jean that Hyde thinks he must see, so he gets a wire noose around the Westerner's neck, in a novel manner, and chokes him into insensibility. Quick action is the cue after that, and the second part fairly hums with it, "Flames of Peril" it is called, and Bob is shot while leading a horse across a narrow bridge over a gorge and takes a long drop into the water below. Edith Johnson also shows her nerve and muscle in this instalment.

## "THE CITY OF DIM FACES."

### Sessue Hayakawa the Star of Paramount Picture of San Francisco's Chinatown.

Reviewed by Edward Weitzel.

EVERYTHING in the way of correct atmosphere and competent acting has been done for "The City of Dim Faces," a Paramount photoplay featuring the Japanese tragic actor Sessue Hayakawa. Written by Frances Marion and directed by George Melford, it is bound to hold the attention of all classes of spectators, whether or no they approve of a love affair between an American girl and a half-breed Oriental. Most persons will accept the story for the sake of Hayakawa's dramatic impersonation of Jang Lung, a young Chinese-American who first answers to the call of his Oriental blood when he is jilted by Marcell Mathews, and tries to sell the girl into virtual slavery. The instinct of the white race, inherited from his mother, triumphs in the end, and he saves Marcell at the cost of his own life, promising her that their souls shall be united in the future beyond the grave.

Elizabeth Mendall, the mother of Jang, was a governess in the home of Wing Lung and greatly attached to Wing's motherless little girl when the wealthy Chinaman offered her marriage. The woman accepted and a son was born of the union. This son fulfilled his father's wish, and combined most of the best traits of both races. He is taken away from his mother when very young, and never learns he is part American until just before his death. After Marcell crosses his path, his life become a tragedy. He loves her devotedly, but the alien blood in his veins keeps them apart, although the girl returns his love at first.

Doris Pawn, Marin Sais, James Cruze and Winter Hall are the chief members of the supporting company.

## "THE DANGER MARK."

### Elsie Ferguson Splendid in Fine Artcraft Production of Robert W. Chambers' Story.

Reviewed by Edward Weitzel.

TIME was when a Robert W. Chambers story meant a novel of excellent quality. Of late years, this gifted writer has been concerned principally with the quantity of his output. "The Danger Mark" does not belong to the period of his best production, but the plot has considerable strength, and the character of the heroine, Geraldine Seagrave, affords Elsie Ferguson an opportunity for fine emotional acting. Directed by Hugh Ford, the scenario by Charles Maigne, this Artcraft production never loses the air of good breeding and refinement essential to all its scenes.

To sum the matter up in a few words: Elsie Ferguson, Hugh Ford and the Artcraft production have done more for "The Danger Mark" than the Chambers story has done for them. It is by no means a perfect piece of construction. The latter half of the story sags badly, but the star almost succeeds in concealing this defect by the force of her acting and the charm of her personality.

"The Danger Mark" is temperance propaganda. Geraldine Seagrave comes from a line of wealthy but dissipated ancestors. She and her brother are brought up in seclusion, after the death of their father. Geraldine first shows her craving for alcohol by pouring cologne on lumps of sugar and eating them. The night of

her coming-out party she is induced to drink champagne to excess, and almost loses the man she loves in consequence. At the end of the story she proves to herself that she has conquered her appetite and then only will she consent to renew her engagement. There is another thread to the story, which takes up a large portion of the action and concerns a young girl who has trusted everything to a man's honor and is saved from disgrace by the determination of Geraldine.

Mahlon Hamilton as Duane Mallett, Gertrude McCoy as Sylvia Mallett, Crauford Kent as Jack Dysart, Maud Turner Gordon as Kathleen Severn, Edward Burns as Scott Seagrave and W. F. Carlton as Colonel Mallett complete a strong cast.

## "HER PRICE"

### Virginia Pearson Featured in Five-Reel Fox Offering of Emotional Type.

Reviewed by Robert C. McElravy.

THIS five-reel Fox subject, featuring Virginia Pearson in the role of Marcia Calhoun, is a story of woman's ambition, her weakness in the hour of temptation, and her subsequent bitterness over her own course, followed by hatred and a desire for revenge. That happiness comes to her at last is perhaps not exactly her due, but the average observer will be glad to see her get it because she is after all a woman. Then, also, the close brings out the picture of a real man who tries to right a wrong committed by his own brother.

In the opening scene Marcia is seen in New York, where she came from the South to earn a living with her voice. She is a delicately reared girl and practically without funds. Her voice is so promising that a manager offers her a contract if she will procure a year's training in Italy. At her wits' end for money to go there, and burning with the ambition to become a great singer, she yields to the advances of Philip Bradley. The latter takes her to Italy, and after three months there casts her off. Marcia struggles on and wins success. In Paris Robert Carroll falls in love with her, but on learning her story leaves her. She sets out to get revenge upon Bradley, but on returning to America learns that he is dead. In her anger she brings about the financial ruin of his brother, John Bradley. The latter, in spite of what she has done, says he will devote his life to making her happy.

Such a story contains so much of human frailty and grief that it is not to be called a pleasant one; yet it has been strongly brought out by the director, Edmund Lawrence, and will have much force with an audience. Miss Pearson does excellent work as Marcia. Others in the cast are Edward Rosen, Victor Sutherland, Henri Leone and Paul Stanton.

## "THE TWO ORPHANS"

### Fox Releases Five-Reel "1918 Version" of Famous Old Heart Interest Story.

Reviewed by Robert C. McElravy.

THEDA BARA and Jean Sothern play the roles of the two orphaned girls in this release of Fox's production of "The Two Orphans," described as the 1918 version. It is justly celebrated as a melodrama the world over, and probably contains as well contrived a mixture of tears and smiles and thrills as any play ever put on the boards. In screen form it holds the old-time power, and there are moments when the melodrama rises to the full dignity of drama.

The story interest is strong from the first. It opens with the coming of Henrietta and Louise to Paris from the provinces. They are intercepted by tools of the villainous Marquise de Presles, who carry off Henrietta and leave the blind girl, Louise, to wander on the Paris street. Here begins a wonderful contrast of conditions in which the girls find themselves. Henrietta is spirited away to a party being given by the nobility. She is made sport of by the marquis and his friends, but the hero, Chevalier de Vaudrey, comes to her rescue and fights a duel in her behalf. Louise in the meantime has fallen in with a family of beggars and thieves, of which the odious Mother Frochard is the head. Many incidents occur, and there are numerous tense moments before the two are reunited.

The story is quite obvious in its heart appeal, but none the less gripping for that. It is interesting to see Theda Bara in this role again, and Jean Sothern is pleasing as well in the part of the blind girl. Herbert Brenon does some fine work as Pierre. Others in the cast are William E. Shay, Frank Goldsmith, Gertrude Berkley, F. L. Fernandez, John Daly Murphy, Sheridan Block and Mrs. Cecil Raleigh.

The big moments of the original play have been carefully brought out and even strengthened in the screen version.

## "HELL'S END"

### William Desmond Shows to Advantage in Five-Part Triangle Reformation Story.

Reviewed by Edward Weitzel.

THE title of this Triangle picture was not selected to offer any ray of hope to the Kaiser. "Hell's End" does not refer to the non-existence of the infernal regions, but to a tenement district in New York noted for the toughness of its character. In this section of the city lives Jack Donovan, Mary Flynn and her brother Jimmie. The parents of all three children are poor, but the head of the house of Flynn works his way up to affluence, and one day Mary and her brother drive away from the old home in a carriage and Jack is left behind to grow up as best he can. He becomes the owner of the most notorious saloon in the neighborhood and the leader of a gang of crooks.

In the meantime Mary has blossomed into a society leader and her brother is known as a successful physician. Returning to "Hell's End" with a slumming party, Mary takes her friends into Jack's saloon and recognizes the proprietor as an old companion. Jack has never forgotten the little girl who kissed him good-bye, and his admiration for Mary arouses the jealousy of Belle Burns, a young woman of the district. Hank Dillon, a rival of Jack's for Belle,s favor, starts a fight in the saloon, and Jack is struck over the head with a bottle. He is badly wounded, but Mary takes his case in charge and not only sees that he is restored physically, but effects his moral regeneration. After she has made a real man of him she accepts him as her husband.

The story works out on the screen much better than it reads. It has abundant movement and was directed intelligently by J. W. McLaughlin. Put in scenario form by Charles J. Wilson, Jr., from a story by A. Steve Richardson and photographed by S. S. Norton, "Hell's End" has William Desmond and Josie Sedgwick in the leads. Both are excellent. Louis Durham, Dorothy Hagar and Charles Dorian are also well chosen.

## "MARKED CARDS"

### Five-Part Triangle Photoplay Presents Margery Wilson in Congenial Role.

Reviewed by Edward Weitzel.

WRITTEN by Adela Rogers St. John, the five-part Triangle photoplay, "Marked Cards," may be described as a sensational society drama. Its heroine, Ellen Shannon, is the daughter of a hod carrier who rises to power and wealth, and the young girl has a difficult time of it when she and Ted Breslin, one of the socially elect, fall in love with each other. Ted's mother objects to receiving Ellen as a daughter-in-law, and the boy hasn't the spirit to go against her wishes. Pat Shannon's girl goes to a finishing school to acquire polish, and young Breslin goes to the bad.

While under the influence of liquor he is drawn into a crooked card game and robbed with the aid of marked cards. As he is sleeping off his drunken stupor one of the gamblers is murdered by his companion. The guilty man thrusts the revolver into Ted's hand and accuses him of firing the fatal shot. He is arrested, tried, and is about to be found guilty when Ellen saves him by confessing that she was in a man's room in the hotel and saw the whole affair from across a court. Her presence in the hotel room is perfectly innocent, but the public have only her word for it, and her devotion in saving Ted at the risk of her reputation wins his mother's consent to the union of the Shannons and the Breslins.

"Marked Cards," it must be confessed, is not novel in material or overly well constructed. Its continuity is by Lanier Bartlett, and it was directed by D'Elba. Elgin Leslie was the cameraman. The picture has the advantage of being acted with considerable skill, Margery Wilson playing Ellen with conviction, the result of a clear understanding of the character. Wallace MacDonald is earnest and natural as Ted Breslin, and Lillian Langdon acts his mother after her thoroughly schooled method. Jack Curtis, Harvey Clark, Joe Bennett, Lee Philips and Rae Godfrey have the remaining parts.

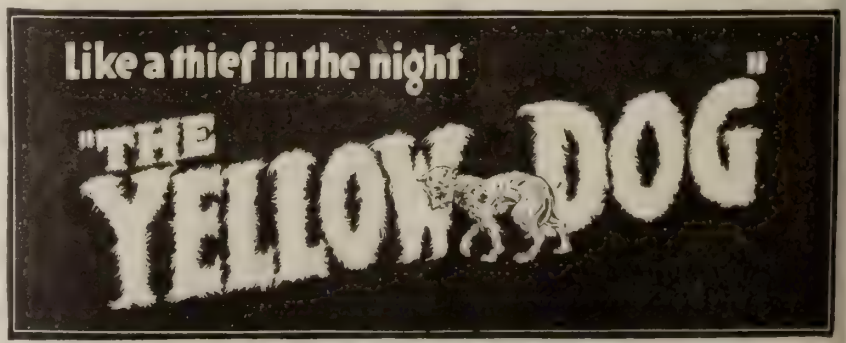
## "THE HAND OF VENGEANCE"

### New Gaumont Twenty-Reel Serial Thrilling Addition to State Right Market.

Reviewed by Margaret I. MacDonald.

THE first five episodes of the new Gaumont serial, "The Hand of Vengeance," are of the same thrilling quality that has distinguished former Gaumont serials. Ten episodes of two reels each comprises it, and it is rumored that it has already received large bookings. The titles of the first five episodes are "The Sigh of the Scar," "Scheming for Millions," "The Ambassador's Diamond," "The Gray Lady," and "The League of Silence." These are sensational in the extreme, are imbued with an atmosphere of deepest mystery, and are acted with true melodramatic emphasis.

The story of the serial covers for the first part deeds of vengeance on the part of a man later known as Ultus, whose partner in certain rich diamond mines has



left him to die on the desert and stolen the riches that were to have been divided between them. As the story proceeds through thrilling and hairbreath escapes and adventures second to none in hair raising quality it involves another story in which the courier of the king has been murdered by one of the avenging gang who has proved a traitor to his chief, and all but caused him to be captured. Into this story the "gray lady" enters, daughter of the courier, and one of "The League of Silence" who cleverly traps Ultus, the chief avenger, and makes him chief of their league, with the object in view of avenging the death of the courier. And so the story rushes along carrying the interest of the lover of pure melodrama with it.

## "HER MOMENT

### General Film Presents Anna Luther in Author's Photoplay Feature.

Reviewed by C. S. Sewell.

ANNA LUTHER is the star in "Her Moment," the seven-reel feature made by Authors' Photoplays, Inc., and released by General Film Company. It is not a pleasant story, but, as a whole, it is entertaining, although the interest is allowed to lag in places and the action could be speeded up by reducing the footage.

A woman finds herself, through the cupidity of her father, lured from home and sold into servitude under an ancient Roumanian law. She has been bought for her beauty, and is taken to a casino. Discovering the life into which she has been brought she attempts to escape without success. Forced by the police to close his house the girl, Katinka, is taken by her paramour on his travels around the world, ending in an Arizona mining camp. There she sees the sweetheart of her childhood, now a mining engineer, but is ashamed to reveal her identity. Unable longer to tolerate conditions she writes to an old friend, a violinist, who comes to America, shoots her companion, and is himself killed by the sheriff. She then goes to New York, is arrested for attempting to speak to her former lover, and is turned over to a society which endeavors to reform girls. Her lover finds her there, and claims her as his bride.

The story opens in Roumania, and there are some attractive peasant scenes. The photography is good throughout. The incidents are not altogether convincing, and some of the scenes are unpleasant, as for example, where the girl is made to take off her waist and is flogged, also where her father is caught in a stream of molten lava and buried, only his hand remaining in sight. The director, however, has handled the immoral features in such a manner as not to give offense. Anna Luther is attractive as Katinka, and gives an excellent portrayal of the role in which she is ably assisted by William Garwood as her peasant lover who afterward achieves success as an engineer. The other members of the cast, including Bert Hadley, Alida Jones, William Lowrey, J. L. Frank, Anne Schaefer, Leon Kent, and Murdock MacQuarrie, do good work. Frank Beal directed the production.

## "THE FIREFLY OF FRANCE"

### Wallace Reid Dashing Hero in Paramount Picture Descriptive of the War.

Reviewed by Edward Weitzel

MARION POLK ANGELLOTTI has written a smashing good yarn about an American aviator and his adventures on his way over to join the Allies, and called it "The Firefly of France" Margaret Turnbull has put it into scenario form for the Paramount, and Wallace Reid plays the hero Devereaux Bayne The picture has one novel feature: Its story is told in a way that a novelist sometimes employs, the hero being supposed to relate what befell him before he joined the aviation corps, and how he met the French girl who was to become his wife The nature of the story's telling is further impressed on the spectator by having all the subtitles written in the first person, past tense.

Under ordinary conditions this method would detract from the seeming actuality of the story, but the theme is so vital and the incidents lead so rapidly from one dramatic moment to the other that the interest is held firmly all the time

There are, of course, German spies in the plot and important papers to be got through the lines. Bayne finds out that the most interesting person on shipboard is a young girl named Esme Falconer. He has been warned that she is a German spy, but refuses to believe it. They have some stirring adventures before reaching a French chateau. Esme's chauffeur is murdered, and Bayne takes his place. When they arrive at the chateau they walk into a trap set by the Germans. Bayne fights his way out, saves Esme's brother and his valuable plans from falling into the hands of the enemy, is badly wounded and is rewarded by being decorated by France and loved by Esme. Director Donald Crisp has made one mistake in the decoration scene. After pinning on the cross, the French officer kisses the American on both cheeks. This part of the ceremony is reserved for French soldiers. Otherwise, the production is excellent. Wallace Reid, Ann Little, Charles Ogle, Raymond Hatton and Winter Hall comprise a fine set of principals.

## "A MAN'S WORLD"

### Emily Stevens Featured in Story Based on Double Moral Standard.

Reviewed by C. S. Sewell.

ADAPTED from Rachel Crother's play of the same title, "A Man's World," released by Metro, presents Emily Stevens in a story having as its foundation the theme that where a woman deviates from the narrow path society condemns her, while the man goes scot free. It is an interesting and ably directed production, but furnishes no solution to the vexed problem.

Frankie Ware, an American novelist in Paris, aids an unfortunate girl who dies after giving birth to a child. She adopts the child, and returns to America. Malcolm Gaskell agrees to publish her book, and finally falls in love with her. A jealous former favorite of his notes the resemblance between Gaskell and the child, and starts the rumor that the child belongs to Frankie, and insinuates that Gaskell is the father. Gaskell demands of Frankie to know if she is the child's mother, saying his wife must be above reproach; she replies that her standard is just as high, and by deft questioning discovers that he is the child's father. She denounces him, and he attacks her, when she is rescued by a friend who has long loved her, and through him finally finds happiness.

Emily Stevens is excellent as Frankie, particularly in the emotional scenes. Frederick Truesdell gives a good performance as Gaskell, while Florence Short is especially satisfactory as the other woman. The remainder of the cast is good, and considerable amusement is caused by two of Frankie's friends portrayed by Walter Hiers and Sidney Bracey, while John Merkyl appears as the successful suitor.

The production is well photographed, and there are a number of elaborate scenes, both interiors and exteriors.

# Comments

## General Film Company.

HER MOMENT.—The first offering of the Oakdale Productions made by Balboa and starring the child actress, Gloria Joy. This picture is in five reels and will be of especial interest to children. In addition to the attractive little star there is also a clever little negro boy, who furnishes a considerable portion of the humor. There are several attractive bits of child life.

## Bluebird Photoplays, Inc.

THE DECIDING KISS (Bluebird).—A pleasing five-reel subject, based on a novel by Ethel M. Kelly, with Edith Roberts in the role of a young girl adopted by two engaged couples, who desire to experiment in "co-operative parentage." Some amusing and pathetic complications follow when both men fall in love with the girl, but the ending is a happy one all around. Reviewed at length elsewhere.

## Famous Players-Lasky Corporation.

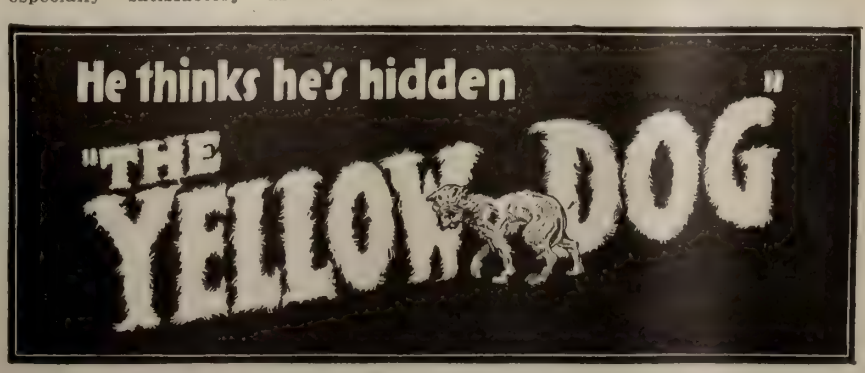
THE FIREFLY OF FRANCE (Paramount), June 23.—Wallace Reid is the star of this five-part photoplay that treats of the great war entertainingly and is cleverly put together. A longer review is printed on another page of this issue.

THE CITY OF DIM FACES (Paramount), July 15.—Sessue Hayakawa has a strong role in this five-part play of San Francisco's Chinatown, written by Frances Marion and directed by George Melford. It is reviewed at length on another page of this issue.

THE DANGER MARK (Artcraft).—Taken from a story by Robert W. Chambers, this five-part picture is so finely played by Elsie Ferguson and skilfully directed by Hugh Ford that it is vastly entertaining. It is given a longer review on another page of this issue.

## Fox Film Corporation.

HER PRICE (Fox), July 14.—A well-built five-reel offering of the emotional type, with Virginia Pearson in the leading role, assisted by Edward Rosen and Victor Sutherland. The heroine is a well-bred girl whose ambition to become a great singer leads her to yield to the advances of a designing man. She pays in bitterness and tears for her moment



of weakness, and only attains happiness through the brother of the man who ruined her. Reviewed at length elsewhere.

THE TWO ORPHANS (Fox).—This is a reissue of the famous old melodrama, abounding in genuine heart interest. Theda Bara and Jean Sothern appear as the orphans, supported by a strong cast. The number has been carefully staged throughout and has numerous big moments. Reviewed at length elsewhere.

### Goldwyn Pictures Corporation.

THE SERVICE STAR (Goldwyn), June 30.—An excellent five-part patriotic comedy-drama, featuring Madge Kennedy. The story is unique and entertaining, although not wholly convincible. A full review is printed elsewhere.

### Greater Vitagraph, Inc.

LOVE WATCHES (Vitagraph), July 15. Billie Burke did the stage version of this play from the French. It is a good example of artificial French comedy, and Corinne Griffith plays the lead. The picture will please the matinee girl. It has been well produced under the direction of Henri Houry. A longer review is printed on another page of this issue.

A FIGHT FOR A MILLION (Vitagraph).—A new serial, William Duncan the star and director, this Vitagraph feature starts off with a bang. The first two episodes are reviewed on another page of this issue.

### W. W. Hodkinson Corporation.

WEDLOCK (Paralta), July 27.—Melodrama of the most vigorous kind is to be found in this five-part photoplay, featuring Louise Glaum. It was written and directed by Denison Clift. A longer review is printed on another page of this issue.

### Mutual Film Corporation.

SCREEN TELEGRAM No. 38 (Mutual), July 10.—This issue of Screen Telegram contains an excellent animated picture of the late Major John Purroy Mitchel, and also shows his body being taken into his mother's home. At St. Louis we see wigwagging and heliographing used in signaling recruiting news, and at Chicago a chimpanzee entertaining children by smoking a cigarette and doing various other stunts, and also a boxing bout by competitors from Fort Grant are good features. Picking, packing and canning peaches is a lengthy and instructive bit in this number, as is also the stocking of fish hatcheries at Cass Lake, Mich.

LIKE MOTHER MADE (Strand), July 16.—A moderately entertaining comedy which will please the average audience. A young wife, unable to please her husband with her style of cooking, is helped out by his mother when she comes to the home of the young couple and cooks a disgusting meal, in which kerosene and soap form the principal flavors. The wife then learns how to make a good pie and wins hubby's confidence in her culinary ability.

ZUNI KICKING RACES (Outing-Chester), July 21.—An interesting illustration of the annual kicking races practiced among the Zuni Indians of New Mexico. This race is performed annually, and has been a custom of the Zunis for ages. A full review of this picture appeared in the Motion Picture Educator of our last issue.

### Pathe Exchange, Inc.

THE HOODED TERROR UNMASKED (Pathe), July 14.—Episode No. 19 of "The House of Hate." This number at last gives the observer a look at the real hooded terror. The events of this number are exciting in the extreme and carefully directed. While there are still further incidents to come, the solution of the mystery is practically reached in this number, and is both logical and convincing.

BRITAIN'S BULWARKS, No. 11 (Pathe), July 21.—This episode deals largely with the Canadian troops on the French front. It pictures the Duke of Connaught on an inspection trip with other dignitaries. Some actual scenes are shown from the bombardment of Vimy Ridge.

CUPID BY PROXY (Pathe-Diando), July 21.—An enjoyable five-reel number, telling a very human little story about two families living next door to each other. One family gets rich and the other remains poor, but the friendship continues after some exciting interruptions. Baby Marie Osborne is featured in the leading juvenile role, which suits her nicely. Reviewed at length in last week's issue.

BEACH NUTS (Rolin-Pathe), July 28.—This one-reel comic features Toto as a bad little boy at the beach. He visits the bath houses and stirs up all manner of trouble among the attendants and guests. The scenes are of an amusing, knockabout character, though there is not much story interest.

BASSE-TERRE (Post Film-Pathe),—Scenes taken in the French West Indies, which comprises the islands of Martinique and Guadeloupe. The city of Basse-Terre, on the latter island, yields up some highly picturesque views. The native belles and Guadeloupe soldiers, some of the latter having fought valiantly in the present war, are shown. The market place is also pictured.

### Select Pictures Corporation.

A PAIR OF SILK STOCKINGS (Select).—Constance Talmadge and an excellent cast give an amusing performance of this bright little play, which has been a great success on the stage. It is reviewed at length on another page of this issue.

### Triangle Film Corporation.

MARKED CARDS (Triangle), July 14.—Written by Adela Rogers St. John, this five-part photoplay tells of a girl of the people who loves a young fellow in high society and proves her worth to him and his family. Margery Wilson is the featured player. The picture is reviewed at length on another page of this issue.

HELL'S END (Triangle), July 14.—This five-part picture is a story of the slums and a man's regeneration through love. It is well played by a cast headed by William Desmond and Josie Sedgwick, and was directed by J. W. McLaughlin. A longer review is printed on another page of this issue.

### World Pictures Corporation.

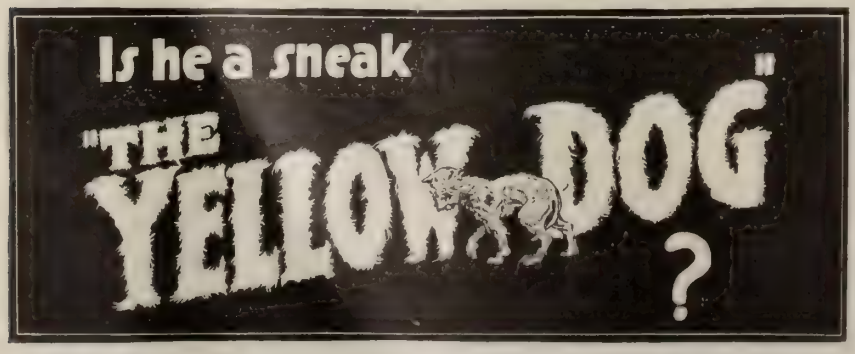
JOAN OF THE WOODS (World-Picture), July 22.—A five-reel subject, written by Louise Vale and directed by Travers Vale. June Elvidge appears in two roles—first as a mountain girl who marries a city lawyer, and later as the daughter. The story contains no particular originality, though there is plenty of plot interest. Reviewed at length in last week's issue.

### Universal Film Company.

REPEATING THEIR HONEYMOON (Nestor), July 22.—A comedy number, by Capt. L. T. Peacock, featuring Eileen Sedgwick and Charles King. A young couple quarrel after their honeymoon. A year later, on their wedding anniversary, each goes back to the same hotel, where an amusing reconciliation takes place. This is rather breezy in certain situations, but carefully handled and generally pleasing.

A CLEAN SWEEP (L-KO), July 24.—A laughable two-reel comic, one of the best of this company's recent releases. A young Chinaman, "Charlie of the Orient," has a leading part, assisted by Merta Sterling, Eddie Barry and others. The number is full of funny tricks and amusing slapstick situations and winds up with a hilarious chase, in which the family washing is carried through the streets between two autos.

THE VAMP CURE (Star Comedy), July 27.—Eddie Lyons, Lee Moran and Edith Roberts appear in this laughable skit. Lee dresses as a vampire and Eddie pretends to be in love with her in order to make his "regular" girl jealous. Some very funny situations are brought about, even though the idea has been frequently used.




## *Smart Atmosphere in Madge Kennedy's Latest*

THE atmosphere of smart society is admirably carried out in Madge Kennedy's newest Goldwyn picture, "Friend Husband." This is accomplished not only by rich and beautiful settings exceuted in Hugo Ballin's happiest manner, but by a cast of finished players, each accustomed to roles such as are found in the Madge Kennedy play.

Again the star has a new leading man, a player of notable achievements and wide experience. He is Rockcliffe Fellowes, whose stage portrayals in the support of Ethel Barrymore are as well known as his screen work with Ethel Clayton and other stars. The part assumed by him in "Friend Husband" is perfectly suited to the actor, and the aggressive, magnetic element in his personality is employed to capital advantage.

George Bunny, owner of a name famous in the history of the cinema, plays a lovable role in support of Madge Kennedy and promises many moments of quiet fun. Paul Everton also strengthens the cast, bringing to the play all the poise and perfect artistry acquired in his years of experience.

William Davidson, remembered for his amusing characterization in "Our Little Wife," one of Madge Kennedy's Goldwyn successes, is again with the star in "Friend Husband," and his role, while of an entirely different character, promises some telling moments.

Only two feminine players support the star. They are Victory Bateman, pleasantly remembered for her Aunt Judith in Madge Kennedy's "Service Star," and Jean Armour, who makes her debut under the Goldwyn trademark.

# Advertising Aids for Busy Managers

## "THE LOCKED HEART"

**General Film Co. Presents Gloria Joy in an Oakdale Production of the Story of a Man Whose Heart Was Buried in His Wife's Grave.**

**Cast.**

Martha Mason.....Gloria Joy
Harry Mason, her father.....Henry King
Ruth Mason, her mother.....Vola Vale
Col. Mason, her grandfather, Daniel Gilfether
The Villain.....Leon Perdue

Directed by Henry King.

**The Story:** Henry Mason, called home by wire, finds his wife has died, leaving a baby girl. He refuses to look at the child, locks the door of the nursery which has been prepared for the baby's coming, and goes abroad to forget his grief, but it will not down. Scenes in foreign lands continually remind him of his bereavement, and he finally returns home, arriving just as a stranger is about to chastise the little girl for a childish prank. Mason rescues his daughter, and the child's affection coupled with her insistence that she often sees her mother in her dreams, and she wants her to go into the locked room, finally leads him to open the door, when he finds a note that his wife had written before her death saying she made a bargain with death to take her instead of the baby, and begging Mason to give the child the love he meant for the two. He then realizes how blind he has been, and takes the child in his arms.

**Feature** Gloria Joy as Martha Mason and Henry King as Harry Mason.

**Program and Advertising Phrases:** How Man's Stoney Heart Was Softened by an Appeal to His Better Senses.
Unnatural Father Turns His Back Upon Happiness by Self Punishment.
Art of Scenario Writing Traces Originality in Rare Photoplay.
The Lesson of a Lifetime Taught by Rare Twist of Fortune.
A Daughter's Love Turns the Key in a Locked Heart.
The Best of Entertainment in the Best of Photoplays.

**Stunt Suggestions:** Effective window cards can be made from crimson hearts painted upon cards and crossed with chains padlocked at the center, the text being lettered in the margins. Have two large heart shapes cut from wood, and hinge in the manner of a locket. Mount an announcement and a picture of the star on the inner surface, and letter the outside, "This is the locked heart. If you would see what it contains unlock the padlock or see the picture here (date)." Padlock the two sections together, and leave the key chained that the case may be unlocked. Run this in the lobby for several days before the showing, or change the lettering to announce that the heart will be unlocked on a certain day.

**Advertising Aids:** One each one, three, and six-sheets. 11x14 lobby displays. Slides. Press sheet.

### IN THIS ISSUE .

**As the Sun Went Down (Metro).**
**By Proxy (Triangle).**
**Cupid by Proxy (Pathe).**
**False Ambition (Triangle).**
**The Golden Wall (World).**
**The Great Love (Artcraft).**
**Joan of the Woods (World).**
**The Locked Heart (General Film).**
**Love Watches (Greater Vitagraph).**
**Miss Innocence (Fox).**
**The Mortgaged Wife (Universal).**
**The Safety Curtain (Select).**
**Scandal Mongers (Bluebird).**
**The Vamp (Paramount).**

## "CUPID BY PROXY"

**Pathe Presents Clever Little Baby Marie Osborne in a Diando Production of the Story of a Little Child Who Defeated the Aims of a Socially Ambitious Mother.**

**Cast.**

Mrs. Brown.....Minnie Danvers
Mrs. Stewart.....Mary Talbot
Mr. Brown.....J. N. McDowell
Mr. Stewart.....John Steppling
Jane Stewart.....Mildred Harris
Ralph Brown.....Antrim Short
Tommy Brown.....Kenneth Nordyke
Marie Stewart.....Baby Marie Osborne

Directed by William Bertram.

**The Story:** The narrative deals with the trials and tribulations of a pair of young sweethearts. The girl's father becomes suddenly very wealthy, while the father of the boy remains poor and obscure. Then the mother of the girl is obsessed with a desire for social triumphs. In the course of her search for this fame she tries to induce her daughter to accept the attentions of richer, but less worthy wooers. The boy sweetheart is in despair until Little Marie Stewart conceives an unusual plan that proves to be a successful one and brings about a happy solution of the difficulties of the young couple.

**Feature** Baby Marie Osborne as Marie Stewart.

**Program and Advertising Phrases:** Remarkably Developed Note of Human Interest in Entertaining Romance Spiced with Comedy.
Gripping Plot Hinges on Strange Incident of Tense Interest.
Side Lights on the Trials and Tribulations of Youthful Sweethearts.
Thirst for Wealth and Fame Ends in Happiness Under Humble Roof.
How a Guileless Little Girl Found Happy Solution of Great Problem.
Child Star in Photoplay Accomplishes Great Dramatic Success.

**Stunt Suggestions:** Make plentiful use of pictures of the little star in newspaper and window work and a large framed picture in the lobby surrounded by heart cut-outs. Play on the popularity of the child for selling talk.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released July 21.

## "THE GOLDEN WALL."

**World-Pictures Presents Carlyle Blackwell and Evelyn Greeley, in Conjunction With Madge Evans and Johnny Hines, in a Charming Story of a French Noble's Love.**

**Cast.**

Charles, Marquis d'Aubeterre, Carlyle Blackwell
Marian Lathrop .....Evelyn Greely
Helen d'Aubeterre ....Winifred Leighton
Frank Lathrop .....John Hines
Madge Lathrop .....Madge Evans
Mr. Lathrop .....Jack Drumier
Mrs. Lathrop .....Florence Coventry
Rudolph Miller .....George MacQuarrie
Mlle. Julie .....Louise de Rigny
Countess d'Este .....Kate Lester
Monsieur Fremiere .....A. G. Corbell

Produced by Dell Henderson.

**The Story:** Charles, Marquis d'Aubeterre, newly heritor to the title, finds that the estate must be sold to pay his ruined father's debts. Saving only his mother's ring and a medallion he sells the rest for sufficient to insure his sister's support for a year and to pay his passage to America, where as Charles Fontaine he obtains a position as superintendent of the estate of Lathrop, a millionaire. Madge, the little daughter of the house, takes an instant liking to him; but her elder sister, Marian, through a half-heard speech, supposes him to be a fortune teller and suppresses her love for him, accusing him of seeking to win her fortune. He declares that he will never marry until the wall of gold between them is down and he is either rich as she or she is poor as himself. Marian persuades her father to disinherit her that she may confess her love, and Charles finds himself wealthy

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through having backed her brother in a speculation. They stand on the other sides of the wall still, but—.

**Feature** Carlyle Blackwell as Charles, Marquis d'Aubeterre, and Evelyn Greely as Marian Lathrop.

**Program and Advertising Phrases:**
Charmingly Delightful Screen Romance Acted by Skilled Players in Beautiful Settings.
With Money a Barrier to Happiness True Love Finds the Solution.
Intensely Appealing Story of True Love That Failed to Run Smooth.
Jealousy and Intrigue Raises Barriers for True Love to Overcome.
Cleverly Written Story With Happy Ending to Delight the Film Fans.
World-Pictures Present Another Appealing Screen Drama With Artistic Embellishments.

**Stunt Suggestions:** There is little in this story to suggest stunts, and the better plan would be to give wide publicity to the fact that two sets of stars are employed in its presentation. Hammer this home in all your advertising and add that it is the story of a French nobleman who was not a fortune hunter. Mask in the box office (building over the rail, if you have one) with a paper wall, painted with gold paint and letter on this, "Get Behind the Golden Wall to See Four Famous Stars in an Unusually Good Play."

The golden wall may also be built of gilded bricks in a window, with a boy and girl doll on either side and a card reading "They stood on either sides of the wall. He was poor and she was rich. She made herself poor for his sake and he won riches for hers. What happened when they changed places? See the answer in 'The Golden Wall' at (house and date)."

**Advertising Aids:** Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet..

Released July 15.

## "MISS INNOCENCE."

**William Fox Presents June Caprice in the Story of a Convent-Bred Girl Who Runs Away to Face Life and Finds It Bitter Indeed.**

**Cast.**

Fay Gonard .....Marie Shotwell
Dolores May .....June Caprice
Henry Grant .....Robert Walker
Lawrence Grant .....Robert Walker
Kale Loomis .....Frank Beamish
James Boyle .....Carlton Macey
Mrs. Grant .....Mrs. Carlton

**The Story:** Dolores May, abandoned by her mother on the steps of a convent, is raised by the sisters in the atmosphere of sanctity and seclusion. To her comes Lawrence Grant, son of a prominent politician, whose tales of the world outside fire the blood of Dolores. Unknown to Grant she runs away from the convent and comes under the protection of Kale Loomis, a political boss, who soon tires of her. Dolores persuades Grant that she has been visiting friends and Lawrence establishes her in an apartment, intending to marry her. Loomis again gets Dolores under his influence and makes the surrender of Grant's father the price of his silence. That night Loomis is killed, and Grant is about to be convicted of the murder when, to save him, Dolores swears that he spent the night in her apartment. But the sacrifice of her good name is rendered unnecessary when it is shown that her own father shot Loomis, who had caused him to be sent to prison that he might the easier win Dolores' mother, and who was the real cause of the child's abandonment.

**Feature** June Caprice as Dolores May and Robert Walker as Lawrence Grant.

**Program and Advertising Phrases:** How a Pure and Pretty Girl Braved the Selfishness of Society and Won a Happy Victory.
How a Convent Girl Braved the Wagging Tongue of Scandal and Won.
Oddly Contrived Photo-Plot Sustaining Uninterrupted Interest.
Ideal Entertainment for Lovers of the Best in Photoplaying.
Surprises and Odd Twists Equip Plot With Rare Interest.
Dainty and Daring June Caprice Realizes Convent Girl Character.

**Stunt Suggestions:** If you go in for the sensational here is a chance to turn loose, but unless you do it would be well to pass lightly over this story. The press sheet suggests many schemes which may be tried.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released July 21.

## SCANDAL MONGERS.

**Bluebird Presents the Author-Director-Actors Lois Weber and Phillips Smalley in a Vital Story of Today in Every City and Town.**

**Cast.**

Daisy Dean .....Lois Weber
William Wright .....Phillips Smalley
Robert Gordon .....Rupert Julian
Susan Gordon .....Adele Farrington

Directed by Lois Weber and Phillips Smalley.

**The Story:** Wright's private secretary, Daisy Dean, sprained her ankle. So rather than trust his confidential work to Susan Gordon he took his correspondence to Daisy's home. Susan, who lived next door, was piqued and started gossip, and Mrs. Wright, a jealous woman, sued for divorce. Daisy's reputation was ruined, and she consented to marry a neighbor, Robert Gordon, Susan's brother. Some time later Robert goes away, and Susan comes to visit Daisy, who one day accidentally meets an old friend. Susan, not knowing that his fiance is with him, wires to Robert that Daisy is seeing an old sweetheart. Robert returns home and learns that Daisy has been away from home all night (she had been with an auto party and an accident occurred). Crazy with rage he shoots Daisy's innocent companion, and the scandal mongers have another feast of gossip.

**Feature** Lois Weber as Daisy Dean and Phillips Smalley as William Wright.

**Program and Advertising Phrases:** The "Belasco of the Screen," Lois Weber, Presents Her Masterpiece of Direction.
How the Wagging Tongue of Scandal Blights Happy Lives.
Original Ideas in Plot and Direction Create Ideal Photoplay.
Pictures True to Life Tell Intensely Human Photo-Story.
How Dame Rumor Was Dethroned by Over-Zealous Followers.
The Tongue of Scandal Wags While Hearts Break in Silence.

**Stunt Suggestions:** This story should sell itself if you properly recall the past successes of these producers. Start in with "Hypocrites" and come right down the line. Play up the human touches and universal appeal these stories possess. Use posted paper plentifully, in addition to your newspaper advertising, and mortgage the future, if you have to, to get extra press notices for the play, capitalizing the past efforts of these directors.

**Advertising Aids:** One design, each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released July 22.

## "THE VAMP."

**Thomas H. Ince Presents Enid Bennett in the Story of Amateur Vampire Who Spoils the Plans of a German Spy and His Secret Agents.**

**Cast.**

Nancy Lyons .....Enid Bennett
Robert Walsham .....Douglas MacLean
James Walsham .....Charles French
Phil Weil .....Robert McKim
Mr. Fleming .....Melbourne MacDowell
Manus Mulligan .....John P. Lockney

Directed by Jerome Storm.

**The Story:** Nancy Lyons, a wardrobe girl with a musical comedy show, loves Robert Walsham, a settlement worker. When he fails to propose she dons the gorgeous dress of a chorus girl and practices her vampirish arts upon him, with the result that they are wedded, and two days later go to Ore Junction, Pa., where Walsham is to take charge of a community house. Mr. Fleming a German spy, and Phil Weil, his agent, seek to foment a strike among the miners, but

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the plot fails after Nancy has wrung the secret of the proposed strike from Weil by playing her vamp tactics upon him. Both Fleming and Weil are arrested by secret service operatives, and Nancy is hailed as the preserver of the community.

**Feature** Enid Bennett as Nancy Lyons and Douglas MacLean as Robert Walsham.

**Program and Advertising Phrases:** A Study in Social Science from Which Every Girl May Glean a Beneficial Result.
How a Chorus Girl in Fine Clothes Proved a World-Old Saying.
How a "Plain" Girl Won Her Heart's Desire by Startling Methods.
Interesting Developments in Successful Love-Making.
Clever Plot Artistically Revealed in Artistic Presentation.
An Oddity in Photoplot Presented in Fascinating Details.

**Stunt Suggestions:** Play up the story as your talking point and tell that it shows how a girl defeated the ends of a Prussian spy by playing the vampire. Use catchlines bearing on the story, such as "Would you vampire for the sake of your country?" and "A vampire with a chaperone." Tell that a near-chorus girl captured a settlement worker through her vampish acts. Try "Coal will win the war," and add that Enid Bennett as Nancy Lyons helped keep up the coal production.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released July 22.

## "JOAN OF THE WOODS."

**World-Pictures Presents June Elvidge in a Tangled Tale of Broken Faiths and Faith Renewed.**

**Cast.**

Joan .....June Elvidge
Norman Dicks .....John Bowers
Judge Wentworth ....George McQuarrie
Walter Pratt Lewis....Old Man Travers
Paul .....Albert Hart
Mrs. Dicks .....Marguerite Gale
Mrs. Morris .....Henrietta Simpson
Mollie .....Marie Pagano
Pawnbroker .....Dore Davidson
Pawnbroker's Wife .....Mrs. Tansey

Directed by Travers Vale.

**The Story:** Philip Wentworth seeks the solitude of the woods in order to forget his desertion on the eve of his marriage. Joan, the daughter of a trapper, attracts his fancy, but he looked upon her as a child. When she nurses him back to strength after he is shot in defending her from the rude trapper her father intends for her husband he marries her, but the wedding is kept secret and he goes to the woman who jilted him and who is now divorced. Joan dies, freeing Philip, who does not know of their child, and the baby Joan is raised by a kindly old couple. She meets Norman, Philip's step-son, and they are secretly married. Norman is ordered away to cure his wildness and Joan is accused of the murder of her child, being brought for trial before her own father, whom she does not know. He recognizes her by the cross he carved for her mother, and, her innocence of the charge proven, peace comes at last.

**Feature** June Elvidge as Joan and John Bowers as Norman Dicks.

**Program and Advertising Phrases:** An Unusual Screen Drama, True to Life, Presented With Artistic Effectiveness.
How a Mountain Sprite Gained Happiness in a Great City.
Remarkably Artistic Picture With an Intensely Interesting Story.
Faithful Picture of Unusual Phases in American Domestic Life.
Interest-Impelling Plot Carried Forward to Thrilling Climax.
Child of the Forest Becomes Reigning Society Queen.

**Stunt Suggestions:** A strong presentation of the dramatic theme of this story, without revealing the ending, would be the strongest appeal. Picture the father called upon to try for murder his own daughter, the wife of his step-son. Use the same line on a throwaway, if you use them, and prominently mention the name of the star, using her portrait where practicable.

**Advertising Aids:** Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.
Released July 22.

## THE GREAT LOVE.

**David Wark Griffith Presents a Story of the Regeneration of Women by War With Practically the Same Cast as Appeared in "Hearts of the World," With Henry Walthall in Addition.**

**Cast.**

Jim Young .....Robert Harron
Sir Roger Brighton....Henry B. Walthall
Jessie Lovewell .....Gloria Hope
Susie Broadplains .....Lillian Gish
John Broadplains .....Maxfield Stanley
Rev. Josephus Broadplains,
George Fawcett
Mademoiselle Corintee,
Rosemary Theby
Mr. Seymour of Brazil, formerly of Berlin .....George Seigmann

Directed by D. W. Griffith.

**The Story:** When Jim Young of Youngstown, Pa., hears of the atrocities perpetrated by the Germans in Belgium he enlists in the Canadian army. While on a few hours' leave from his London training camp Jim meets and becomes acquainted with Susie, an Australian girl. The acquaintance ripens into love, and when Jim leaves for the front Sir Roger Brighton, an unscrupulous fortune hunter, tries to persuade Susie, who has inherited twenty thousand pounds, to marry him before he leaves on a business trip to France. The rest of the story tells of the love adventures of the girl and her two suitors, interrupted by international complications and the machinations of German adventurers masquerading as radicals, with whom Sir Roger becomes entangled. The transformation of England's garden of fair women from butterflies of society to workers in hospitals and munition factories is shown. Among them is Susie, who finds "the great love" in service for country and the great cause of democracy.

**Feature** Robert Harron as Jim Young and Lillian Gish as Susie Broadplains.

**Program and Advertising Phrases:** No Greater Love Than This: To Serve Your Country in the Great Cause of World Democracy.
Patriotic and Inspiring Photoplay Produced by a Master Craftsman.
All the Players You Admired in "Birth of a Nation" and "Hearts of the World."
The Great Love: The Love of Country Above All Else.
England's Royalty Appear in Person—Themselves—Not Impersonated.
The Latest Masterpiece from the Brain of the Screen's Master.

**Stunt Suggestions:** Tie this up to "Hearts of the World" by announcing the first Artcraft under Griffith's new arrangement, with the same cast as that employed in "Hearts of the World," plus Henry Walthall, Rosemary Theby and other stars. Take extra newspaper space and work well in advance of showing, even if you do tie your regular business up a little. Use the twenty-four sheets, as well as the smaller sizes of paper, and feature the name of the producer above that of his stars in this instance. In this case it might be well to use the inevitable form letter, but omitting the paragraph commencing "We know no cinema production—" since you are clearly ignorant of other than the first of these productions.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released August 12.

## "LOVE WATCHES"

**Greater Vitagraph Presents Corinne Griffith in a Blue Ribbon Production of Billie Burke's Stage Success of the Same Title.**

**Cast.**

Jacqueline Cartaret.....Corinne Griffith
Ernest Augarde.....Denton Vane
Count Andre de Juvigny....Edward Burns
Lucie de Morfontaine....Florence Deshon
Marquise de Juvigny.Julia Swayne Gordon
Charlotte Bernier.....Alice Terry
Sophie, sister of Marquise,
Nellie Parker Spaulding
Cartaret.....Charles A. Stevenson
Baroness.....Carola Carson
Christine & Solange...Alice & Edna Nash

Directed by Henri Houry.

**The Story:** Jacqueline declined to accede to her uncle's wishes that she marry Ernest, a rather dull bookworm, confessing that she loves Count Andre, a dashing Parisian. Lucie, a widow, pursues Andre even after he weds Jacqueline,

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and Jacqueline, in a fit of jealousy, goes to Ernest's apartments. Andre, vowing vengeance, finally locates Jacqueline and forces her to disclose the name of the man. She tells him it was Ernest. Andre then believes her to be innocent, and Ernest is piqued at not being taken seriously as a devil among the women.

**Feature** Corinne Griffith as Jacqueline Cartaret and Edward Burns as Count Andre de Juvigny.

**Program and Advertising Phrases:** Famous Stage Drama from French Source Revived in Emotional Photoplay.
How Requited Love Led to Sensational Complications.
Dan Cupid Wins Battle and Then Nearly Loses It.
Proving How Love Watches Over Constant Hearts.
Novelty of Plot Gives Added Interest to Screen Entertainment.
Interesting Theme of Photoplay Has General Appeal.

**Stunt Suggestions:** There is no stunt that will work in well with this play, and it would be better to work with paper and the printer's ink. The closing situation is an excellent one to play up in the press work; that of the bookworm who is offended when he loses his innocently-earned reputation as a devil among women. Play up that situation without telling what has gone before to pique curiosity, and emphasize the fact that this is one of the big stage successes of Billie Burke, but be careful not to create the impression that Miss Burke is to appear.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released July 22.

## "AS THE SUN WENT DOWN"

**Metro Presents the Favorite Player, Edith Storey, in a Vivid Story of the Old Mining Camp Days When Law Was Made by Pistols and Not by Books.**

**Cast.**

"Colonel Billy".....Edith Storey
Faro Bill.....Lewis J. Cody
Arbuthnot, known as "The Tarantula," Harry S. Northrup
Albert Atherton, the "sky pilot," William Brunton
Gerald Morton.....E. A. Turner
Mabel Morton, his wife.Frances Burnham
Sal Sue.....Za Su Pitts
Gin Mill Jack.....F. E. Spooner
Pizen Ike.....Alfred Hollingsworth
Ike's Wife .....Vera Lewis
Piety Pete.....George W. Berrell

Directed by E. Mason Hopper.

**The Story:** "Colonel Billy" is respected by the men as she is a dead shot, but shunned by the women, account of an unsavory past which she is trying to live down as she is in love with Faro Bill. A minister comes to town and finds out that Faro is his brother. Under his teaching Colonel Billy reforms. Faro, in a poker game, wins from Pizen Ike a mine which is thought to be worthless. Ike and "The Tarantula," a gambler, try to get rid of a wealthy claim order by means of a duel, but Colonel Billy foils them. Faro goes to his mine, and Ike, creeping up behind, throws him down the shaft. When he recovers he finds the body of the former owner and brings his cap back for identification. He also discovers gold in the mine. Ike, on seeing the cap, rushes toward the cliff, is shot by Faro's partner, Gin Mill Jack, and falls over the ledge. The gambler apologizes for all the wrongs he has committed and clears the name of the wealthy claim owner's wife, whom he has slandered. When everything is straightened out Colonel Billy and Faro Bill decide to accept the happiness that is within their grasp.

**Feature** Edith Storey as "Colonel Billy" and Lewis J. Cody as Faro Bill.

**Program and Advertising Phrases:** Intrigue and Treachery Intensifies Plot of Western Melodrama that Rushes to Surprising Climax.
Plenty of Speed and Excitement in Vivid Story of Woolly West.
Brave Girl's Deadly Aim Rings Bulls-eye When Peril Lurks.
Early Days of the Golden West Visualized in Modern Photoplay.
Stirring Scenes and Incidents Abound in Sensational Drama.
Lovers of Excitement and Pictured Adventure Will Be Electrified with Thrills.

**Stunt Suggestions:** In the advertising make capital of the fact that this is a film version of George D. Baker's stage play of the same title. Tell that here is a picture that fits the star like a glove and shows her at her best. Make as lavish a use of her portraits as you can, and get them well around town.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released July 22.

## "THE SAFETY CURTAIN."

**Joseph M. Schenck Presents Norma Talmadge in a Vivid Story of England and India, Done in Screen Form from the Story by Ethel M. Dell.**

**Cast.**

Puck .....Norma Talmadge
Captain Merryon .....Eugene O'Brien
Vulcan .....Anders Randolf
Sylvester .....Gladden James
Ballet Girl .....Lillian J. Hall

Directed by S. A. Franklin.

**The Story:** Puck, a music hall dancer, is married to Vulcan, a strong man. A fire breaks out in the theater and the safety curtain cuts off Puck's retreat. She is rescued by Captain Merryon, who carries her to his rooms. The next day Puck reads of Vulcan's death and consents to accompany Merryon to India. She meets Sylvester, who had known her in London. She had not told her husband that she had been married previously, and Sylvester threatens to betray her. She leaves in a terrible storm to return to

THE M.P. HARVEY EXPOSURE METER
M.P. METER $22.50
No 2 METER $12.50
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The No 2 Harvey Exposure Meter is for other cameras.
Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

THE SURE, SAFE, QUICK WAY
to Secure the
MOVING PICTURE WORLD
Each Week Is to
SUBSCRIBE!

The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.

EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.

**EVANS FILM MFG. CO., 416-24 West 216th St., New York City** Telephone: St. Nich. 3443-3444


the post where Merryon is located. Sylvester notifies Vulcan, who did not perish in the fire, and Vulcan starts out to claim Puck. Merryon, returning from an errand of mercy, finds a note from Vulcan demanding Puck's return, and one from Puck begging forgiveness. Seizing a revolver he hurries to Vulcan just as Puck also arrives. Vulcan has been seized with the plague, and dies as Merryon takes Puck in his arms.

**Feature** Norma Talmadge as Puck and Eugene O'Brien as Captain Merryon.

**Program and Advertising Phrases:** Fascinating Story of a Stage Beauty's Struggles to Hide Her Drab Past from Her Husband's Scrutiny.
Malice and Intrigue Baffled by a Woman's Devotion.
Prettiest of Screen Queens at the Crest of Her Poularity.
Thrilling Scenes and Sensational Episodes Predominate.
Gripping Story of Stage Life Carried Into High Society.
Sensational Emotional Drama Filled With Gripping Episodes.

**Stunt Suggestions:** Make the fullest use of the name and portrait of the star by means of newspaper work and pictorial display. Use her previous plays as selling argument. Draw the contrast between "De Luxe Annie" and this story of the Simla hills. Make a shallow box for your lobby display. Inside use a picture of Miss Talmadge and text for the story. Put on a curtain which can be raised or lowered by a cord and on this letter "See what's behind the safety curtain or wait until (playing date)."

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

## "THE MORTGAGED WIFE"

**Universal Presents Dorothy Phillips in the Unique Story of a Husband Who Mortgaged His Wife to Cover His Peculations from a Bank.**

**Cast.**

Ralph Carter .....Albert Roscoe
Gloria Carter .....Dorothy Phillips
Jerome Harris .....William Stowell
Myer .....Sam DeGrasse
Darrell Courtney .....Edwin August

Directed by Allan Holubar.

**The Story:** Ralph Carter steals money from the bank in which he is employed. His wife Gloria appeals to Jerome Harris, who is president of the institution and who had been in love with her before her marriage, to remove the charge. He agrees to grant her request if she will sign herself over as security. Forced by her husband Gloria accedes to the demand. At Harris' home she discovers Myer, private secretary to Harris, who in reality is a German spy, manipulating Harris' financial deals, and abstains from exposing him on his promise to secure the note which Carter and she had signed and which mortgaged her. Gloria's brother, who had been out of touch with the family for years, arrives to transact business with Harris, and she explains her presence in the bank president's home by saying that she is his wife. Realizing that her husband is not trying to redeem the note and thereby release her Gloria borrows money from her brother, and by a lucky stock deal ruins the bank of Harris, which had already been weakened by Myer. But her victory over Harris makes her the slave of his love, and circumstances soon shape themselves for their happiness.

**Feature** Albert Roscoe as Ralph Carter and Dorothy Phillips as Gloria Carter.

**Program and Advertising Phrases:** How a Wife Held in Bond for Her Husband's Liberty Obtains Freedom and Happiness.
Weak Man Awakened to His Perfidy by Woman's Devotion.
Extremely Original Theme for Photo-playing Proves Satisfying.
Strange Complications Arising from Human Weakness.
Man's Double Dealing Works Injustice to Innocence.
Surprising Outcome of Rare Display of Loyalty and Devotion.

**Stunt Suggestions:** Ask in your advertisements "What is **your** wife worth?" then play up the story of the situation in which Gloria finds herself. If you can get an illuminated copy of the ten commandments mount it on a card for the lobby display, crossing off "Thou shalt not steal" and "Thou shalt not covet thy neighbor's wife." Mark against the first "The husband broke this law" and against the other the statement that Jerome Harris was the law-breaker in "The Mortgaged Wife."

**Advertising Aids:** Two styles each, one and three sheets. One style each, six and twenty-four sheets. One sheet of players. Black-and-white lobby displays. Slide. Player cuts. Heralds. Press book. Ideas sheet.

Released August 3.

## "BY PROXY"

**Triangle Presents Roy Stewart in a Cheerful Comedy of a Man Who Courted a Girl for His Friend and Had to Marry Her Himself Instead.**

**Cast.**

"Red" Saunders.....Roy Stewart
Lindy.....Maud Wayne
Aleck.....Walter Perry
Cattle Buyer.....Wilbur Higbee
"Shorty" Stokes.....John Lince
Ah Sing.....Harry Yammamoto

**The Story:** The boys on the ranch start a game of poker to while away their time, and, having no money, finally lose their wearing apparel, Ah Sing, the Chinese cook, being the winner. Aleck, one of the number, is in love, and to help him, Red Saunders goes to town, picks out the one he thinks is the right girl, and persuades her to come to the ranch with him. In the meantime the boys have rented their own clothes from Ah Sing, but, finding they are becoming badly worn, the


**Watch for coming announcement of**
**SESSUE HAYAKAWA PRODUCTIONS**
**Haworth Pictures Corporation**
H. W. Hellman Bldg., Los Angeles, Cal.

*We do not CUT prices but quote SENSIBLE* prices for
**DEVELOPING—PRINTING TITLES—TINTING**
Cameramen Furnished—All Work Guaranteed
**STANDARD MOTION PICTURE CO.**
1620-21 Mallers Bldg., Chicago

**GUARANTEED**
**Mailing Lists**
**MOVING PICTURE THEATRES**
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
**A. F. WILLIAMS, 166 W. Adams St., Chicago**

**PHOTO-GRAVURE PROGRAM**
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HAND-COLORED PICTURES
Size, 22x28 inches. Every prominent player .....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35.00 framed.
THE SEMI-PHOTO POST CARDS, $3.50 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
**KRAUS MFG. CO.**
220 West 42d Street, New York
12th Floor, Candler Building

**THE AUTOMATIC TICKET SELLING and CASH REGISTER CO.**
MANUFACTURERS OF
**AUTOMATICKET MACHINES**
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

**PHOTOPLAYLETS**
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
**SCREEN ADVERTISING**
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
**ROTHACKER FILM MFG. CO.** 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

celestial takes them while the boys are asleep and starts off. His horse runs away, and returns to the ranch. Red and the girl meet Ah Sing, and bring him back to the ranch. On their way they also meet the boys, who, half dressed, are riding after the Chinaman. Red finds that he has brought the wrong girl, but comes to her rescue by proposing himself, and is accepted.

**Feature** Roy Stewart as "Red" Saunders and Maud Wayne as Lindy.

**Program and Advertising Phrases:** Bert Harte Said It, "For Ways That Are Dark, and Tricks That Are Vain the Heathen Chinee Is Peculiar."

How a Trickey Chinaman Wins a Ranchful of Clothing.

Draw Poker Nearly Wins a Battle from Dan Cupid.

Fast Life on a Western Ranch With a Chinaman Ace High.

Fast Moving and Sensational Comedy-Drama of Cowboy Love.

**Stunt Suggestions:** For a window display pile a heap of men's clothing on one side and a buckskin bag with a card reading, "Ah Sing won all the clothes the cowboys had in a poker game, and then rented the clothes. Don't play poker with a Chinaman. See what followed in 'By Proxy' at (house and date)." For street work send a man around town in a barrel on which is painted, "I've been playing poker with Ah Sing. If you want to know the rest see 'By Proxy' at (house and date)." Put another barrel in the lobby on showing day with, "Come in and play poker with Ah Sing. We'll lend you this barrel to go home in." For the newspaper work play the other angle, and remark that Miles Standish was not the only man who ever got in trouble making love by proxy.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released July 21.

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## "FALSE AMBITION"

**Triangle Presents Alma Rubens in a Dual Role in the Story of Two Sisters Who Found Love by Strikingly Different Roads.**

**Cast.**

Judith }
Zariska } .....Alma Rubens
Felicity.....Peggy Pearce
Anna.....Alberta Lee
David Strong.....Edward Peil
Mark Strong.....Walt Whitman
Mrs. Dorian.....Iris Ashton
Lucy Vernon.....Alice Crawford
Mrs. Pemberton.....Myrtle Rishell
Mrs. Van Dixon.....Lillian Langdon
Peter Van Dixon.....Lee Phelps
John Van Dixon.....Ward Caulfield
Paul Vincent.....Lee Hill

Directed by Gilbert P. Hamilton.

**The Story:** Felicity had golden hair and a sunny disposition, while her sister, Judith, had black hair and eyes, and a temper and disposition to match them. She fell in love with Felicity's beau, David, and, with the money he gave her for her trousseau, went to the city, and was soon established as Zariska, the fortune teller. Upon the death of an uncle who left her a thousand dollars she returned home. Just at that time a vessel was wrecked, and among the passengers was Mrs. Dorian, a wealthy woman, who died leaving a message which Judith volunteered to deliver for her. However, Judith, with jewelry and other things to identify her, masqueraded as the real Mrs. Dorian, and was received by society. David obtained employment at the Pemberton's, where Judith was staying, and, penetrating her disguise, unmasked her deception just in time to prevent her marriage to Peter, a prominent society man. Judith, angry and disgraced, returned home, and during the long hours that followed her soul was regenerated. Paul, the only one who had not fallen for her during her triumph, came to her now and told her he was going to Africa to risk everything to conquer the epidemic of sleeping sickness. Judith, tearful and penitent, saw the love in his eyes, and agreed to go with him.

**Feature** Alma Rubens, who plays the dual roles of Judith and Zariska, and Lee Hill as Paul Vincent.

**Program and Advertising Phrases:** Tempest and Sunshine Fleck the Sky in Domestic Life Until True Love Triumphs.

Vampire Sister Plays Spider to the Fly of Fickle Love.

Death and Disgrace Marks the End of the Vampire's Path.

Two Sisters and the Love of One Man Create Remarkable Photoplay.

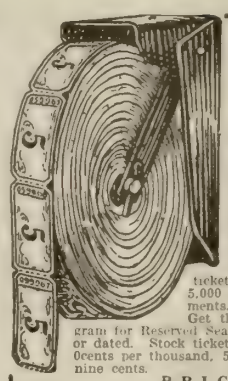
Originality in Theme Gives Photoplay Gripping Appeal.

Proof That There's Something New Under the Photoplay Sun.

**Stunt Suggestions:** If you never worked it try the fortune telling stunt in your lobby, setting up a booth and using some clever girl to fake the stock predictions winding up with the advice to see the play. By withholding the connection with the advertising stunt you can get up quite a sensation. In the newspaper work hammer on the dual role, and ask which is the real Alma Rubens.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released July 21.

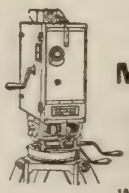
SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

| | |
|---|---|
| Five Thousand | $1.25 |
| Ten Thousand | 2.50 |
| Fifteen Thousand | 3.75 |
| Twenty-five Thousand | 5.50 |
| Fifty Thousand | 7.50 |
| One Hundred Thousand | 10.00 |

National Ticket Co., Shamokin, Pa.



JUST OUT

Our Midsummer BARGAIN LIST of M. P. CAMERAS

This list will save you 30% to 60% of your camera money. Write for it at once.

BASS CAMERA CO.

109 N. Dearborn St. Dept. 11, Chicago

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

| | |
|---|---|
| The Secretary of War | Lyman Abbott |
| The Secretary of the Navy | Rabbi Wise |
| | Gertrude Atherton |
| The American Red Cross | Theodore Roosevelt |
| | Alton B. Parker |
| Cardinal Gibbons | And the Entire Nation |

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

A Pledge to Save is a Pledge to Fight
BUY W. S. S.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial films in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

# FILM CLEARING HOUSE

INCORPORATED

# ECONOMICAL DISTRIBUTION

*For Producer, Exchange Man and Exhibitor*

THE FILM CLEARING HOUSE, INCORPORATED, reduces the High Cost of Doing Business for *every one of these factors*, and accomplishes it sanely and safely. It proposes to do the work of *physical* distribution of the films of every exchange system or film manufacturer who welcomes a Clearing House that

## DOES

**Store, inspect, repair, distribute, keep books for, receive money due on, all live reels entrusted to its care throughout the United States, and take care of paper and accessories. It will operate throughout the United States.**

## DOES *NOT*

**Manufacture, act as sales manager or sales agent for purchase, deal in, or exhibit films, store inactive reels or owe any allegiance whatever to any individual, corporation, groups or factions in the motion picture industry.**

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### *PROPOSED SCHEDULE OF PRICES*

(ON QUANTITIES ACCEPTABLE TO FILM CLEARING HOUSE)

Five cents per reel per week on all films in care of Film Clearing House.

28½c per reel per week, one distribution a week.
18½c per reel per week, on each distribution twice a week.
17c per reel per week, on each distribution three times a week.
16½c per reel per week, on each distribution four times a week.

(NEW YORK SCHEDULE SLIGHTLY HIGHER)

# FILM CLEARING HOUSE, Inc.

**18 East 41st Street, New York City**

JACOB RUPPERT
President

TELEPHONE, VANDERBILT 4396

FRED DENNETT
Vice-Pres. and Gen'l Mgr.

# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Winning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**

What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).
His Blooming Bloomers (One Part).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
Good Luck in Old Clothes (One Part).
When You Hit—Hit Hard (One Part).

**ESSANAY COMEDIES.**

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Boarders and Bombs (Two Parts-Comedy).

**OAKDALE PRODUCTIONS.**

The Locked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).

**COSMOFOTOFILM.**

Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF JULY 7.**

Annexing Bill (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 18, "At the Pistol's Point"—Two Parts—Drama—Astra).
An Ozark Romance (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 9—"King George and Queen Mary Witness the Black Arts of War" (One Reel—Government Official Pictures).
Dominica (One Reel—Education—Post Film Co.).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).
Allies' Official War Review No. 2 (One Reel—Topical).

**RELEASES FOR WEEK OF JULY 14.**

More Trouble (Frank Keenan—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 19, "The Hooded Terror Unmasked"—Two Parts—Drama—Astra).
Fire the Cook (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks No. 10 ("With the Policemen of the Allies on the Sea"—One Reel—Government Official Pictures).
Our Volcanic Neighbors (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 3 (One Reel—Topical).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

**RELEASES FOR WEEK OF JULY 21.**

Cupid by Proxy (Baby Marie Osborne—Five Parts—Comedy-Drama—Diando).
The House of Hate (Episode No. 20, "Following Old Glory"—Two Parts—Drama—Astra).
Kicking the Germ Out of Germany (Harold Lloyd—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 11, "The Canadians on the Western Front"—One Reel—Government Official Pictures).
East Indians of Trinidad—British West Indies (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 4 (One Reel)—Topical).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

**RELEASES FOR WEEK OF JULY 28.**

The First Law (Irene Castle—Five Parts—Comedy-Drama—Astra).
Beach Nuts (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 12, "The Canadians at Vimy Ridge"—One Reel—Government Official Pictures).
East Indians—British Guiana, South America (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 5 (One Reel—Topical).
Hearst-Pathe News No. 62 (Topical).
Hearst-Pathe News No. 63 (Topical).

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).

*Artcraft Pictures.*

June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lillian Gish—Five Parts—Drama).
July 29—The Danger Mark (Elsie Ferguson—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

**PARAMOUNT-BURTON HOLMES.**

July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

# PATRONAGE

*still yours? Are your neighbors or the transients who frequent your location visiting your house? If not, why not?*

*Are you, Mr. EXHIBITOR, giving your personal attention to your program, projection and advertising?*

*These three features if given proper attention together with a little study as to the comfort of your patrons during the warm weather will solve your troubles.*

*The MOVING PICTURE WORLD is exerting special effort in its every issue to advance all available information necessary to the successful conduct of each department of the theatre.*

*That the various EXHIBITOR DEPARTMENTS of the "WORLD" are helpful and are serving their purpose to all who have read them, is attested by the many, many unsolicited testimonial letters we receive, and above all, that today the MOVING PICTURE WORLD stands out in a class all by itself enjoying implicit confidence of every one of its thousands of weekly readers.*

| *Subscription price* | |
|---|---|
| *Domestic* | *$3.00* |
| *Canada* | *3.50* |
| *Foreign* | *4.00* |

# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

July 3—No. 31 (Topical)—03080.
July 10—No. 32 (Topical)—03090.
July 17—No. 33 (Topical)—03100.
July 24—No. 34 (Topical)—03110.

### CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.
June 26—In Dutch (Two Parts)—03070.
July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.

### L-KO.

June 19—Romance and Dynamite (Two Parts—Comedy)—03060.
July 3—Phoney Photos (Two Parts—Comedy)—03079.
July 10—The Belles of Liberty (Two Parts—Comedy)—03089.
July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)—03109.

### NESTOR.

June 17—Passing the Bomb (Comedy)—03059.
June 24—The Borrowed Baby (Comedy)—03069.
July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.
July 8—Oh, Man! (Eilen Sedgwick—Comedy)—03088.
July 15—The Pursuing Package (Harry Mann—Comedy)—03098.
July 22—Repeating the Honeymoon (Eileen Sedgewick—Comedy)—03108.

### UNIVERSAL SPECIAL ATTRACTION.

June 29—No Release This Week.
July 6—Hell Bent (Harry Carey—Six Parts—Drama)—03086.
July 13—No Release This Week.
July 20—Her Body in Bond (Mae Murray—Six Parts—Drama)—03106.
July 27—No release this week.

### UNIVERSAL SCREEN MAGAZINE.

July 6—Issue No. 78 (Education)—03081.
July 13—Issue No. 79 (Educational)—03091.
July 20—Issue No. 80 (Educational)—03101.
July 27—Issue No. 81. (Educational)—03111.

### UNIVERSAL SPECIAL FEATURE.

June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.
June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.
July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.
July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, "The Bridge of the Beast" — Two Parts —Drama) —03094.
July 20—The Lion's Claws (Episode No. 16, "The Jungle Pool"—Two Parts—Drama)—03104.
July 27—The Lion's Claw (Episode No. 17, "The Danger Pit"—Two Parts—Drama)—03114.

### UNIVERSAL CURRENT EVENTS.

June 29—Issue No. 59 (Topical)—03073.
July 6—Issue No. 60 (Topical)—03082.
July 13—Issue No. 61 (Topical)—03092.
July 20—Issue No. 62 (Topical)—03102.
July 27—Issue No. 63 (Topical)—03112.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

June 29—Berth Control—03077.
July 6—Bad News—03087.
July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.
July 27—The Vamp Cure—03116.

### WESTERN AND RAILROAD DRAMAS.

July 6—Naked Fists (Neal Hart—Two Parts—Drama)—03083.
July 13—The Branded Man (Helen Gibson—Two Parts—Drama)—03093.
July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama)—03103.
July 27—The Pay Roll Express (Helen Gibson—Two Parts)—03113.

## Mutual Film Corp.

### STRAND.

May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.
July 9—Her Disengagement Ring (Billie Rhodes—28-CST-1.
July 16—Like Mother Made (Billie Rhodes)—29-CST-1.
July 23—On Her Account (Billie Rhodes)—30-CST-1.

### MUTUAL STAR PRODUCTION.

May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-FM-5.
July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.

### MUTUAL.

June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.
June 26—Screen Telegram (Topical)—34-T-1.
June 30—Screen Telegram (Topical)—35-T-1.
July 3—Screen Telegram (Topical)—36-T-1.
July 7—Screen Telegram (Topical)—37-T-1.
July 10—Screen Telegram (Topical)—38-T-1.
July 14—Screen Telegram (Topical)—39-T-1.
July 17—Screen Telegram (Topical)—40-T-1.
July 21—Screen Telegram (Topical)—41-T-1.
July 24—Screen Telegram (Topical)—42-T-1.
July 28—Screen Telegram (Topical)—43-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaieteur—2-O-1.
July 14—Mountaineering Memories—3-O-1.
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).
July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).

### METRO RE-ISSUES.

Destiny (Five Parts—Dra ).
The Shooting of Dan McGrew (Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

### METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).
July 14—Marked Cards (Margery Wilson—Five Parts—Drama).
July 14—Hell's End (William Desmond—Five Parts—Drama).
July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).
July 28—Golden Fleece (Joe Bennett—Five Parts—Drama).
July 28—Beyond the Shadows (William Desmond—Five Parts—Drama).

### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

### KEYSTONE COMEDY REISSUES.

July 7—Bright Lights (Arbuckle and Normand).
July 14—Village Scandal (Arbuckle and Normand).
July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).
Aug. 4—Dizzy Heights and Daring Hearts (Chester Conklin).
Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

# Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

AMBITIOUS young man, twenty years old, desires position as assistant cameraman. Has had three years' experience with Bell Howell camera and laboratory work. K. Care M. P. World, N. Y. City.

EXPERIENCED operator wants out-of-town position where good service is appreciated. Operator, 509 W. 124th street, N. Y. City.

## THEATERS WANTED.

WANTED to rent moving picture theater or opera house for moving picture show. Address Manager, Jewel Theater, Kenton, Tenn.

## THEATERS FOR SALE OR RENT.

FOR SALE—M. P. theater. Capacity, 250; city live business centre of 2,000. No opposition of any kind. Owner no showman, has other business. Price $1,250, and worth it. C. A. Hess, Barry, Ill.

FOR SALE—Two theaters, only ones in city. Population, 9,000; in Illinois. Fully equipped, latest machines; seating capacity, 400 and 285. Sunday town. Write J. G., care M. P. World, N. Y. City.

ONCE IN A LIFETIME A BUSINESS PROPOSITION OF UNUSUAL MERIT IS PLACED ON THE MARKET FOR VARIOUS REASONS WHICH CAN ONLY BE TOLD IN PERSON. WE OFFER FOR SALE ONE OF THE LEADING AND MOST SUCCESSFULLY CONDUCTED VAUDEVILLE HOUSES IN THE UNITED STATES; ADMISSION, TEN TO THIRTY CENTS; annual business around $175,000, with net profit of about $75,000; this proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price, one-half million; half cash will be accepted. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

## EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

## CAMERAS, ETC., FOR SALE.

FOR SALE—Two-hundred-foot Phantoscope camera, tilting tripod, Carl Zeiss F:3.5 lens, trick crank, footage indicator, F. tube, printing attachment, one 15 amp. Northern light. Complete outfit, $160. Joe Sykora, Reliance Hotel, Spokane, Wash.

FOR SALE—A professional Angeles camera, all metal, four 400-foot magazines, B & L F 3.5 lens and tripod. Cost new $510. Will take $250 and ship with privilege of examination. A bargain. J. J. Brown, Room 304, 527 Fifth Avenue, New York City.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

THE LATEST AND GREATEST BASS BARGAIN LIST NO. 7 IS NOW READY FOR FREE DISTRIBUTION! Contains greatest values and variety in tested and guaranteed motion picture cameras, still cameras, and lenses. A thoroughly comprehensive and valuable list. Be sure and send for your copy to the Home of Camera Values. The Harvey meter for motion photography at $2.50 is worth its weight in gold. BASS CAMERA COMPANY, Charles Bass, President, 109 No. Dearborn St., Chicago, Ill.

RARE MOY CAMERA BARGAIN—Cameraman in service wishes to sell finest Moy camera, complete. Goerz circle dissolve, focusing tube, micro mount, ultra-speed attachment. Leather cases for camera and one with six magazines. Jack Eaton, 120 West 41st street, N. Y. City.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5 with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885—1027-1029 Madison street, Chicago, Illinois.

SIMPLEX machine; little used Edison inductor, rewinder, long-throw lens, complete, 1915 model; cash, $225. Clarke, 35 Lincoln Park, Newark, N. J.

PRACTICALLY new Power's 6-A machine, three extra lenses, all in special trunk; complete outfit, $300. A. E. T., Room 915, 145 West 45th street, N. Y. City.

## FILM FOR SALE OR RENT.

TWO prints, Annette Kellermann in Neptune's Daughter; large amount advertising matter oil paintings. John Sitterly, Buffalo, N. Y.

FOR SALE—About ten thousand feet of negative film—never run—good photography—subject: U. S. Troops on the march, in field, manœuvers, reviews, infantry and artillery in action, division of cavalry in action, trench work, etc.; will sell cheap. "Dad" Flynn, 810 E. street, N. E., Washington, D. C.

## HELP WANTED.

WANTED—Moving Picture Operator for small town; modern house and machines; six days work; salary, thirty dollars; be permanent; must be able to come at once. Wire F. Midelburg, Logan, W. Va.

## BUSINESS OPPORTUNITIES.

WE BUY—Second-hand machines of all makes, lenses, calcium lights, tents, chairs, and all theater supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

## STAGE SCENERY.

SCENERY—Drops painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studios, Hicksville, Ohio.


# Popular-Patriotic-PUNCH-Paragraphs

Arouses an audience to enthusiastic cheers and applause—

# "TOPICS of the DAY"

8TH WEEK AT STRAND, N. Y. ONE SOLID YEAR

SOL. LESSER—California, Nevada and Arizona
JONES, LINICK & SCHAEFER—Illinois and Southern Wisconsin
707 TIMES BUILDING—New York and New Jersey

*Exhibitors:*—It has added dignity, refinement and atmosphere to the finest theatres in the country, which are now showing this TIMELY SCREEN NOVELTY—HERE TO STAY. Inquire for Particulars now. Be first.

Abstracted from the press of the world—and edited by America's greatest news weekly

# The Literary Digest

A. E. SIEGEL TOPICS OF THE DAY FILMS

Suite 707, Times Building, NEW YORK

# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

**VITAGRAPH FEATURES.**

June 24—The Girl in His House (Five Parts—Drama).
July 1—Tangled Lives (Harry Morey—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Corinne Griffith—Five Parts—Drama).
July 22—To the Highest Bidder (Alice Joyce—Five Parts—Drama).
July 29—A Gentlemen's Agreement (Nell Shipman—Five Parts—Drama).

**BIG V COMEDIES.**

June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.
July 1—Bonds and Banners.
July 8—Hindoos and Hazards.
July 15—Skippers and Schemers.
July 22—Bathing Beauties and Big Boobs.
July 29—Wounded Hearts and Wedding Rings.

**DREW COMEDIES.**

June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid's Column.
July 8—Boobley's Baby.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain.
July 29—Their Agreement.

**VITAGRAPH SERIAL.**
**"The Woman in the Web."**

July 1—Episode No. 13, "The Hidden Menace"—Hedda Nova—Two Parts—Drama).
July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15 ("Out of the Web"—Hedda Nova—Two Parts—Drama).

**A Fight for Millions.**

July 15—Episode No. 1 ("The Snare"—Two Parts—Drama).
July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).
July 29—A Fight for Millions (Episode No. 3, "The Secret Stockade"—Two Parts—Drama).

## Fox Film Corporation

**FOX SPECIAL FEATURES.**

June 30—The Kid Is Klever (Five Parts—Dr.).
July 7—Other Men's Daughters (Peggy Hyland—Five Parts—Drama).
July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).

**FOX STANDARD PICTURES.**

Mar. 17—Woman and the Law (Five Parts—Drama).
Mar. 24—Rough and Ready (William Farnum—Five Parts—Drama).
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

**FOX RE-ISSUES.**

The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

**FOX SUNSHINE COMEDIES.**

Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who's Your Father?
July 28—A Tight Squeeze.

**MUTT AND JEFF ANIMATED CARTOON.**

June 16—Life-Savers.
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.
July 7—The Burglar Alarm.

## Feature Releases

**AMERICAN STANDARD MOTION PICTURE CORP.**
130 West Forty-sixth Street, New York City.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.

**BETZWOOD FILM COMPANY.**
Betzwood, Pa.

Sandy Burke (Louis Bennison).

**BLUEBIRD PHOTOPLAYS, INC.**

Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
The Deciding Kiss (Grace Cunard—Five Parts—Drama)—03095.
July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.
Winner Takes All (Monroe Salisbury—Five Parts—Drama)—03105.
Scandal Mongers (Lois Weber—Five Parts—Drama)—03115.

**CHRISTIE FILM CORPORATION.**
Los Angeles, Cal.

June 17—Some Romeo.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

**EDUCATIONAL FILMS CORP.**
**The Following Are One Reel Scenics.**

May 27—What the Ice Age Left (Bruce).
June 3—Silent Wonderlands of the West No. 1 (Bruce).
June 10—Following the Course of the Cayuse (Bruce).
June 17—Silent Wonderlands of the West No. 2 (Bruce).
June 24—The Heart of Mexico (Wright).
July 1—Through the Nation's Parks (Newman).
July 8—Cruise of the Quickern'ell, Niagara Falls (Bruce).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

**Ditmars' "Living Book of Nature."**

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

**International Cartoon Comedies — Each Half Reel in Length.**

May 27—Fishermen's Luck (Katzenjammer).
June 3—Up in the Air (Katzenjammer).
June 10—Swat the Fly (Katzenjammer).
June 17—Throwing the Bull (Hooligan).
June 24—The Best Man Loses (Katzenjammer).
July 1—Crabs Iss Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

**FIRST NATIONAL EXHIBITORS' CIRCUIT.**

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

**W. W. HODKINSON CORP.**
**Releasing Paralta Plays.**

May 27—Shackled (Louise Glaum—Five Parts—Drama).
June 10—Patriotism (Bessie Barriscale — Five Parts—Drama).
June 24—One Dollar Bid (Warren Kerrigan—Five Parts—Drama).
July 27—Wedlock (Louise Glaum—Five Parts—Drama).

**JEWEL PRODUCTIONS, INC.**

The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts).

**GEORGE KLEINE SYSTEM.**
**(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)**

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

**Essanay (Broncho Billy Series).**

June 7—Broncho Billy's Grit.
June 14—Broncho Billy's True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

**Rialto DeLuxe Productions.**

June —The Unchastened Woman (Seven Reels).

**Edison.**

The Unbeliever (Seven Reels).

**SELECT PICTURES.**

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Six Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).

*(Special Releases.)*

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

**WILLIAM L. SHERRY SERVICE.**
729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

**WORLD PICTURES.**

June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).
July 1—Heart of a Girl (Baraba Castleton—Five Parts—Drama).
July 8—Tinsel (Kitty Gordon—Five Parts—Drama).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).
July 29—Neighbors (Madge Evans—Five Parts—Drama).

**WORLD COMEDY RELEASES.**

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Agonies of Agnes (Marie Dressler—Two Parts).

## State Right Releases

**ARROW FILM CORPORATION.**
**Times Building, New York.**

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

**ATLANTIC DISTRIBUTING CO.**
Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

**BEAR STATE FILM COMPANY.**
220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

**BERNARD H. BERNSTEIN.**
923 Longacre Building, New York City.

The Lion of the Hills (Wm. S. Hart—Drama).

**COMMONWEALTH PICTURES CORP.**
Chicago, Ill.

The Frozen Warning (Drama).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

Simplex

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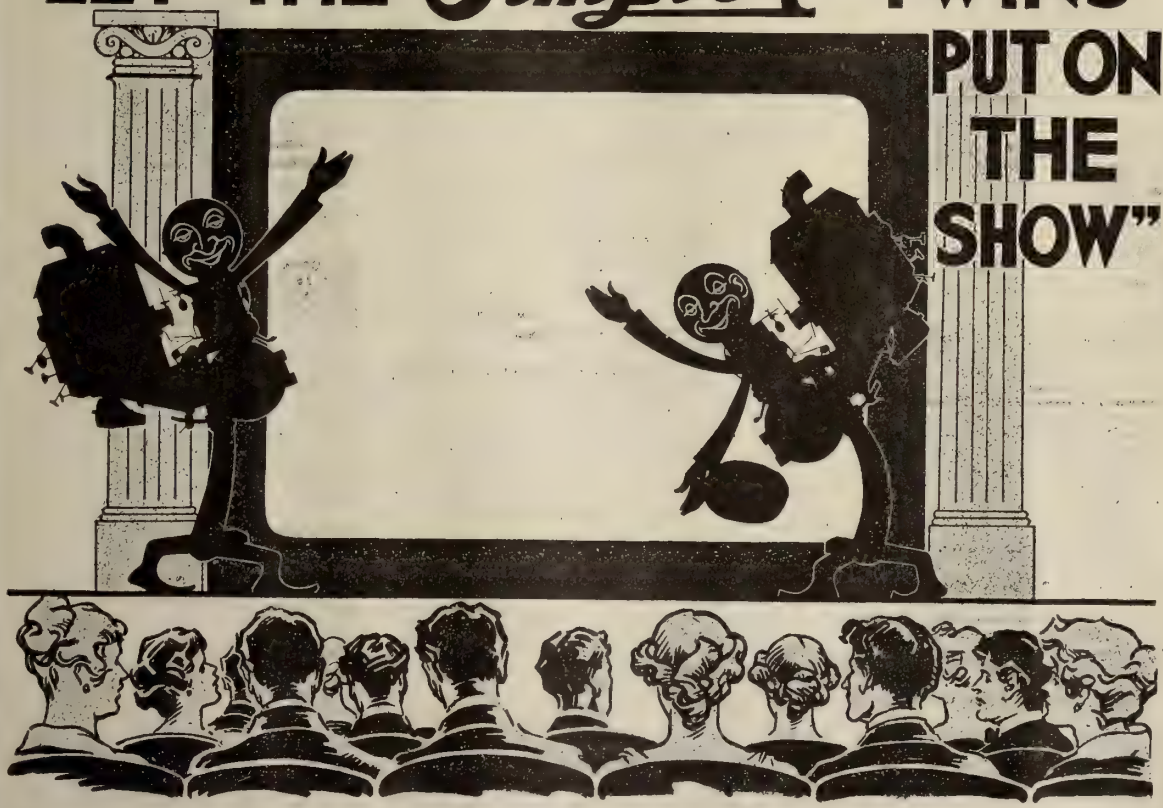

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# List of Current Film Release Dates

**CHESTER BEECROFT.**
501 Fifth Ave., N. Y. City.
Reclaimed.

**COSMOFOTOFILM COMPANY, INC.**
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

**CREST PICTURES CORP.**
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**FROHMAN AMUSEMENT CORPORATION.**
Times Building, New York.
God's Man.

**GAUMONT CO.**
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
The Hand of Vengeance (A serial in ten two-reel episodes).

**"The Hand of Vengeance."**
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**JESSE J. GOLDBURG.**
120 West 41st Street, N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.
My Husband's Friend.

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK.**
Raffles, the Amateur Cracksman.

*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.

*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

*(The Following Are Douglas Fairbanks Productions.)*
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

**IVAN FILM PRODUCTION.**
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

**JESTER COMEDY CO.**
220 West 42d Street, New York.
*(Featuring Twede-Dan.)*
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).
Oh What a Day.

**KEENEY PICTURES CORP.**
1493 Broadway, New York City.
Out of the Night (Drama).

**KING BEE FILMS CORP.**
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

**ORO PICTURES CORP.**
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
113 West 40th Street, New York.
Zongar (Drama).

**PIEDMONT PICTURES CORPORATION.**
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).

**PYRAMID COMEDIES.**
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

**HARRY RAVER.**
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

**RENOWNED PICTURES CORP.**
1600 Broadway, New York.
The Public Defender.
20,000 Leagues Under the Sea.

**SHERMAN PRODUCTIONS.**
The Light of Western Stars.

**ERNEST SHIPMAN.**
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**Josh Binney Comedies, Featuring Funny Fatty Filbert, One Release a Month.**
June—Fabulous Fortune Fumblers (Two Reels).
July—Fred's Fictitious Foundling (Two Reels).
Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

**W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.**
May—Denny from Ireland (Five Reels).
June—The Snail (Five Reels).
July—The Ranger (Five Reels).

The Curse of Eve (Six Part Drama).

**Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).**
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

**S. & S. PHOTOPLAYS, INC.**
1476 Broadway, New York.
Redemption (Six Parts—Drama).

**STATE RIGHTS DISTRIBUTORS, INC.**
Carmen of the Klondike (Seven Parts—Drama).

**STERLING PICTURES CORPORATION.**
729 Seventh Avenue, New York.
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).

*(The Following Are Cartoon Comedies, Each 500 Feet in Length.)*
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

**TRIANGLE FILM CORP.**
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

**U. S. EXHIBITORS' BOOKING CO.**
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

**WESTERN IMPORT FILM COMPANY.**
71 West 23d Street, New York.
Mickey (Seven Parts).

**W. H. PRODUCTIONS.**
71 West 23d Street, New York.

*(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)*
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

*(The Following Are Two-Reel Hart Productions. Released in Order Listed.)*
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

*(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)*
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

*(The Following Are Bessie Barriscale Productions.)*
Satan's Pawn.

**M. WEISSBERG.**
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.
Stolen Orders (Eight Reels—Drama).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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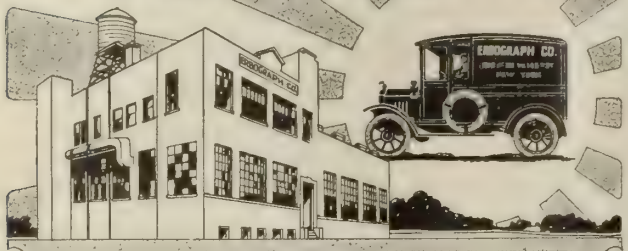


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*The plays the thing*

# Hampton DelRuth
**Editor and Supervising Director**

# Discrimination and Conservation

We desire to announce that within the past two weeks we have had offered and submitted to us for test, a comparatively cheap device intended to change Alternating into Direct Current. We were pleased to be told by the manufacturer of this device that he considered us the largest and most responsible distributor of motion picture accessories, and that he hoped the test would prove his device to be equal to a motor generator.

We have stated how U. T. E. is composed of the most experienced men and engineers in the business. Therefore, it did not take us long, after we secured the device, to find out that, although it was advertised a few weeks ago as a "Converter" of A. C. to D. C., it is merely a commutating rectifier.

The mechanical commutating rectifier has been experimented upon and proposed for many years, and we were somewhat surprised when certain claims were made for this device, and now our judgment has been verified, and that is—

**That a mechanical Rectifier with commutator and brushes, operated by a synchronous motor, will not give a constant Direct Current source of supply for the arc. Therefore, in order to produce a light on the screen which is at all satisfactory, it is necessary to run at very high amperage on the D. C. side. Tests proved conclusively that a 55 ampere D. C. Arc on a Hallberg Motor Generator gave one-third more illumination on the screen than was produced with this so-called converter with 80 amperes. But, aside from the efficiency being 8% lower than the poorest motor generator, and being from 15% to 18% lower than the efficiency of our Hallberg Motor Generator, and the light one-third less with the same watts consumed from the line, the most important feature is that a mechanical rectifier or so-called converter delivers an interrupted current at the arc. Therefore, the ghost or wave effect on the screen is apparent, like it is with the ordinary A. C. arc—**

If U. T. E. had not exercised its usual discrimination in selecting the articles it offers for sale the low price at which this device was offered to us might have made us offer it for sale to you—

Mr. Exhibitor—You can thank your lucky stars that there is at least one equipment concern which is not subject to influence by low prices, but Quality takes first place with us.

---

**In the above, U. T. E. has exercised Discrimination. Now, it is up to you to exercise Conservation, by saving current and producing better results on your screen, by installing our Hallberg Motor Generator.** We guarantee absolutely satisfactory results with the highest efficiency.

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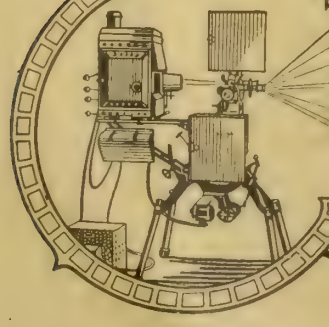

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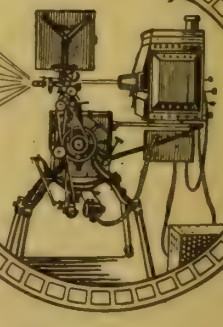

l. 37, No. 5 August 3, 1918 Price 15 Cents

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Founded by J.P. Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION (NEW YORK)

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—says Richard J. Delly, of the Delphi Theatre of Chicago, **a 248-seat house—**

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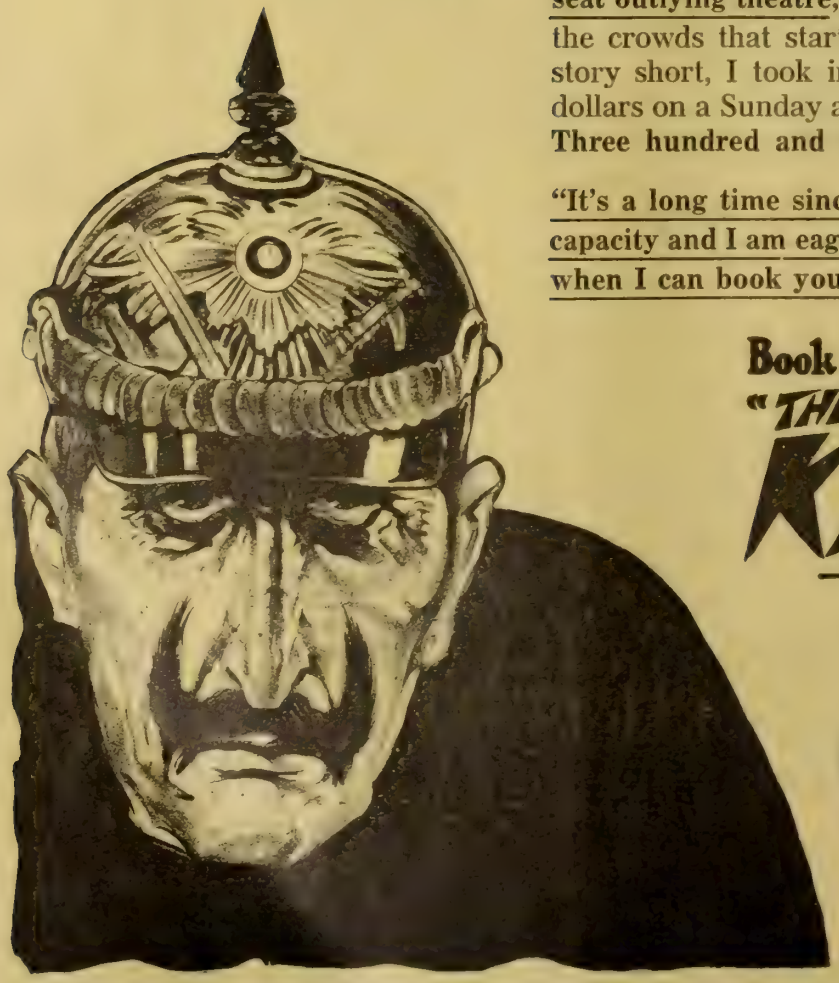
**"It's a long time since this 248-seat house played to capacity and I am eagerly looking forward to the time when I can book your newest JEWEL."**



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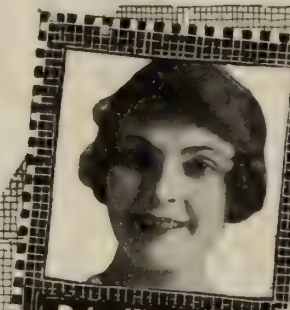

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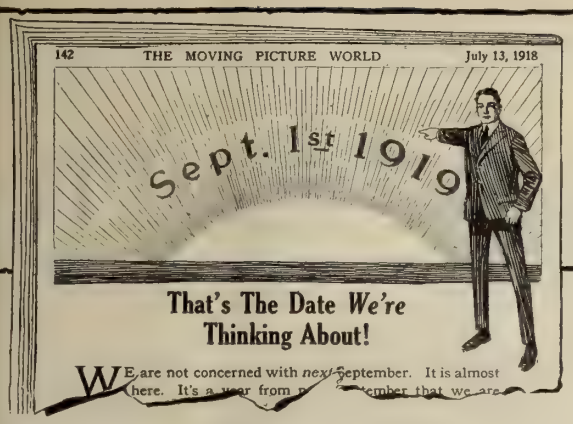
142 THE MOVING PICTURE WORLD July 13, 1918
Sept. 1st 1919
That's The Date We're Thinking About!
WE are not concerned with next September. It is almost

# Speaking again of September 1st 1919

# You Book for Years Not for Days

ONE year is the unit upon which motion picture theatres are successfully conducted—not one day or one week or one month.

You don't lay out a policy just for next week—you plan for next year, and for the year after that.

A DAY'S PROFIT means nothing in your scheme of existence. A year's profit means everything.

Your year-after-year plan calls for the best pictures. Your policy is to build your business, which means to satisfy your patrons.

The Famous Players-Lasky Corporation's plan has the year as its unit. Its service is a year-after-year service; its policy a year-after-year policy.

You don't think of one Paramount or one Artcraft Picture. You think of the Paramount or Artcraft standard and reputation and popularity which have been established not by one or two pictures, but by hundreds of pictures.

You far seeing, year-ahead-of-the-game men: your theatres, too, have high standards, excellent reputations that have been built by hundreds of good pictures.

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

# Bryant Washburn

## "The Gipsy Trial"

A SPARKLING society comedy about a young adventurer who is hired by a persistent wooer (who wishes he were a gipsy) to kidnap a beautiful girl. That's the outline of "The Gipsy Trail," a play of today which will be Bryant Washburn's first Paramount Picture.

"The Gipsy Trail" was a great success when produced at the Plymouth Theatre in New York. As a motion picture, it will be a tremendous hit for Bryant Washburn—and for you.

# Ethel Clayton

## "Maggie Pepper"

ETHEL CLAYTON'S first Paramount Picture will be a play known everywhere. It is "Maggie Pepper," the comedy-drama by Charles Klein, in which Rose Stahl starred for several years. It's going to start Ethel Clayton triumphantly on her first year in Paramount Pictures. Robert Vignola will direct it.

The new Ethel Clayton productions are going to add tremendously to the popularity of this talented star.

TRADE MARK
Paramount Pictures

The Exhibitor
Who is vainly
**PLEADING WITH THE PRODUCERS**
For something
That is **DIFFERENT** from the one
He gets every week
In which there is **NOTHING NEW**
But the name, is advised to **WATCH**
For the **EARLY** release dates of
The two **NOTABLE NOVELTIES**
Of the fall season.
Specially devised by
The **BETZWOOD FILM COMPANY**
To meet the exhibitor's
Justifiable demand
For **SOMETHING NEW AND BIG**
—something
To silence the patron who complains
That **THEY ALL LOOK ALIKE**
Now and positively
For **THE FIRST TIME**
In screen history, a real Chinese
Star, **LADY TSEN MEI,** in
A sumptuous extra part
Feature production
**"WHEN EAST MEETS WEST."**
A thrilling
Modern romance
With the enchanting
Atmosphere of the mysterious
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**SCREEN STAR**
**OF THE FIRST MAGNITUDE**

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**THE NEW AND REAL**
Is **MR. LOUIS BENNISON**
Recognized by dramatic authorities
As **AMERICA'S FOREMOST**
Delineator of Western types.
In
**LOUIS BENNISON**
The screen welcomes
The incomparable artist
Who **MADE**
**"JOHNNY GET YOUR GUN"**
**FAMOUS** from
Coast to coast. **AN ACTOR**
Of **ACKNOWLEDGED PERSONALITY**
For the screen **ASCENDENCY** which
Must be conceded him on
His presentation in the
Star title part
In the **BETZWOOD FILM COMPANY'S**
Great production of the
Western comedy-drama
**"SANDY BURKE"**
Specially written
By **J. ALLAN DUNN**
For the introduction of
**LOUIS BENNISON** as
The season's most
Important star.

**Produced for**

**THE BETZWOOD FILM COM ANY**

**By IRA M. LOWRY**

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1.—The Sign of the Scar
2—Scheming for Millions
3—The Ambassador's Diamond
4—The Grey Lady
5—The League of Silence
6—The Mysterious Manor
7—The Secret of the Night
8—The Kidnapped Statesman
9—The Girl in the Hotel
10—A Girl's Aid

## Twenty Dramatic Reels

Filled with unusually sensational but clean action, this amazing photo-serial is a masterpiece of interest-holding construction.

From the start of Episode I to the last scene of Episode X there is no let-up in the tenseness of the suspense.

THE GREAT HOUSE OF

# Gaumont

PRESENTS

# *The* Hand *of* Vengeance

*AN EXTRAORDINARY PHOTO-SERIAL*

**For the States-Right Market**

## Hundreds of Thrills

Never before have so many daring escapades, startling dangers, and wonderful surprises—but all within the bounds of probability—been compressed into even twice the number of reels. The hero is a marvel of ingenuity.

## Thousands of Artistries

Competent character portrayal, beautiful photography, and rare artistic effects make this a notable production.

And the attractive aids to publicity, the 2 and 3-color posters, slides, photographs, etc., etc., designed by great artists, are sure attendance-pullers.

# ELINOR FIELD

*Pretty—*
*Dainty—*
*and*
*Seventeen*

*In*

# *STRAND COMEDIES*

Bringing the spirit of youth to your screen in a series of one reel farces—happy dramas with probable plots

*Available one-a-week at*
MUTUAL FILM EXCHANGES

# This is your Chance!

## New Fox policy for 1918-19 announced next week-

# The Picture With a Soul!

*William Fox presents*

# WILLIAM FARNUM

*In*

# *Les Miserables*

Victor Hugo's Deathless Romance of a Human Heart's Redemption.

**A SENSATION WITH EVERY CROWD**

**A CLEAN-UP AT EVERY BOX OFFICE**

*Released on a Rental Basis*

**BOOK IT NOW**

**FOX**
FILM CORPORATION

**NEW FOX POLICY FOR 1918-19 WILL BE ANNOUNCED NEXT WEEK**

# TAKE OUT YOUR PENCIL

## You Can Book These Pictures

### Productions Extraordinary

| SUBJECT | STAR | NO. REELS |
|---|---|---|
| CLEOPATRA | THEDA BARA | 8 |
| LES MISERABLES | WILLIAM FARNUM | 8 |

### STANDARD PICTURES

| SUBJECT | STAR | NO. REELS |
|---|---|---|
| WOMAN AND THE LAW | ALL-STAR CAST | 7 |
| ROUGH AND READY | WILLIAM FARNUM | 7 |
| THE FORBIDDEN PATH | THEDA BARA | 6 |
| THE HEART OF A LION | WILLIAM FARNUM | 7 |
| UNDER THE YOKE | THEDA BARA | 6 |
| CAMILLE | THEDA BARA | 7 |
| CHEATING THE PUBLIC | ALL-STAR CAST | 7 |
| THE SPY | DUSTIN FARNUM | 7 |
| DU BARRY | THEDA BARA | 7 |
| TROUBLEMAKERS | JANE AND KATHERINE LEE | 7 |
| THE CONQUEROR | WILLIAM FARNUM | 8 |
| A DAUGHTER OF THE GODS | ANNETTE KELLERMAN | 7 |
| THE ROSE OF BLOOD | THEDA BARA | 7 |
| THE BLINDNESS OF DIVORCE | ALL-STAR CAST | 6 |
| WHEN A MAN SEES RED | WILLIAM FARNUM | 7 |
| THE HONOR SYSTEM | GEORGE WALSH MIRIAM COOPER, GLADYS BROCKWELL | 8 |
| THE SOUL OF BUDDHA | THEDA BARA | 6 |
| TRUE BLUE | WILLIAM FARNUM | 6 |

### 1918 Versions of The Big Six

Re-titled—Re-edited—Revised. Better and Bigger Than Ever!

| SUBJECT | STAR | NO. REELS |
|---|---|---|
| THE TWO ORPHANS | THEDA BARA | 5 |
| THE CLEMENCEAU CASE | THEDA BARA | 5 |
| A FOOL THERE WAS | THEDA BARA | 5 |
| A SOLDIER'S OATH | WILLIAM FARNUM | 5 |
| THE BONDMAN | WILLIAM FARNUM | 5 |
| THE PLUNDERER | WILLIAM FARNUM | 5 |

### Sunshine Comedies

| SUBJECT | NO. REELS |
|---|---|
| A TIGHT SQUEEZE | 2 |
| WHO'S YOUR FATHER? | 2 |
| WILD WOMEN AND TAME LIONS | 2 |
| A NEIGHBOR'S KEYHOLE | 2 |
| A WAITER'S WASTED LIFE | 2 |
| A SELF-MADE LADY | 2 |
| MY HUSBAND'S WIFE | 2 |
| ARE MARRIED POLICEMEN SAFE? | 2 |
| HUNGRY LIONS IN A HOSPITAL | 2 |
| SON OF A GUN | 2 |
| SHADOWS OF HER PEST | 2 |
| DAMAGED NO-GOODS | 2 |
| HIS SMASHING CAREER | 2 |
| A MILK-FED VAMP | 2 |
| ROARING LIONS AND WEDDING BELLS | 2 |

### Mutt and Jeff

Bud Fisher's Animated Cartoons

| | |
|---|---|
| The Seventy-five Mile Gun | The Freight Investigation |
| The Tale of a Pig | The Leak |
| Hospital Orderlies | On Ice |
| Helping McAdoo | Life Savers |
| A Fisherless Cartoon | The Burglar Alarm |
| The Superintendents | The Extra Quick Lunch |
| Tonsorial Artists | Hunting the U-Boats |
| Meeting Theda Bara | Hotel De Mutt |
| The Decoy | Joining the Tanks |
| Occultism | An Ace and a Joker |
| Back to the Balkans | Landing a Spy |

# FOX FILM CORPORATION

# AND PICK THE WINNERS

## at any Fox Exchange Now

## FOX SPECIAL FEATURES

| SUBJECT | STAR | NO. REELS |
|---|---|---|
| THE PRIDE OF NEW YORK | GEORGE WALSH | 5 |
| MISS INNOCENCE | JUNE CAPRICE | 5 |
| THE DEBT OF HONOR | PEGGY HYLAND | 5 |
| CONSCIENCE | GLADYS BROCKWELL | 6 |
| THE FALLEN ANGEL | JEWEL CARMEN | 5 |
| MISS U. S. A. | JUNE CAPRICE | 5 |
| THE YANKEE WAY | GEORGE WALSH | 5 |
| PEG OF THE PIRATES | PEGGY HYLAND | 5 |
| A BRANDED SOUL | GLADYS BROCKWELL | 5 |
| A ROYAL ROMANCE | VIRGINIA PEARSON | 5 |
| EVERY GIRL'S DREAM | JUNE CAPRICE | 6 |
| THE SCARLET ROAD | GLADYS BROCKWELL | 5 |
| THIS IS THE LIFE | GEORGE WALSH | 5 |
| THE WRATH OF LOVE | VIRGINIA PEARSON | 5 |
| BONNIE ANNIE LAURIE | PEGGY HYLAND | 5 |
| THE MORAL LAW | GLADYS BROCKWELL | 5 |
| BLUE-EYED MARY | JUNE CAPRICE | 5 |
| SOME BOY | GEORGE WALSH | 5 |
| BETRAYED | MIRIAM COOPER | 6 |
| HER ONE MISTAKE | GLADYS BROCKWELL | 5 |
| WHEN FALSE TONGUES SPEAK | VIRGINIA PEARSON | 5 |
| A CAMOUFLAGE KISS | JUNE CAPRICE | 5 |
| JACK SPURLOCK, PRODIGAL | GEORGE WALSH | 5 |
| THE INNOCENT SINNER | MIRIAM COOPER | 6 |
| THE DEVIL'S WHEEL | GLADYS BROCKWELL | 5 |
| THOU SHALT NOT STEAL | VIRGINIA PEARSON | 6 |
| THE HEART OF ROMANCE | JUNE CAPRICE | 5 |
| THE KID IS CLEVER | GEORGE WALSH | 5 |
| DURAND OF THE BAD LANDS | DUSTIN FARNUM | 5 |
| THE SOUL OF SATAN | GLADYS BROCKWELL | 5 |
| STOLEN HONOR | VIRGINIA PEARSON | 5 |
| PATSY | JUNE CAPRICE | 5 |
| THE BOOK AGENT | GEORGE WALSH | 5 |
| HONOR AND OBEY | GLADYS BROCKWELL | 6 |
| THE LIAR | VIRGINIA PEARSON | 5 |
| SIX-SHOOTER ANDY | TOM MIX | 5 |
| THE BRIDE OF FEAR | JEWEL CARMEN | 5 |
| DOING THEIR BIT | JANE AND KATHERINE LEE | 5 |
| A DAUGHTER OF FRANCE | VIRGINIA PEARSON | 5 |
| A SMALL TOWN GIRL | JUNE CAPRICE | 5 |
| MELTING MILLIONS | GEORGE WALSH | 5 |
| WESTERN BLOOD | TOM MIX | 5 |
| SISTER AGAINST SISTER | VIRGINIA PEARSON | 5 |
| AMERICAN BUDS | JANE AND KATHERINE LEE | 7 |
| A CHILD OF THE WILD | JUNE CAPRICE | 5 |
| THE ISLAND OF DESIRE | GEORGE WALSH | 5 |
| NORTH OF 53 | DUSTIN FARNUM | 5 |
| HER TEMPTATION | GLADYS BROCKWELL | 5 |
| CUPID'S ROUNDUP | TOM MIX | 5 |
| THE KINGDOM OF LOVE | JEWEL CARMEN | 5 |
| THE BITTER TRUTH | VIRGINIA PEARSON | 6 |
| TWO LITTLE IMPS | JANE AND KATHERINE LEE | 5 |
| THE BIRD OF PREY | GLADYS BROCKWELL | 5 |
| A MODERN CINDERELLA | JUNE CAPRICE | 5 |
| HIGH FINANCE | GEORGE WALSH | 5 |
| THE SILENT LIE | MIRIAM COOPER | 5 |
| THE SCARLET PIMPERNEL | DUSTIN FARNUM | 6 |
| ONE TOUCH OF SIN | GLADYS BROCKWELL | 5 |
| HER PRICE | VIRGINIA PEARSON | 5 |
| ACE HIGH | TOM MIX | 5 |
| CONFESSION | JEWEL CARMEN | 5 |
| THE FIREBRAND | VIRGINIA PEARSON | 5 |
| WE SHOULD WORRY | JANE AND KATHERINE LEE | 5 |
| UNKNOWN 274 | JUNE CAPRICE | 6 |
| BRAVE AND BOLD | GEORGE WALSH | 5 |

# FOX FILM CORPORATION

# The Proof

# The Big 6

Attracting record breaking crowds.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

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CLEVELAND O 756P 16

1918 JUL 16 PM 9 57

W R SHEEHAN GENERAL MGR 1303

FOX FILM CORPORATION 130 W 46 ST NEW YORK NY

FOOL THERE WAS OPENED AT OUR THEATRE TO RECORD BREAKING BUSINESS LAST SUNDAY THERE ISNT A MAN WOMAN OR CHILD WHO HAS NOT COMPLIMENTED US UPON HAVING THIS WONDERFUL PICTURE IN OUR HOUSE AND WE ARE DELIGHTED TO THINK THAT YOU HAVE GIVEN US THE PRIVELEGE OF AGAIN SHOWING YOUR BIG SIX GIVE US MORE SUCH PICTURES WE WANT THEM

J E SURRELL

OLPHEUM THEATRE CLEVELAND OHIO

DETROIG MICH 13

1918 JUL 14 AM 2 32

W R CHEEHAN 0305

GENL MANAGER FOX FILM CORP 130 WEST 46 ST NEWYORK NO

ELATED WITH SUCCESS OBTAINED ON BARA IN FOOL THERE WAS FIRST OF BIG SIX ABSOLUTE CAPACITY EVERY SHOW GREATEST DRAW FOR SUMMER BUSINESS EVER HAD

GUS S GREENING

MANAGER MILES THEATRE.

50P 80 NL 4 EX

..P PHILADELPHIA PENN 18

PREST WILLIAM FOX

FOX FILM CORPN 130 WEST 46 ST

NEWYORK NY

I WAS A BIT SKEPTICAL REGARDING THE SUCCESS OF BIG SIX IN FIRST RUN HOUSES I RAN WILLIAM FARNUM IN PLUNDERER LAST WEEK AT OUR VICTORIAL THEATRE FULL WEEK STAND AT TWENTY FIVE CENTS ADMISSION STRAIGHT THE FACT OF SMALLER HOUSES IN MY VICINITY AND THROUGHOUT PHILA HAVING PLAYED THE OLD VERSION YEARS AGO AT SMALLER ADMISSION SCALE DID NOT DIMINISH ITS DRAWING POWER THANK YOU FOR PERSUADING ME TO RUN BIG SIX FOR WEEK STAND

FRANK A DUHLER

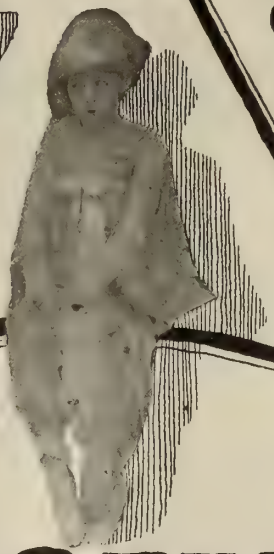
MANAGING DIRECTOR STANLEY CO.

FOX FILM CORPORATION

New Fox policy for 1918-19 announced next week.

Make 'Em Laugh Their Heads off

William Fox presents Henry Lehrman's



# SUNSHINE COMEDIES

Every One a Dynamo of Mirth

"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER?"
"A NEIGHBOR'S KEYHOLE"
"WILD WOMEN AND TAME LIONS"

Also

MUTT and JEFF
ANIMATED CARTOONS
famous the Whole World Over

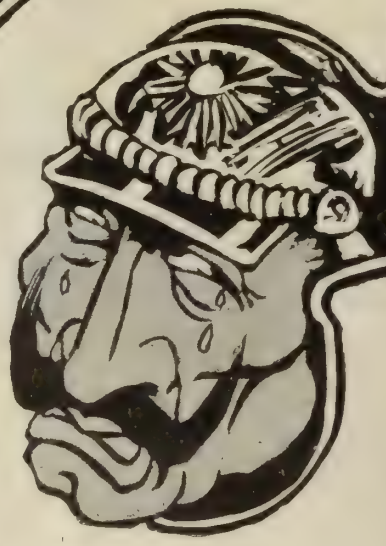
"THE BURGLAR ALARM"
"THE SEVENTY FIVE-MILE GUN"
"LIFE SAVERS"
"MEETING THEDA BARA"

FOX FILM CORPORATION

New Fox policy for 1918-19 will be announced next week

# Jewel Productions

# "The GEEZ OF B



***A Ready-made Audience of Millions*** Everyone in your town who saw "The KAISER" and everyone who missed it will be wild to see this delicious travesty, "The GEEZER OF BERLIN." Millions are ready for it—are right on edge to see the ridiculous side of the King business. They'll laugh their heads off.

***You 've already Paid Your Advertising Bill*** When you showed "The KAISER" you paid a great big part of your advertising on "The GEEZER OF BERLIN." This time your ads will go twice as far for half the money. You'll have our Special Book of Newspaper Ads within two weeks. Reserve for "The GEEZER" now. Be ready. Any Jewel Exchange.

# gets

# ER

# ERLIN"

## A Travesty on "THE KAISER"

### -The Beast of Berlin

***Lavish Costuming Magnificent Sets*** The costumes and sets of "The GEEZER" are on a par with the original Jewel Triumph, "The KAISER." This is unquestionably the most sumptuously staged burlesque in moving pictures—a high class farce that rings the bell from every point of view.

***It's Something Different --- Something New*** Book "The GEEZER"—advertise it—clean up. You'll be giving a great, big, eager-to-be-amused audience the heartiest laugh of years and they'll thank you for something new, something different. Get in touch with your nearest Jewel Exchange today—without fail.

*The car rolled up and a beautiful girl opened the door..... "Marry me!" she said*

# "FOR HUSBANDS ONLY"

LOIS WEBER'S COMING FASCINATION FOR THE WHOLE FAMILY—STARRING MILDRED HARRIS

JEWEL Productions Inc.
1000 Broadway New York City

# ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

# PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

**will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.**

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

## Colorado—N. Mex.—Utah—Wyo.

**And All Counties in Idaho North of and Including Idaho County**

* Burley ..... Burley, Idaho
* Auditorium ..... American Falls, Idaho
* Paramount Empress.... Bingham, Utah
* Coronado ..... Los Vegas, N. M.
* Pastime ..... Springer, N. M.
* Rex ..... Raton, N. Mex.
* Princess ..... Deming, N. M.
* American ..... Salt Lake, Utah
* Unique ..... Gunnison, Colo.
* Columbia ..... Florence, Colo.
* Peoples ..... Wiley, Colo.
* Oil Shole ..... Grand Valley, Colo.
* Lover ..... Ft. Morgan, Colo.
* Opera House ..... Mancos, Colo.
* Rialto ..... Jerome, Idaho
* Rex ..... Buhl, Idaho
* Gem ..... Somerset, Colo.

Burns ..... Colo. Springs, Colo.
Universal ..... Holyoke, Colo.
Emerson ..... Brush, Colo.
Grand ..... Pueblo, Colo.
Wray ..... Wray, Colo.
Orpheum ..... Steamboat Springs, Colo.
Lyric or Empress ..... Ft. Collins, Colo.
Iris ..... Boulder, Colo.
Stirling ..... Greeley, Colo.
West ..... Trinidad, Colo.
Atlas ..... Cheyenne, Wyo.
Ogden ..... Ogden, Utah

## Washington—Oregon—Alaska—Montana

**And All Counties in Idaho North of and Including Idaho County**

* Gem ..... Neontoe, Wash.
* Liberty ..... Bellingham, Wash.
* Strand ..... Seaside, Ore.
* Sunset ..... Astoria, Ore.
* Noble ..... Marshfield, Ore.
* Liberty ..... Salem, Ore.
* Oregon ..... Eugene, Ore.

Empire ..... Anacortes, Wash.
Victory ..... Tacoma, Wash.
Rialto ..... Bremerton, Wash.
Majestic ..... Cornwallis, Ore.

## Illinois

* Villas ..... Chicago, Ill.
  5603 W. 22d St.
* Grand ..... Granite City, Ill.
* Princess ..... Woodstock, Ill.
* Motion Picture ..... Chicago, Ill.
  618 W. Chicago Ave.
* Princess ..... Hoopestown, Ill
* Odd Fellows' Temple.... Mt. Olive, Ill.
* Sacred Heart Church..... Rutland, Ill.
* Opera House ..... Mt. Carroll, Ill.
* Parkway ..... Chicago, Ill.
  11055 N. Michigan.
* Idle Hour ..... Rossville, Ill.
* Lyric ..... Casey, Ill.

Oakley ..... Chicago, Ill.
Isis ..... Chicago, Ill.
Plasiance ..... Chicago, Ill.
Faulina ..... Chicago, Ill.
Majestic ..... Streator, Ill.
Windsor Park..... Chicago, Ill.
Julian ..... Chicago, Ill.
Opera House ..... Rankin, Ill.
Curtis ..... Downers Grove, Ill.
Brookfield ..... Brookfield, Ill.
Illinois ..... Clue Heights, Ill.
Minsdale ..... Minsdale, Ill.
Garden ..... Harvey, Ill.
Joliet ..... Joliet, Ill.
Hyde Park ..... Chicago, Ill.
Rogers ..... Chicago, Ill.
Buggs ..... Chicago, Ill.
American ..... Chicago, Ill.
Empress ..... Decatur, Ill.
Bijou ..... Carrollton, Ill.
Americus ..... Chicago, Ill.
New Apollo..... Chicago, Ill.
California ..... Chicago, Ill.
Park Manor ..... Chicago, Ill.
De Luxe..... Lake Forest, Ill.
Marquette ..... La Salle, Ill.
Orpheum ..... Ottawa, Ill.
Marshall Sq..... Chicago, Ill.
Illington ..... Chicago, Ill.
Orpheum ..... Chicago, Ill.
Lyric ..... Earlville, Ill.
Avon ..... Chicago, Ill.
Grand ..... Geneva, Ill.
Empire ..... Morris, Ill.
Princess..... De Kalb, Ill.
Star ..... Oregon, Ill.
Grand ..... Harrisburg, Ill.
Ear ..... Chicago, Ill.
New Brookline..... Chicago, Ill.
Southern ..... Oak Park, Ill.
Grand ..... Macomb, Ill.
Opera House ..... Buda, Ill.
Strand ..... Freeport, Ill.
Rialto ..... Kewanee, Ill.
Majestic..... East Moline, Ill.
Mirror ..... Moline, Ill.
Spenser Sq..... Rock Island, Ill.
Dreamland ..... Prophetstown, Ill.
Olympia ..... Arcole, Ill.
Star ..... Newton, Ill.
Strand ..... Robinson, Ill.
Alce ..... Olney, Ill.
Strand ..... Petersburg, Ill.
Majestic ..... Paxton, Ill.
Illinois ..... La Grange, Ill.
Lyric ..... Chicago, Ill.

## Indiana

* Wysor ..... Muncie, Ind.
* Mickelo ..... Linton, Ind.
* Gravel ..... Goodland, Ind.
* Sourwine ..... Brazil, Ind.
* Opera House ..... Washington, Ind.

Alhambra ..... Knightstown, Ind.
Luna ..... Lafayette, Ind.
Starland ..... Anderson, Ind.
Princess ..... La Porte, Ind.
Circle ..... Indianapolis, Ind.
Isis ..... Dana, Ind.
Empire ..... Jasonville, Ind.
Gem ..... No. Manchester, Ind.
Dreamland ..... Mt. Vernon, Ind.
Starland ..... Michigan City, Ind.
Crumps ..... Columbus, Ind.
Why-Not ..... Greenfield, Ind.
Princess ..... Rushville, Ind.
Music Hall..... Crawfordsville, Ind.
Isis ..... Kokomo, Ind.
Orpheum ..... Clinton, Ind.
Colonial ..... Logansport, Ind.

## Iowa—Nebraska—Kansas

* Keck ..... Wapello, Iowa
* Windsor ..... Hampton, Iowa
* Trelcar ..... Ogden, Iowa
* Colonial ..... Clarion, Iowa
* Lyric ..... Harlan, Iowa
* Pastime ..... Ottawa, Kan.
* Temple Grand ..... Creston, Iowa
* Loyal ..... Belgrade, Neb.

Strand..... Clinton, Ia.
Strand ..... Tunnill, Ia.
Palace ..... Burlington, Ia.

(Continued next page)

Grand .....Estherville, Ia.
Orpheum .....Fairfield, Ia.
Grand .....Keokuk, Ia.
Strand .....Marshalltown, Ia.
Garden .....Davenport, Ia.
Grand .....Mt. Madison, Ia.
Palace .....Muscatine, Ia.
Iris .....Hamburg, Ia.
Phoenix .....Neolu, Ia.
Fraser .....Spencer, Ia.
Casino .....Melcher, Ia.
Princess .....Sioux City, Ia.
Royal .....Sibley, Ia.
Majestic .....Fort Dodge, Ia.
Opera House.....Algona, Ia.
Royal .....Carroll, Ia.
Martha-Ellen.....Central City, Neb.
Community.....David City, Neb.
Stirling .....Superior, Neb.
Lyda.....Grand Island, Neb.
Auditorium .....Norfolk, Neb.
Rex.....Arkansas City, Kan.
Belduf .....Independence, Kan.
Royal .....Hutchinson, Kan.
Royal .....Newton, Kan.
Empress.....Ft. Scott, Kan.
Empress .....Paola, Kan.
New Elks .....Parsons, Kan.
Columbia .....Coffeyville, Kan.
Orpheum .....Leavenworth, Kan.
Cozy .....Topeka, Kan.

## Minnesota—Wisconsin—S. D.

• Rex .....Beloit, Wis.
• Palace Theatre .....Antigo, Wis.
• Daly .....Grand Rapids, Wis.
• Grand Opera House.....Wausau, Wis.
• Unique .....Gays Mills, Wis.
• Grand Opera House....Del. Rpds., S. D.
• Crystal .....Watertown, Minn.
• Murray .....Slayton, Minn.
• Opera House .....Rushford, Minn.
• Unique .....Rice Lake, Wis.
• De Tright .....Hudson, Minn.
• Opera House.....River Falls, Wis.
• Firemen's Opera Hs..Portsmouth, Wis.
• Grand .....Lane, S. D.
• Best .....Brainerd, Minn.
• Orpheum .....Pelican Rapids, Minn.
• Lyric .....Crookstown, Minn.
• Scenic .....Tyler, Minn.
• Unique .....Litchfield, Minn.
• Amuzu .....Grand Meadow, Minn.
• Scenic .....Beltrami, Minn.
• Moore .....Shelly, Minn.
• Lyric .....Cornell, Wis.
• Auditorium .....Hillwater, Minn.
• Orpheum .....Menominee, Wis.
• Idle Hour .....Eureka, S. D.
• Orpheum .....Glenwood City, Wis.
• ——— .....Royalton, Minn.
• Auditorium .....Rush City, Minn.
• Opera House.....Spring Grove, Minn.
• Majestic .....Bangor, Wis.
• Waspaso .....Faith, S. D.
• Iverson .....Hudson, S. D.
• Orpheum .....Ada, Minn.
• Opera House .....White, S. D.
• ——— .....Alexandria, S. D.
Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.
Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.
Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Allendun, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

## Missouri

• Central .....Louis, Mo.
• Gem .....Macon, Mo.
• Idle Hour .....Festus, Mo.
• Grand .....Princeton, Mo.
Criterion.....Poplar Bluff, Mo.
Orpheum .....Mexico, Mo.
Grand .....Moberly, Mo.
Princess .....Kirksville, Mo.
Orpheus.....Excelsior Springs, Mo.
Bloomfield .....Bloomfield, Mo.
Rigney .....Albany, Mo.
Rex .....Ridgeway, Mo.
McGraw .....Brookfield, Mo.
Trio Amusement.....Hale, Mo.
Alamo .....Fayette, Mo.
Star .....Louisiana, Mo.
Lyric .....Liberty, Mo.

## Ohio

• Grand .....Circleville, Ohio
• Fineray .....Martins Ferry, Ohio
Castaniba .....Shelby, Ohio
Jewel .....Tory, Ohio
Majestic .....Mansfield, Ohio

## Delaware—Md.—D. C.

Queen .....Wilmington, Del.
Garden .....Baltimore, Md.

## New York

• Hippodrome .....Buffalo, N. Y.
• Red Hook Lyceum....Red Hook, N. Y.
• Greenpoint
• Opera House.....Kingston, N. Y.
• Stanley .....Bensonhurst, L. I.
• Oneonta .....Oneonta, N. Y.
• Star .....Islip, L. I.
• Novelty .....Sayville, N. Y.
• Your .....Hicksville, L. I.
• Century .....Mineola, L. I.
• Matinecoch .....Locust Valley, N. Y.
• ——— .....Middletown, N. Y.
• Oxford .....Brooklyn, N. Y.
• New Garden .....Brooklyn, N. Y.
• West End .....Brooklyn, N. Y.
• Cleveland .....Brooklyn, N. Y.
• Norwood .....Brooklyn, N. Y.
• New .....Rockaway Beach, N. Y.
• Regent .....Bay Shore, N. Y.
• Park .....Rockaway Park, N. Y.
• Andrews .....Salamanca, N. Y.
• Armory .....Binghamton, N. Y.
• 68th St. Playhouse.....New York, N. Y.
Stratford .....Poughkeepsie, N. Y.
Proctor's .....Mt. Vernon, N. Y.
Armory or Palace...Schenectady, N. Y.
Amsterdam O. H.....Amsterdam, N. Y.
Elsmere .....Bronx, N. Y.
Spooner .....Bronx, N. Y.
Burland .....Bronx, N. Y.
Majestic .....N. Y. C., N. Y.
Broadway .....W. Eniburgh, N. Y.
Empire.....Port Richmond, S. I., N. Y.
Proctor's .....Yonkers, N. Y.
Baker .....Dover, N. Y.
United States.....N. Y. C., N. Y.
Plaza .....N. Y. C., N. Y.
Greenpoint .....N. Y. C., N. Y.
Mauliallan .....N. Y. C., N. Y.
Steinway .....Astoria, L. I., N. Y.
Photoplay .....N. Y. C., N. Y.
Schuyler .....N. Y. C., N. Y.
New Plaza .....W. New Brighton, N. Y.

Glen .....N. Y. C., N. Y.
Standard .....N. Y. C., N. Y.
U. S. Military Ac...West Point, N. Y.
Liberty .....Canandaigua, N. Y.
Strand .....Geneva, N. Y.
Strand .....Ithaca, N. Y.
Fordham .....Bronx, N. Y.
Concourse .....Bronx, N. Y.
Times .....N. Y. C., N. Y.
Dyckman .....N. Y. C., N. Y.
Unique .....Patchogue, N. Y.
New Columbia....Maspeth, L. I., N. Y.
Atlas .....N. Y. C., N. Y.

### New Jersey

Lincoln .....Newark, N. J.
Montclair .....Montclair, N. J.
Savoy .....Asbury Park, N. J.
Hasbrouck .....Hasbrouck, N. J.
Lyric .....Paterson, N. J.
City .....Newark, N. J.
Music Hall .....Clinton, N. J.
Court .....Newark, N. J.
Englewood .....Englewood, N. J.
Park .....Ocean City, N. J.
U. S. Temple.....Union Hill, N. J.
Main St.....Freehold, N. J.
Arcade .....Princeton, N. J.
Strand .....Hightstown, N. J.
Lyons Park .....Morristown, N. J.
Montauk .....Passaic, N. J.
Roys .....Blairstown, N. J.
Grand .....Vineland, N. J.
Keith .....Jersey City, N. J.

### New England States

Scollay Square .....Boston, Mass.

### West Va. & Western Pa.

**Consisting of and Including Fulton, Huntington and Potter Counties**

Happy Hour.....Ebensburg, W. Pa.
Garden .....Pittsburgh, Pa.
Regent .....Pittsburgh, Pa.
Palace .....S. Fork, Pa.
Pastime .....Portage, Pa.
Martin .....Lock Haven, Pa.
Strand .....Brownsville, Pa.
Grand .....Patton, Pa.
Commons .....Hastings, Pa.
Jack Marks.....Clarksburg, W. Va.

### Eastern Pa.

Virginia .....Atlantic City, N. J.
Fenwick .....Salem, N. J.
Colonial Theatre....Atlantic City, N. J.
Hippodrome .....York, East. Pa.
Orpheum .....Chambersburg, East. Pa.
Bijou Dreams.....Milton, East. Pa.
Opera House.....Towanda, East. Pa.

### Texas—Arkansas

Gem .....Whitesboro, Tex.
Queen .....Ballinger, Tex.
Deandi .....Amarillo, Tex.
Star .....Humble, Tex.
Queen .....Tyler, Tex.
Best ..... Hillsboro, Tex.
Empire .....Jonesboro, Ark.
Princess .....Hot Springs, Ark.
Majestic .....Marianna, Ark.
Majestic .....Clarendon, Ark.
Grand .....Newport, Ark.
Best .....Pine Bluff, Ark.
Crazy .....Mineral Wells, Tex.
Amusu .....Corpus Christi, Tex.
Palace .....Farmersville, Tex.
Star .....Eagle Pass, Tex.
Strand or Hipp.....Ft. Worth, Tex.
Airdome .....Del Rio, Tex.
King .....Sherman, Tex.
Grand .....Ennis, Tex.
Queen .....Mart, Tex.
Princess .....Denton, Tex.
Liberty .....Orange, Tex.
Opera House .....Mexia, Tex.
Texas Grand .....Dalhart, Tex.
Peoples .....Beaumont, Tex.
Alvorado .....Alvorado, Tex.

### Kentucky—Tennessee

Recreation Bldg.....Jenkins, Ky.
Gem .....Somerset, Ky.
Majestic .....Memphis, Tenn.
Dixie .....Mt. Pleasant, Tenn.
Princess .....Bowling Green, Ky.
Dixie .....Mayfield, Ky.
Opera House .....Allensville, Ky.
Perry .....Hazard, Ky.
Manring .....Middlesboro, Ky.
Gaines .....Pineville, Ky.
Cumberland .....Harlan, Ky.
Empress .....Owensboro, Ky.
Capitol .....Frankfort, Ky.
Washington O. H.....Maysville, Ky.
Majestic.....Johnson City, Tenn.
Mary Anderson.....Louisville, Ky.

### Oklahoma

Liberty .....Ata., Okla.
Palace .....Irdmore, Okla.
Quimeley .....Oklahoma City, Okla.
Liberty .....Durant, Okla.
Main Street
Morgaon .....Henryetta, Okla.
Cozy .....Okmulgee, Okla.
Yale .....Pauls Valley, Okla.
Royal .....Coddo, Okla.
American .....Enid, Okla.
Liberty .....Hugo, Okla.
Empress .....Sapulpa, Okla.
Empress .....Oklahoma City, Okla.
New Garden.....Stillwater, Okla.

### Western Pa.

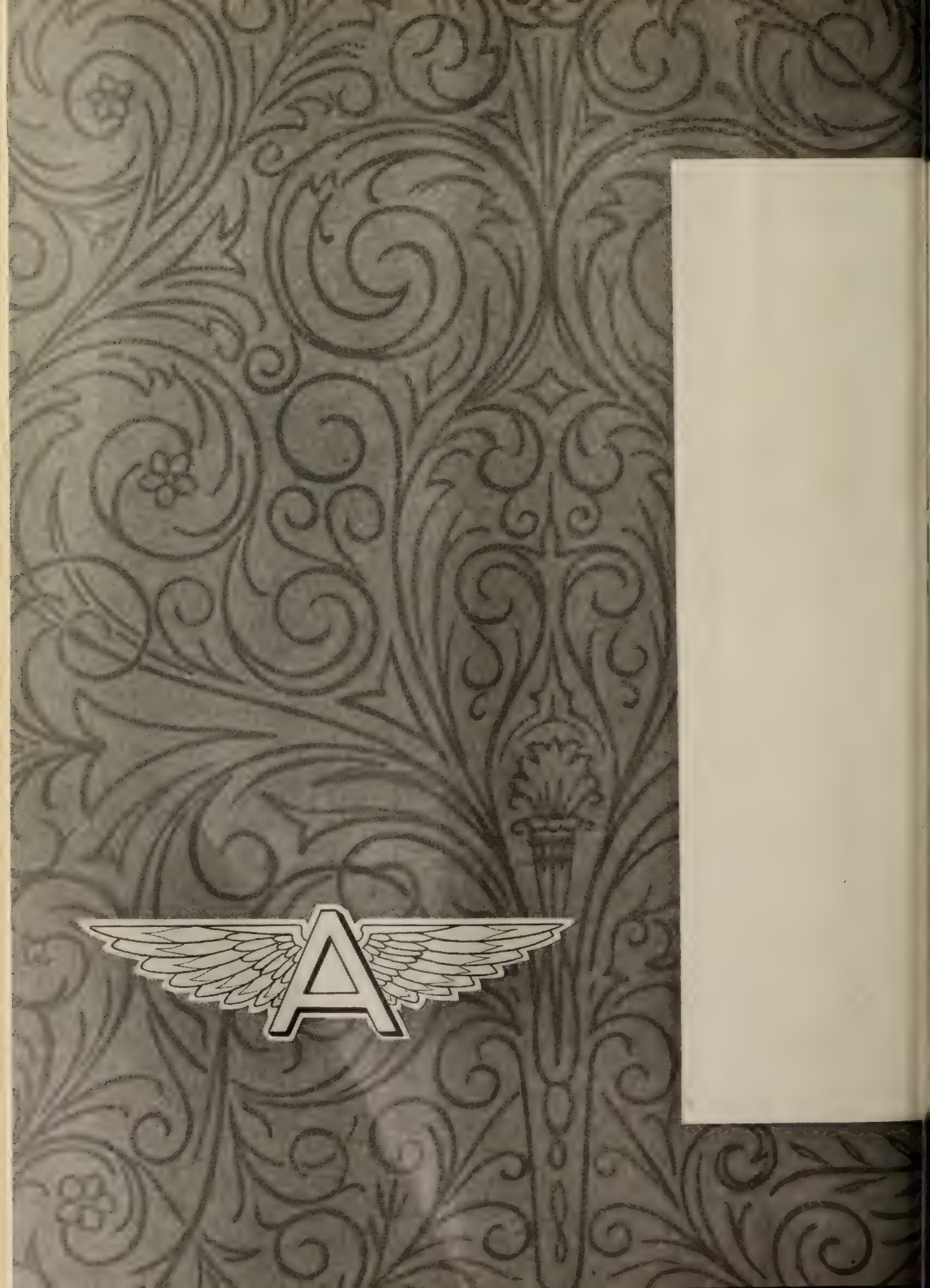
Grand .....Kaul, Pa.
Lyric .....Oil City, Pa.
Star .....Warren, Pa.
Brushton .....Brushton, Pa.
Opera House .....Emporium, Pa.
Cambria .....Johnstown, Pa.
Rialto .....Charleston, W. Va.

### North & South Carolina—Va.—Fla.—Ala.—Ga.

Empire .....Montgomery, Ala.
Orpheum .....Portsmouth, Va.
Duval .....Jacksonville, Fla.
Alcozon .....Dothan, Ala.
Majestic .....Asheville, N. C.
American .....Jacksonville, Fla.
Jefferson .....St. Augustine, Fla.
Rialto .....Atlanta, Ga.
Regale .....Salem, S. C.

### North Dakota

Lyceum .....Kenmere, N. D.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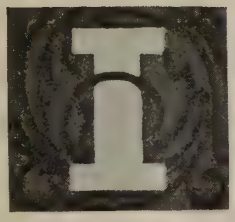
# American Film Co. Productions to Be Sold Direct—Through Pathé Exchanges



wish to announce the consummation of arrangements for the handling of future American Film Co. productions through the thirty Pathé exchanges in the United States.

These attractions will be sold direct by American Film Co. representatives and include subjects starring Mary Miles Minter and Margarita Fisher and the William Russell Productions.

They will be stories by prominent authors directed by Edward Sloman, Henry King and Lloyd Ingraham. Each production will be ready for the exhibitor's inspection sixty days in advance of its first booking.

Effective Monday, July 22nd, personal representatives of the American Film Company, Inc. will be established in each Pathé exchange, prepared to meet exhibitors, arrange pre-views of the subjects and receive applications for bookings.

All exhibitors, including managers of first run houses, managers of circuits, and booking associations are invited to communicate with American Film Co. representatives or Pathé exchanges at once regarding these ***new and greater*** subjects.

Samuel S. Hutchinson

President

AMERICAN FILM COMPANY, INC.

6227-6235 Broadway, Chicago
Studios: Santa Barbara, Cal.

# TRIANGLE

## 4 Aces

on the

## TRIANGLE AUGUST PROGRAM

**PAULINE STARKE**
Consistently gaining in popularity by the realism of her interpretations ever since her presentation as a Broadway star in "Until They Get Me."

**ALMA RUBENS**
"Can express emotions. The future should find her one of our most popular screen stars," says "Wids."

**GLORIA SWANSON**
"Every additional picture that I have seen her in convinces me that I have picked a winner," says "Wids."

**ROY STEWART**
One of the most popular interpreters of Western dramas. Under the direction of Cliff Smith, in Triangle plays—a sure winner.

Any Exhibitor who knows how to play the game—how to present moving pictures, will find them sure winners.

Of what value is a full house if it doesn't win some cash that you can keep?

Triangle is developing Featured Players who are consistently growing in popularity.

Triangle presents these players in quality pictures, produced with the assurance of pleasing the public and paying you a profit.

## Exhibitors Investigate Triangle's August Schedule

It presents performers whom the critics have stamped with their approval.

*"Players Who Have Pleased in Plays That Profit"*

## TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

From the days of the Perils of Pauline Pathé has had the reputation of putting out serials that caught the crowds and kept them coming. Twenty successful serials have proven PATHÉ'S leadership in the field

# RUTH ROLAND IN HANDS UP

is destined to make a sensation. It's a rapid fire serial full of heart interest, & exciting all the time!

Produced by Astra. Directed by Jas. W. Horne. Written by Gilson Willets

RELEASED AUGUST 18TH

PATHÉ
Dealers in every line know how much easier it is to sell a well advertised product: Pathé makes it easy for you to do a notable business on—
HANDS UP
with RUTH ROLAND
by advertising it everywhere. Watch the Billboards in August!
Produced by Astra. Directed by Jas W. Horne
Written by Gilson Willets. RELEASED AUGUST 18TH

## Following the Allied Battle Flags in France!

Your audiences are eager to do so. You can enable them to do it by showing them the

# OFFICIAL WAR REVIEW

which contains the latest official pictures of

## United States, France, England and Italy

taken by expert cameramen operating under exclusive privileges from their respective Governments.

Don't you see what a tremendous box-office attraction such genuine, exclusive, and official war pictures are?

Presented by
**Committee on Public Information**
George Creel, Chairman
**Division of Films**
Chas. S. Hart, Director
**Distributed by PATHÉ**

*King George Reviews the American Troops*

It is the one newspaper that everyone can read and enjoy; it is the one magazine that appeals to everybody; it is the one motion picture that is ALWAYS praised. It is the ONLY one reel feature!

# HEARST-PATHÉ NEWS

Twice a week it is filled with pictures of the most enthralling interest-scenes from the American, French, British and Italian fronts, as well as the most interesting events over here.

No Good Theatre Can Afford To Be Without It!

In far off Australia, the land of clean, beautiful little cities, of labor supremacy, the like of which the West does not dream as yet, conditions change rapidly. No school books teach the trade conditions on this great island because they did not exist a decade ago when the books were printed.

But the trade conditions do not change too fast for J. Frank Brockliss, Inc., to keep pace with even so fickle a thing as public taste in amusement.

## MRS. CLEMENT MASON

—one of the oldest and largest buyers for this strange country has such implicit faith in the judgment of J. Frank Brockliss, Inc., that she allows us to send her whatever in our judgment is right for her market.

Confidence of this degree is based on results of no small proportion. *May we recommend some productions for your field?*

# J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.

*General Exporter and Importer*

729 Seventh Ave. ~ ~ ~ ~ ~ New York City

# COMING!
# A Brand New
# CHARLIE CHAPLIN

Comedy

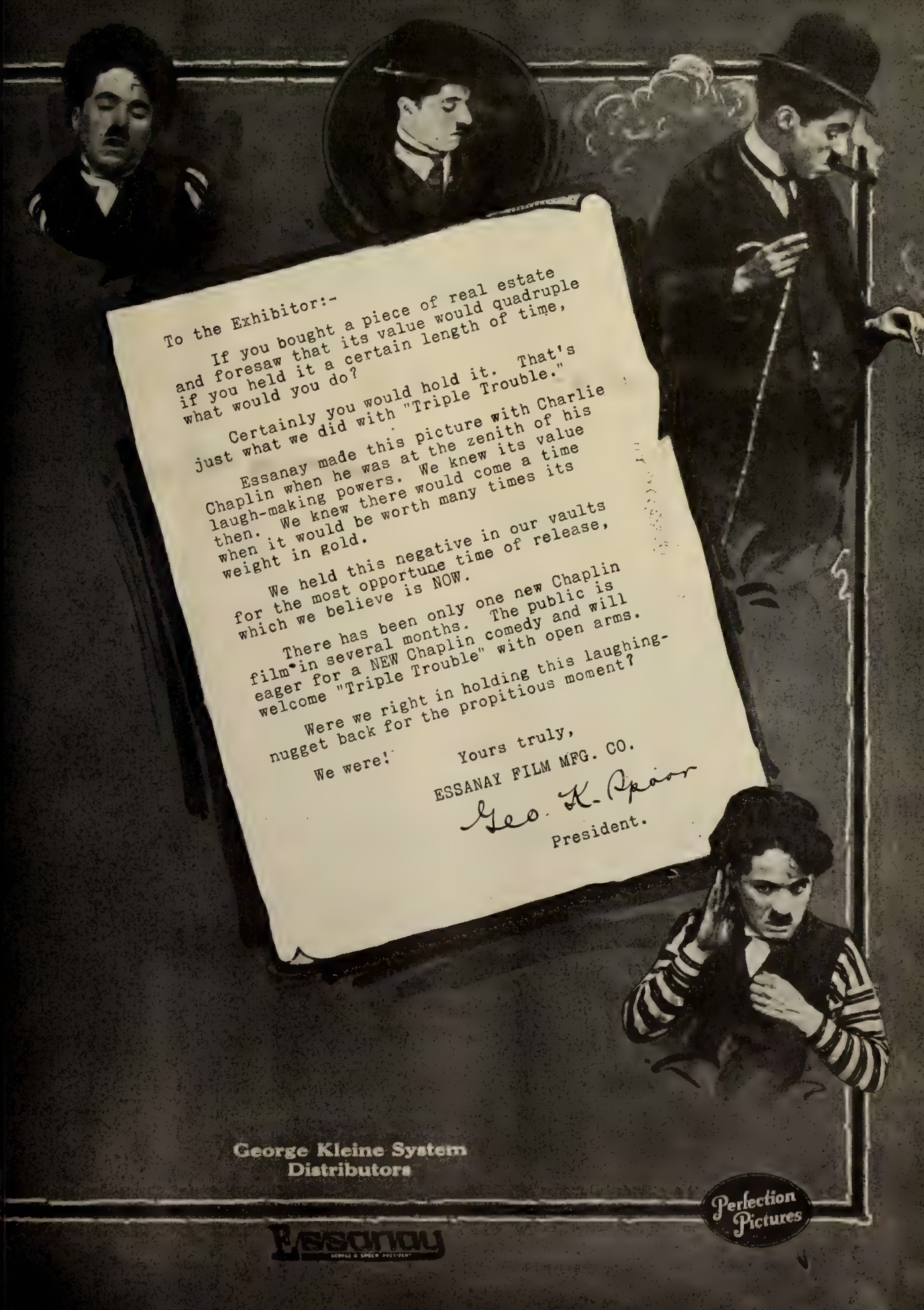
## "TRIPLE TROUBLE"

NOT a Reissue—NOT a Rehash
But a NEW Film

**Bubbling over with Chaplin fun!**

ESSANAY-CHAPLIN BRAND

George Kleine System
Distributors



To the Exhibitor:-

If you bought a piece of real estate and foresaw that its value would quadruple if you held it a certain length of time, what would you do?

Certainly you would hold it. That's just what we did with "Triple Trouble."

Essanay made this picture with Charlie Chaplin when he was at the zenith of his laugh-making powers. We knew its value then. We knew there would come a time when it would be worth many times its weight in gold.

We held this negative in our vaults for the most opportune time of release, which we believe is NOW.

There has been only one new Chaplin film in several months. The public is eager for a NEW Chaplin comedy and will welcome "Triple Trouble" with open arms.

Were we right in holding this laughing-nugget back for the propitious moment?

We were!

Yours truly,

ESSANAY FILM MFG. CO.

Geo. K. Spoor

President.

George Kleine System
Distributors

Perfection Pictures

Essanay

GENERAL FILM COMPANY

# Genuine Chaplin Comedies Drawing Tremendous Crowds

★

The public knows the genuine Chaplin pictures from the spurious. That's why theatres playing Essanay-Chaplin films are thronged. They present Charlie Chaplin at his funniest. Watch your chance to play "The Champion," "A Jitney Elopement," "By the Sea," "In the Park," "Work," "A Woman," "The Tramp," "His New Job" and "A Night Out."

★ ★ ★ ★

## SNAKEVILLE COMEDIES

Keep your program open for a new series of ten best laugh makers. Coming soon! Twenty now booking and causing comment everywhere for their hilarious fun. If you haven't tried them, you still have a chance.

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

*Living Westerns, full of Punch, Pep and Picturesqueness*

# WOLFVILLE TALES

By Alfred Henry Lewis

*EXHIBITOR, LISTEN---*

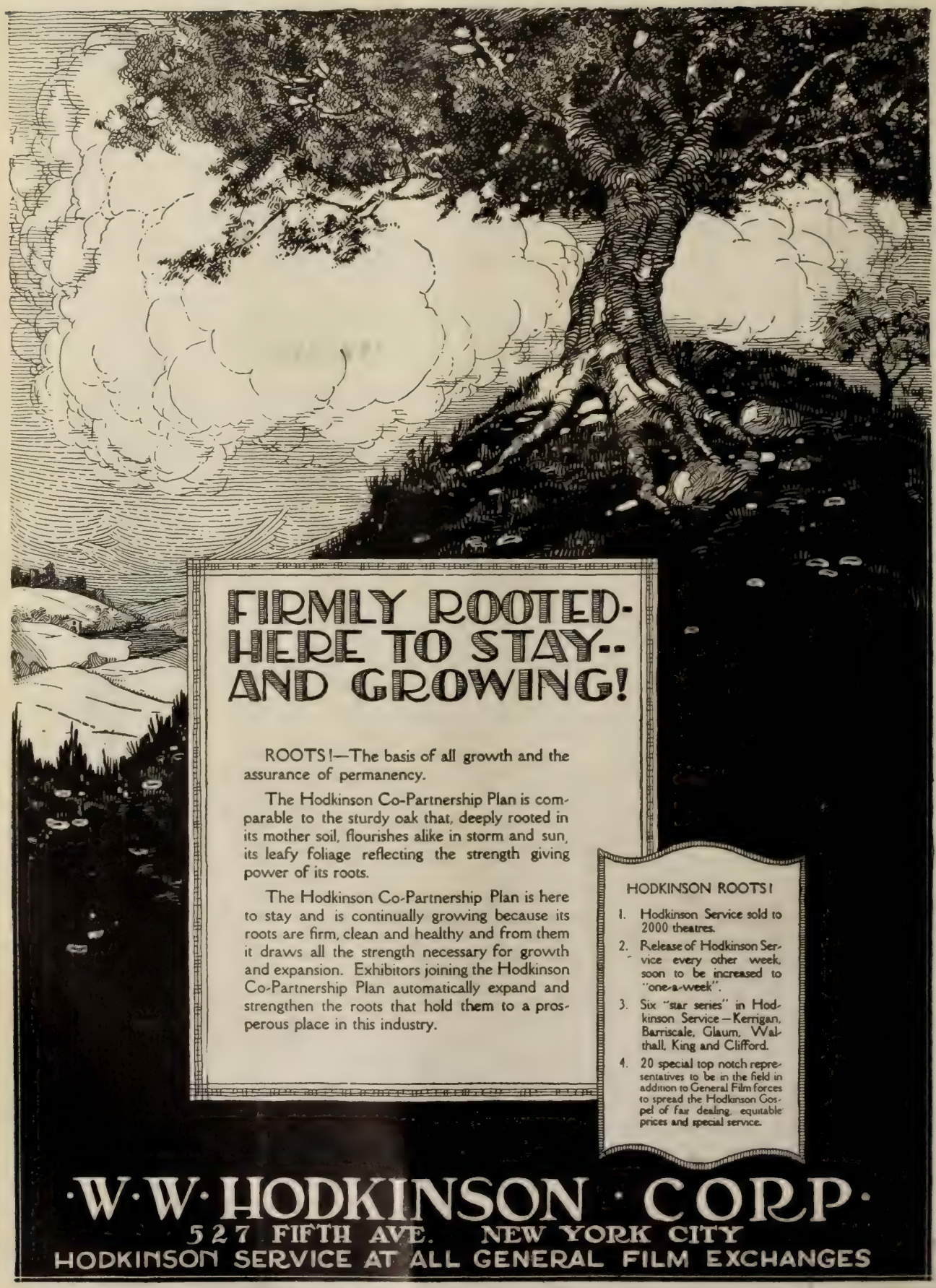
The old type of western movie may be a breadwinner, but it isn't complete. It is full of ridin' an' shootin', villain, hero and shero. All of which is essential, BUT—

*Why not the same thing handled by artists, instead of mere types? Why not give the production class along with its speed? Why not have good actors and story and staging, actors who can play a wide range of moods? Why not provide "characterization," the modern idea in pictures?*

**Well, it is done in this remarkable series of *comedy-dramas* from the literature of Alfred Henry Lewis, the WOLFVILLE TALES. The releases aletrnate with the famous O. Henry stories.**

A Scene from a WOLFVILLE TALE, "The Jest of Talky Jones"

Distributed Exclusively by General Film Company
25 West 44th Street, New York City


FIRMLY ROOTED-
HERE TO STAY--
AND GROWING!
ROOTS!—The basis of all growth and the assurance of permanency.
The Hodkinson Co-Partnership Plan is comparable to the sturdy oak that, deeply rooted in its mother soil, flourishes alike in storm and sun, its leafy foliage reflecting the strength giving power of its roots.
The Hodkinson Co-Partnership Plan is here to stay and is continually growing because its roots are firm, clean and healthy and from them it draws all the strength necessary for growth and expansion. Exhibitors joining the Hodkinson Co-Partnership Plan automatically expand and strengthen the roots that hold them to a prosperous place in this industry.
HODKINSON ROOTS!
1. Hodkinson Service sold to 2000 theatres.
2. Release of Hodkinson Service every other week, soon to be increased to "one-a-week".
3. Six "star series" in Hodkinson Service—Kerrigan, Barriscale, Glaum, Walthall, King and Clifford.
4. 20 special top notch representatives to be in the field in addition to General Film forces to spread the Hodkinson Gospel of fair dealing, equitable prices and special service.
·W·W·HODKINSON · CORP·
527 FIFTH AVE. NEW YORK CITY
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

# Kathleen Clifford in a series of,

# PLAZA PICTURES

## FIRST PRODUCTION "ANGEL CHILD"

Kathleen Clifford is one of the few screen stars who can successfully delineate youth of the "Angel Child" age with its extremes of energy, fun and propensities for practical jokes.

In her first Plaza production Miss Clifford presents a splendid piece of child character study and, with the aid of a capable cast, succeeds in producing a most facinating drama lightened by bright touches of genuine comedy. Pictured in Five Reels.

Released as part of Hodkinson Service.

**W. W. HODKINSON CORP., 527 5th AVE., N.Y. CITY.**

**HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES**

GENERAL FILM COMPANY

Elizabeth Risdon, star equally of the footlights and film; heroine of "Mother," "The Manx-Man" and "Seven Days' Leave."

*A Play With a Pulse!*

# THE HYPOCRITES

One of those remarkable George Loane Tucker Productions

with

## ELIZABETH RISDON

**This exquisite feature is a picturization of the vibrant drama, "The Hypocrites," by Henry Arthur Jones, which had a memorable Broadway success.**

*It deals with the hollowness of an extreme morality pose.*

Presented by **COSMOFOTOFILM CO., Inc.** New York

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

*Announcement!*

**FRED J. BALSHOFER**

announces the presentation of the

WORLD FAMOUS STAR

# JULIAN ELTINGE

MASTER FEMALE IMPERSONATOR

and the artistic success of two continents

in

# OVER THE RHINE

A modern propaganda masterpiece.
Soon to be released. To be followed by his famous stage successes.

**MR. BALSHOFER** has retired as president and director general of the Yorke Pictures Corporation and as director of the Harold Lockwood productions to devote his entire time to his greater work. Among the Lockwood successes he personally directed were Pidgin Island, The Haunted Pajamas, Paradise Garden, The Square Deceiver, Lend Me Your Name and A King in Khaki.

**Studios, 1329 Gordon St., Hollywood, California**
**Room 1116 Longacre Building, New York**

Goldwyn Pictures

# BOOKED SOLID !

ON the power of its *Productions*, on the popularity of its *Stars*, on the audience-attraction that its name and reputation have established, Goldwyn has exceed d its record of one year ago—as we expected to do—by expanding its first-run representation on Broadway, New York, and in the principal theatres of the great cities of the Nation.

In New York, for the coming season under our New Star Series policy, the powerful and popular Goldwyn productions and stars have so appealed to the directing heads of the great metropolitan screen institutions that we now announce the signing under contract of

## The Rialto The Rivoli The Strand

***New York City***

The entry of Goldwyn Pictures into S. L. Rothapfel's two great theatres is a further recognition of the Goldwyn standard of quality and the continuation of Goldwyn Pictures at The Strand reaffirms through Harold Edel the indorsement first paid the Goldwyn standard by the late Mitchel H. Mark.

Simultaneously we announce to all large and small exhibitors who give heed to the actions and selections of other successful exhibitors that Goldwyn Pictures for the coming season have been

## Booked Solid in the Great Stanley Company Chain of Theatres

***Philadelphia***

The second largest exhibiting organization on the North American continent, after a successful first year with Goldwyn productions in its houses under a contract signed in advance of our first release by the late Stanley V. Mastbaum, now closes again through Jules E. Mastbaum for our total output with first-run presentations in the famous Stanley Theatre, the Palace and subsequent showings in all other Stanley Company houses.

Goldwyn Pictures

—continued

For the coming season it is also our pleasure to announce that Goldwyn Pictures, under Star Series, have been

## Booked Solid in the 27 Ascher Bros.-Lubliner & Trinz-Schaefer Houses

*Chicago*

Nathan, Max and Harry Ascher, the largest and most powerful exhibitors in middle America, will show Goldwyn's entire second year output in these successful theatres:

| | | |
|---|---|---|
| Woodlawn | Lincoln | Paramount |
| Lakeside | Wilson | Milford |
| Chateau | Crystal | Kenwood |
| Oakland Square | Midway | Adelphi |
| Metropolitan | Cosmopolitan | Calo |
| Covent Garden | Columbus | Lane Court |
| Michigan | Terminal | Frolic |
| West End | Madison | Biograph |
| Oak Park | Vitagraph | Peerless |

These theatres represent the third largest booking that it is possible to obtain from one exhibitor in the United States of America. Geraldine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy and Tom Moore may, with Goldwyn itself, well feel proud of the sponsors under whose auspices they are to appear in these great cities.

And there are *still other cities to be announced in quick succession.*

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

# Pauline Frederick
## Productions

*Pauline Frederick*

*The Screen's Greatest Emotional Star*

*Goldwyn Pictures Star Series: Every Picture Under the Goldwyn Name is a Production.*

EVERY exhibitor remembers the profits this beautiful woman made for him when she brought her stage popularity to the screen.

A *revolutionary change* is being made by Goldwyn in her screen stories—again she will do the powerful, dramatic, emotional plays for which an assured audience is waiting.

Her debut under her own name will be a screen event.

**GOLDWYN DISTRIBUTING CORPORATION**

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Goldwyn Pictures

Tom Moore

*In a Scene from "JUST for TONIGHT"*

*Goldwyn Pictures Star Series: The Pictures that Set a New Fashion in Screen Production.*

YOUTH. Manliness. Cheerfulness. Cleanliness. Tom Moore brings you all of these. Goldwyn, under Star Series, will first offer him in:

"Just for Tonight," by Charles A. Logue

The wonderful advantage of a Tom Moore Star Series is that they are offered you at moderate rentals to permit you to make big profits immediately.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

"SMILING BILL" PARSONS grew into nation-wide popularity on his own merit and through the indorsement of the Goldwyn name.

With only six comedies thus far released, "Smiling Bill" Parsons is being presented to audiences in more than 2,000 theatres.

Capitol Comedies *live up to the Goldwyn quality standard.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

*A hit in England—a riot here!* *Perfect upon the screen!*

# "A PAIR OF SILK STOCKINGS"

in which Lewis J. Selznick presents

# CONSTANCE TALMADGE

Scenario by Edith M. Kennedy

from the famous play by Cyril Harcourt

Directed by Walter Edwards

**SELECT SP PICTURES**

# Be advised

## that the territories covered

*by*

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MICHIGAN
NORTH DAKOTA
OREGON
NEVADA
NEW MEXICO
KANSAS
MINNESOTA

## Metro Exchanges are *now* releasing

# GOD'S MAN

*The George Bronson Howard Sensation made by William L. Sherrill President of Frohman Amusement Corporation, starring*

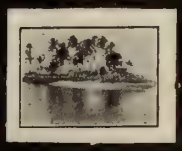
# H.B. WARNER

METRO
PICTURES CORPORATION

MARTIN JOHNSON'S—
Wonderfully entertaining pictorial adventure

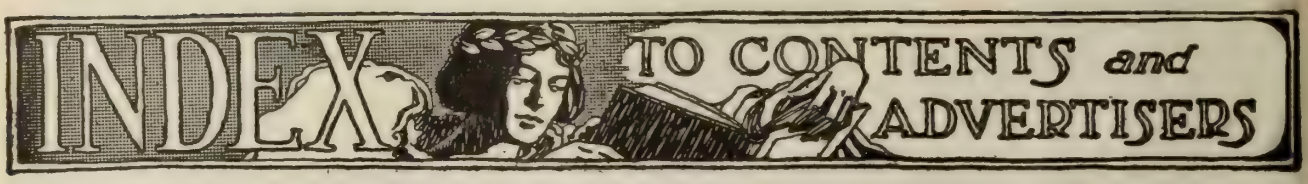
"Among the Cannibal Isles of the South Pacific"

featured the week of July 21st at the
Rivoli New York
World's Finest Photoplay House



A Production of Unsurpassed Artistic Merit

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

# Peter Schaefer Is National League President

## *Chicago Exhibitor Elected at Boston Convention, the Sessions of Which Are Unmarked by Any Really Constructive Legislation—Puts Club in Hands of League Delegates to National Association*

*By James L. Hoff*

BOSTON and the Moving Picture Exhibitors' League of America have had their convention and the delegates presumably had a good time and have gone home. The weather conditions were generally good, the accommodations of the Lenox hotel, at which the Eighth Annual Convention was held, were sufficient. Nothing unseemly marked the conduct of anyone or any session of the convention. Most all the squabbles, if any there were outside of the usual three-ring hippodrome performance of the New York contingent, were conducted in committee rooms. Probably this was as well, for while the greater body of delegates just waited and waited and waited they were spared the agony of listening to the windjammers in a hall at a summer temperature thus superheated.

If you are looking for evidences of constructive trade legislation, kind reader, seek no further—it did not happen. Some recommendations of minor value were made, it is true, but there was nothing big in either promise or performance.

There was a lot of talk about "100 per cent. organization," but not so much as a site was chosen for that edifice, to say nothing of the laying of foundations therefor.

We hope that interested exhibitors, looking forward to amalgamation of the interests that parted a year ago at Chicago, may find some crumb of consolation in the pronouncements of this convention, but it is feared that there will be discovered little of a consoling nature. True, it was provided that the board of directors are empowered to increase that body by ten additional directors, presumably to be named from among the members of the American Exhibitors' Association if that body decides to unite with the League, but the subject was never a topic of discussion upon the floor of the convention.

PETER J. SCHAEFER,
The League's New President.

**League Returns to the Exhibiting Business.**

Upon a recommendation of a committee appointed for the purpose, the League did divorce itself from the publishing business by turning back to the treasury of the Trade Review Publishing Company the stock which was donated to the League when the paper was started. This action may or may not be good business, but the League, at least, is clear of one side issue.

The only unusual incident that occurred during the convention was the effort to place William A. Brady in nomination for president of the organization. It was ill-advised and ill-considered. Constitutionally it could not have been done, for Mr. Brady is not an exhibitor and therefore not eligible for the office. Mr. Brady could not have been properly informed or he would never have consented to let his name be used, even under the terms stated by him in his letter to Mr. Ochs, which we print in the proceedings. It was a regrettable incident.

Mention should be made here of the very temperate and admirable manner in which Mr. Ochs presided at this meeting. It almost made us regret some of the things the MOVING PICTURE WORLD has felt compelled to say about him during the past year were it not that we believe those criticisms helped some to bring him to a more human frame of mind. Yet we have to admire the manner in which he held himself in control and the very courteous treatment he accorded everyone. At that it is doubtful that he can complain of any action taken by the convention.

For none of the shortcomings can Boston be blamed. When the National Association and the Motion Picture Exposition Company decided to abandon the exposition feature the heart was taken out of the Boston Boosters, who had made great preparation for a big demonstration and had spent a lot of money in arranging therefor. That they should have to stop operations at almost the last minute put them in a most embarassing situation and helped in no small degree to dampen the spirit of the convention.

What happened at the convention follows:

## TUESDAY—MORNING SESSION.

PRESIDENT OCHS called the first session of the convention to order at 11:30 o'clock. Fully one hundred delegates were in attendance, together with a number of visiting exhibitors and representatives of trade and other publications. A credential committee, consisting of Thomas Furniss, chairman; Hector Pasmezoglu, E. J. Fisher, Fred Hartman, J. J. O'Donnell, N. C. Rice and H. C. Hespe, was appointed, and all delegates were instructed to appear before it at once, the convention taking a recess to give the committee a chance to formulate its report. It took the committee an hour to accomplish its task, when it reported that 127 delegates were entitled to seats in the convention. They are named as follows:

Massachusetts and Rhode Island.—F. J. Howard, Fred Lovett, Harry Wasserman, Al Somerby, W. G. Hartford, E. R. Gregory, M. J. Lydon, H. Kincaide, J. Lourie, Herbert Gillman, R. W. Drown.

New Jersey.—John Crawford, Louis Blumenthal, Walter Meier, John Collins, James Lyons, William Dooley, Mr. Wallenbrinck, G. Robinson, H. C. Hespe.

Missouri.—Louis Stephens, Joseph Mogler, Edw. Pohlamann, Hector Pasmezoglu, Thomas Lavine, H. Hatfield, Fred Webrenberg.

Minnesota.—D. W. Chamberlain, Thomas Furniss, William H. Deeth, Ralph Parker, Clyde Hitchcock.

Illinois.—Nathan Ascher, F. W. Hartman, Sam Katz, I. E. Berkson, R. R. Levy, W. Johnson, P. J. Schaefer, L. Schindler, A. Hamburger, W. J. Sweeney, J. Frundt, S. Smith, Charles Pyle, L. M. Selig, Sam Atkinson.

Pennsylvania.—C. H. Goodwin, A. Brown, S. B. Blatt, Dr. S. S. Steinberg, A. H. Nace, A. Fischer, D. Barrett, G. Goldstein, J. J. O'Donnell.

Vermont.—R. W. Kinne.

Maryland.—Frank A. Hornig, Louis A. DeHoff, J. Louis Rome.

New Hampshire.—C. H. Bean, Mrs. L. W. Peirce, Mrs. Cora L. Reed, F. G. Berry, J. E Charbonneau, Herbert Daley, Mich White.

Iowa.—N. C. Rice.

Connnecticut.—W. E. Spragg, A. J. Morrison, A. Hoffman, Geo. Lewitt, Max Saperstein, N. W. Leighton, M. A. Heanue.

Washington—E. J. Fischer.

New York.—Fred Eliott, Samuel Berman, Thomas Howard, John Manheimer, Charles Steiner, Henry Haring, Rudolph Sanders, Henry Cole, John Wittman, Charles O'Reilly, W. H. Initon, J. Celler, William Bigall, Ike Hartstall, J. Schwartz, S. Sucknow, Syndey S. Cohen, Morris Needle, George Roberts, Morris Silverman. Alternates.—S. Lesselbaum, H. Weisner, W. Bernstein, F. Barhydt, J. D. Dolittle.

Maine.—J. W. Goodwin, S. Hansen, W. W. Williamson, S. W. Wing, F. M. Engley, Geo. P. Engley, Alfred S. Black.

### President Ochs Reads Annual Report.

When the report of the credential committee had been read and approved President Ochs presented his annual address, which he read from manuscript. It consisted of seven full typewritten pages, approving in the main the work of his administration for the past two years. Some applause was elicited by a reference to the confidence of the trade in the "President of these United States" and an expression of belief that "the exhibitors of the United States stand in back of our President and the Government 100 per cent. American to the core."

Rehearsing briefly the difficulties and problems of his administration for the benefit of the delegates of this convention, Mr. Ochs referred to the hampering of the work of the league by the tying up of the funds realized from the Chicago convention by certain malcontents, and the necessity of paying out some $2,500 for the traveling expenses of the members of the executive committee in order to prevent the A. E. A. from being recognized by the N. A. M. P. I.

He also called the delegates' attention to the various movements for co-operative booking organized among exhibitors, and expressed the belief that the activities of any officer or member of the league in such movements should not bar them from membership in the league; also that the delegates would still "the vicious tongue of scandal" by expressing "their sentiments in no uncertain tones against those who slander the officials of this organization and also the intelligence of the Motion Picture Exhibitors' League of America." In this connection Mr. Ochs suggested that a committee be appointed to investigate the officials of the organization to discover how and in what way they had used their offices for the advancement of selfish purposes.

Mr. Ochs in his valedictory took a shot at the trade papers, which, with one exception, he said, had been malignant in their attitude toward the exhibitors' organization. As regards the National Association of the Motion Picture Industry, though paying a high compliment to William A. Brady, its president, Mr. Ochs was of the opinion that it was not, as at present constituted, a guiding force for good to the exhibitor at large.

### Says Some Manufacturers Have Profited on 15-Cent Tax.

Regarding federal taxation Mr. Ochs referred to the 15 cents a reel tax and said it had been declared that some of the manufacturers had been making a profit thereon and thought the matter should be investigated. Recalling the resolution asking the members to pay $3 each to a fund to fight the music tax Mr. Ochs said that only 300 exhibitors had responded, although the league had incurred lawyers' fees to the amount of $10,000 in the defense of exhibitors sued by the American Society of Authors, Composers and Publishers.

Mr. Ochs closed by pledging his "full, hearty and complete support to the new president, whoever he may be," with the admonition that he have the confidence and support of the league no matter what he does.

Some more applause was accorded Mr. Ochs at the conclusion of his address, and some one ventured to inquire "what is the matter with Ochs," but no answer was forthcoming, and, proceeding with the business of the convention, reports of officers were called for.

Under this head Ernest H. Horstmann, treasurer, reported that the league had received $8,778.62 during the year, had spent $8,312.22, and had on hand $466.40. W. J. Sweeney, financial secretary, reported a similar condition of affairs. To this balance is to be added the money collected in per capita tax at this convention.

### These Were the Committees.

President Ochs then named the following convention committees:

Deposit and Uniform Contract.—Sydney Cohen, New York, chairman; H. A. Gillman, Massachusetts; George Roberts, New York; Col. H. L. Kincaide, Massachusetts; A. Fisher, Pennsylvania; F. G. Berry, New Hampshire; Charles Steiner, New York.

Grievance Committee.—E. H. Horstmann, Massachusetts, chairman; Thomas Lavin, Missouri; John Goodwin, Missouri; M. White, New Hampshire; S. Sucknow, New York; Dr. S. S. Steinberg, Pennsylvania.

Music Tax Committee.—Alfred S. Black, Maine, chairman; John O'Donnell, Pennsylvania; L. F. Blumenthal, New Jersey; Hector Pasmezoglu, Missouri; Alfred Hamburger, Illinois.

By-Laws Committee.—Thomas Howard, New York, chairman; Fred Eliott, New York; G. J. Houtain, Arkansas; John Collins, New Jersey; Frank Hornig, Maryland; J. Lourie, Massachusetts; A. Brown, Pennsylvania; J. E. Charbonneau, New Hampshire; F. Barhydt, New York.

Resolution Committee.—Daniel Chamberlain, Minnesota, chairman; Alfred Hamburger, Illinois; Joseph Mogler, Missouri; W. E. Spragg, Connecticut; Louis F. Blumenthal, New Jersey; Charles Goodwin, Pennsylvania; Thomas Howard, New York.

War Service Committee.—Alfred S. Black, Maine, chairman; Frank Eager, Nebraska; Herman Brown, Idaho; Robert Levy, Illinois; Ed. Pohlman, Missouri; Louis F. Blumenthal, New Jersey; Louis DeHoff, Maryland; Wm. Deeth, Minnesota; E. M. Clarke, Mississippi; Ernest Horstmann, Massachusetts; Judge O'Donnell, Pennsylvania; N. C. Rice, Iowa; Samuel Harris, Arkansas; Ed. J. Fischer, Washington; C. H. Bean, New Hampshire.

Legislative Committee.—C. H. Bean, New Hampshire, chairman; M. Silverman, New York; J. Lyons, New Jersey; W. G. Hartford, Rhode Island; R. Parker, Minnesota; S. Berman, New York; D. Barrist, Pennsylvania.

Trade Review Committee.—Hector Pasmezoglu, Missouri, chairman; Morris Needles, New York; Louis DeHoff, Maryland; Ed. J. Fischer, Washington; A. R. Nace, Pennsylvania; John Manheimer, New York.

Announcing to the assembled delegates that all matters to come before the convention would have to come through the committees, President Ochs directed the several committees to proceed to business at once and urged the delegates to present to them such resolutions as they had in mind without delay. The meeting was then adjourned until 4 o'clock in the afternoon.

## TUESDAY—AFTERNOON SESSION.

A NUMBER of resolutions and recommendations were reported by the various committees at the afternoon session which, by the way, did not get started until 5.30 o'clock. Many of these were referred to other committees or back to the committee that reported them, to be brought before the convention at another time.

From the finance committee came a resolution that the annual per capita tax be increased from $1 to $4. After a little discussion this was adopted. The committee on deposits and uniform contracts recommended that exhibitors put a limit of time for approval of a contract by the home office of a distributor. It was also recommended that efforts be made in the several states to bring advance deposits under the banking laws of all states. A recommendation for permanent committees to be appointed on the Sunday opening question to go before all state legislators on that question was also approved.

At one stage in the proceedings the newspaper representatives were asked to leave the convention hall while the matters of the Exhibitors Trade Review were presented by the committee appointed to look over the affairs of that publication. It was learned that a recommendation was at that time adopted returning to the Trade Review corporation all the stock which had been donated to the League when the project was first formed. This was opposed by the New York delegation.

Other committees not being ready to report the meeting was adjourned until Wednesday morning at 10 o'clock.

## WEDNESDAY—EVENING SESSION.

THERE was to have been a considerable amount of business transacted on Wednesday morning, but nothing happened in the convention. The trouble which delayed the game started in the New York delegation, the political complexion of which changed overnight from anti-Ochs to pro-Ochs, when several delegates arrived and took the seats previously held by alternates. The matter was taken into the credential committee and the entire morning was spent in trying to straighten out that angle. As the delegates had been invited by Acting Mayor Collins of Boston and a committee of Boston exhibitors to view the harbor by boat and to visit Nantasket Beach in the afternoon the convention was adjourned until 8 o'clock in the evening.

The evening session was delayed an hour and did not get started until 9 o'clock and the business consisted mainly in considering a few belated resolutions. The law and legislative committee presented a suggestion from W. W. Watts of Illinois, communicated by letter, as that gentleman could not be present, which provided that houses charging five cent admissions be included in the federal tax levy. This was amended to read that admissions for children under 12 years should not be taxed and in that form it was adopted as a recommendation to the ways and means committee of Congress.

Mr. Black offered a resolution to the effect that the Motion Picture Exhibitors League pledge its hearty support to Adolph Zukor in his work in behalf of the next Liberty Loan drive as the representative of the motion picture industry. Mr. Horstmann of Boston seconded this motion, but the discussion that followed developed a feeling among the delegates that the industry should receive greater consideration. This feeling was allayed by the adoption of an amendment to the effect that the president of the league should aid Mr. Zukor in his work in whatever way he could and with that change was adopted.

### Antagonism to N. A. M. P. I.

The feeling against the National Association of the Motion Picture Industry, occasioned mainly by the action of that organization in refusing to take part in the Boston exposition as planned, found expression in a rather strong resolution coming from the executive committee and presented by the chairman, Mr. Chamberlain of Minnesota. It reads as follows:

"Resolved, That the members of the National Association of the Motion Picture Industry, elected at this convention, refrain from taking any part in the affairs of the National Association of the Motion Picture Industry until the Motion Picture Exhibitors League of America receive 50 per cent. representation on the board of directors and all committees, or until a reorganization is made upon a basis in which the exhibitor members therein will have a 50 per cent. representation, and failing so to do the executive committee is hereby given full power to act in such manner as they may see fit."

This proviso to the continuance of the affiliation of the League with the N. A. M. P. I. was adopted with little discussion and without dissent. It had been discussed at great length in the executive committee and William A. Brady had been called from New York to participate in these preliminary discussions without changing the antagonistic tone therein. What the effect this action will have upon the board of directors of the N. A. M. P. I. was problematic at the time it was passed.

### Advertising in Pictures Condemned.

At the instance of Mr. Pasmezoglu of Missouri the growing tendency of producers to insert advertising matter in their pictures was brought to the attention of the convention. The discussion of the subject developed the fact that some of the recent Paramount productions were the worst examples of the abuse complained of. It was stated that some producers had offered their facilities to advertisers at various sums, pointing out the large distribution they

**Delegates and Exhibitors in Attendance at Convention of National League Cooling Off at Nantasket Beach.**

could give by reason of having pictures that the exhibitor was compelled to show to the public on the strength of his contract for such showing. Mr. Pasmezoglu closed his argument against the practice by offering a resolution to the effect that advertisers be advised by the League that it was the determination of the exhibitors of motion pictures to cut out advertising matter regardless of the form in which it might appear in the pictures used by them. This resolution was adopted unanimously.

Mr. Pasmezoglu also asked for the sentiment of the delegates present upon the practice of manufacturers of pictures owning and operating theaters in competition with theaters owned by exhibitors who were their regular customers. On motion of Mr. Manheimer of New York the League was put on record as being against the practice complained of.

### On the Music Tax.

Mr. Rome of Baltimore wanted to know what had been done by the committee appointed to negotiate with the Society of Authors, Publishers and Composers regarding the royalty on copyrighted music. President Ochs replied that the committee of which he was chairman had been in conference with Nathan Burkan, attorney for the Society the day previous in Boston, and that Mr. Burkan had returned to New York to confer with the society's directors and later had reported back that he could not get his directors together, but suggested that a sub-committee of the music tax committee be appointed with power to act in the matter. On motion the president was authorized to appoint the sub-committee with such power.

At this point in the proceedings President Ochs read a telegram from George W. Perkins thanking the motion picture exhibitors in behalf of the Y. M. C. A. for their assistance in the work being prosecuted by that organization in the War. A message was also read coming from Rose Tapley wishing the exhibitors a successful convention.

A communication from Harry Crandall of Washington, D. C., on federal matters was read which drew a vote of thanks from the delegates for the interest Mr. Crandall had taken in behalf of the trade.

### St. Louis Selected for 1919.

Usually the selection of the place for the convention of the next year starts something, but this time the St. Louis delegates, under the direction of Mr. Pasmezoglu, did most of their promotion on the quiet so that when the question was offered in the convention there was nothing to discuss. Several of the delegates who might have had other places in mind, in good nature attempted to worry the good natured Athenian from the "Show Me" state, but there was never a doubt from the moment Handsome Hector proposed that the convention partake of the hospitality of his home town what the result would be, so St. Louis was unanimously selected as the place for the convention in 1919.

This concluded the business of the session, but the delegates were requested to listen to a few remarks by William A. Brady, who happened to be present. He was introduced by President Ochs, who took occasion to say that he had always found Mr. Brady one hundred per cent. fine.

Mr. Brady was in a serious mood and said many things of a confidential nature to the delegates which he requested be not published. He gave them an insight to circumstances and conditions that cleared away a great deal of misunderstanding and compelled them to admit that much of their apprehensions regarding the standing of the exhibitor in war activities was unfounded. He gave them good advice as to their future conduct and pointed out to them the great necessity of unity of action. Mr. Brady said in part as follows:

### Mr. Brady's Speech.

I have listened with a great deal of interest to the swan song of our friend from Missouri, Mr. Pasmezoglu, in talking about 100 per cent. efficiency, and talking about the future and the possibilities of the motion picture and those men assembled in this room who form part of the men in the United States who control the screen. I am heartily in favor of what the gentleman from St. Louis said, and I appear before you with a certain sense of disappointment in facing all these humorous signs in the room, and I regret exceedingly that there is not a bunch of prominent exhibitors sitting under each sign. That day must come for you, gentlemen, some time. I don't know when it is going to come. I caught a spirit exhibited in several parts of this room tonight that makes me feel that the day is somewhat distant. I caught a spirit in this room—and I would like to be heckled on what I am going to say—I would like to have any man in the room ask me questions about what I am going to say now. I caught a certain amount of criticism directed at the appointment of Mr. Zukor as the chairman of a committee. Mark the word, gentlemen, a chairman of a committee that was appointed by the president of the National Association, and, when I speak of the National Association, I consider you, gentlemen, a branch of that association, and until the day comes when you divorce yourselves from that association you are a branch of that association, and you are responsible for the actions of that association.

I dare say that your president and some of the other directors of the National Association who are in this room will testify to the fact that for the last two years, except in one instance at a recent meeting, the exhibitors of America have never got the worst of it in the National Association. Therefore, I say that Mr. Zukor was appointed as a chairman of a committee to co-operate with the Secretary of the Treasury.

I heard one gentleman say that the exhibitors were not represented on that committee. That is not true, gentlemen. The exhibitors were represented on that committee. The committee, if I remember rightly, was Zukor, Loew, Spoor, Brulatour, and someone else. In every committee that was named at that time to co-operate with the national Government there was an exhibitor named upon every committee. In one of the committees, I believe, an exhibitor was chairman. On two of the committees, William Fox was named as chairman to co-operate with the Red Cross of America, and Mr. Fox at that time declined the appointment. He was named as an exhibitor. Mr. Loew was named as an exhibitor. Mr. Schaefer, of Chicago, was named on a very important committee. May I ask what the name of the committee was?

MR. SCHAEFER.—Red Cross.

MR. BRADY.—On every committee that was appointed an exhibitor, a distributor, and a representative of the equippment class was appointed; an actor was appointed; a director was appointed. David W. Griffith was made chairman of the entire War Service Board.

Now, the reason I am calling your attention to that—and I am inviting you to heckle me—I am inviting a discussion from any man in this room on the question as to whether the motion picture business of the United States was represented upon the different committees that were named to act in connection with the Government. I deny that the exhibitors of the United States were overlooked, and I think it is wrong that any of you prominent exhibitors who have kept in touch with things should have allowed such an impression to go throughout the United States.

I ask your president whether it is not a fact that in naming the most powerful committee in connection with the Government that he named the National Board that was to act with the Government, and that the head of your league in every state in this Union was named as the chairman of that state league with power to act with the Government. I ask the chairmen who are present in this room whether he was not communicated with, whether he was not given unlimited power to act in conjunction with the Government in his state. Is that not a fact?

A colloquy followed, in which it was developed that the exhibitors who had been appointed had in many cases done remarkable work; that they had been appointed by the president of the league and that they had never been interfered with by the National Association, all of which proved Mr. Brady's statement that the exhibitors had not been slighted.

### Zukor Has Done Remarkable Work.

MR. BRADY.—Now, as to the question of Mr. Zukor. Mr. Zukor has done most remarkable work for the Secretary of the Treasury, and I wouldn't care what you gentlemen decided to do here tonight you could not remove him. He has turned his organization over, he has had men down there by the week—expensive men. I was in Washington last week, and Mr. Flinn, his press agent, was there for four days. He is there himself turning his whole organization, which you must know is a big organization, over to the Secretary of the Treasury.

I have got no axe to grind for Mr. Zukor. I don't care any more for Mr. Zukor than I do for any man in this room. It goes both ways, but I have got to testify to the fact that Mr. Zukor has acted like a patriot and has backed the Treasury Department with his money and with his men, and he is as much entitled to wear the word "patriot" as any other man in this country. (Applause.)

The President is your friend. The President is for you. The President believes that no other force in the United States has given him such wonderful service in such a patriotic way, without payment, without price fixing, without continuous journeys to Washington, without lobbyists, and without lobbying, and, for that reason, I say it is the psychological moment for you to realize this, for you to take yourselves seriously and get together. Do what the gentleman from St. Louis said, "Come to St. Louis a year from now 100 per cent. efficient."

Why haven't you got the biggest exhibitors, why haven't you got the leading exhibitors of the United States here tonight?

Why aren't you in a hall ten times bigger than this? Because you don't take yourselves seriously, and because you don't force others to take you seriously.

Now, let's see whether the National Association has been "an association of many assessments and few achievements," as has been said. Name one time in two years that the National Association and the Motion Picture League of America has been licked in any capacity in this country. Name one instance. Name any fight we have lost. You can't count the things that they have done. They have not bragged. They have not advertised. They have assessed, I believe, twice. They have not assessed you at all. They have assessed twice. Why? Because when it was originally formed it was formed wrong. The dues and initiation fees were a joke. It has taken less money to run the National Association for two years than possibly it takes to run your local association in New York City. I think something about like twelve or fourteen thousand dollars a year. The officials have paid their expenses everywhere. There never has been a bill for expenses. The National Association has been run cheaper and has done far more good than any other similar association that was ever formed in this country. Now, that is a broad assertion, but I dare any man in the room to deny it and prove it.

Now, what are its weaknesses? What has it done that displeases you? What has it done that makes you want to divorce yourself from it? What has it done?

MR. LYTON.—Mr. Brady, I have heard a lot of remarks, and nobody got up here in regard to what the complaint is. I will tell you. They have complained about being represented at Washington; about not being represented by an exhibitor, and I think this an opportune moment for you to make a few remarks on that question.

### Brady Tells What Happened in Washington.

MR. BRADY.—All right, I will tell you. A year ago. Washington. A meeting of manufacturers, distributors, and exhibitors at the capital. Tax bill pending. Mr. Ochs in the room discussing what we were going to put before the committee. The finance committee of the Senate meeting in the next room. A gentleman from Philadelphia—I have never seen him before nor since, I don't know who he was—comes in the room and says, "I have just presented your brief to the committee. I am going to take the next train back to Philadelphia." A little later on trouble between the Ways and Means Committee and the Senate Finance Committee. Picture. One column over there, one column

over here, and one column over there. One exhibitor behind that post gets hold of a Senator and tells him something. Senator starts toward the room. Another exhibitor over here says, "Come over here I want to tell you something." Gets him behind this post. Tells him something. He starts for the room. Another exhibitor behind the post tells him something else. That is what happened in Washington a year ago.

I am a firm believer in looking ahead and not backward, and I am going to make what I think will probably be the best suggestion that will be made in this convention. I am going to say it is absolutely necessary for the exhibitors of the United States to get together with the manufacturers and the distributors of the United States and have a solid, complete understanding as to what you are going to ask before you go to Washington.

It is within the power of the House of Representatives and the United States Senate when they pass this bill to insert into the bill how the tax shall be levied. There has nothing been decided by the Ways and Means Committee yet at all. That bill will not go to the White House until Christmas. You will know what the bill is going to be within another week because the Ways and Means Committee will report the bill back to the House of Representatives on the 27th day of August. Now, wouldn't it be wise on the 27th day of August, or thereabouts, for you all to get together and make the distributor and manufacturer agree before the bill reaches the Senate committee as to what disposition is to be made of the tax. If you don't come to an agreement it is very easy for you to appoint a committee, make an appointment, and go before the Senate Finance Committee as representatives of this organization and state your case. The Senate Finance Committee will meet any committee representing any organization in America providing the date is set beforehand.

It was said about us last year that we went to sleep at the switch. We did, but it was the fault of "butters-in." Now, don't have any "butters-in" this time.

### Pettijohn Advises Amalgamation.

Following Mr. Brady there were calls for Charles C. Pettijohn, who was in the convention hall. Mr. Pettijohn accepted the invitation of the president to speak and came out flatfooted for amalgamation, urging that the time and the needs of the country demanded such action.

Mr. Pettijohn said:

This is no time, gentlemen, to open up old sores. It is a time when we should start a campaign to heal. I could not but help think, when I heard Mr. Brady answering you gentlemen here tonight, about the national industry; I could not help but indulging in the thought that possibly you were living in glass houses and throwing stones. You have not such an organization of efficiency here; you haven't such a wonderful attendance at this convention that should give you the right to criticise the workings of any other branch of this industry. If the right thing has not been done, in my opinion it is the fault of the exhibitors. We men who indulged in this split are to blame, and for my part of the split I am doubly sorry. [Applause.]

I have no criticism for anybody in this room. If I was "touchy," I might have bad occasion to feel somewhat "peeved" this afternoon. But when I was invited here by your president, and when my good friends, Moses O'Reilly and Pat Cohen and Michael Manheimer [Laughter] insisted upon my coming, I felt that you men wanted an amalgamation of all exhibitor organizations, and I thought it was no more than right that if I believed in it myself I should come here and offer to do what I could to bring it about.

Gentlemen, I am not nosing into your business. It is not my party and it is not my funeral, what you do at this convention. It is none of my business whom you elect as your president. But even with the increased railroad fares, I am willing to climb on board the train with him and go into Chicago, with whomever you may elect, and do the best I can to bring about an amalgamation. [Applause.]

I am not speaking in any capacity tonight. I am not here representing the American Exhibitors' Association, but I have found out in the last forty-eight hours, since I came here, how they feel, to some extent. There will be no trouble, gentlemen, in bringing about an amalgamation of all exhibitor organizations, in my opinion. It is not so important who you elect president or for the rest of your officers. The important thing is this: We have awakened up among ourselves to the fact that a divided front is bad for us. Other industries have realized it—why should not the motion picture exhibitors of this country realize it? As Mr. Brady said, instead of a few men in this room there should be two thousand men, and you can have two thousand men if you maintain that thing which is more important than anything else—that spirit that has crept out since you have been here in Boston; the proper spirit to put over a "drive" and make a clean one hundred per cent. organization of exhibitors!

### No Time to Open Old Sores, Says Pettijohn.

And another thing, while this good feeling is going around and while we are all getting ready to engage in a drive to make an exhibitors' organization amount to something, I wonder how many of you have thought of this word that was applied to we fellows engaged in the exhibition of motion pictures—this word "Exhibitor." That was a word that was "wished upon us" by the "Burlesque Barons" when they did not want to be classified with us, at the beginning of this industry.

Last year I got out to the Indiana State Fair long enough to engage in my favorite pastime. After loading up on some "hokey pokey" ice cream, I went down where I always like to go—to see the sheep and the pigs—and while I was down there, looking over these fat boys, I noticed one big fellow about six feet two, with a straw fedora on the back of his head and four wisps of hay in his mouth, with one pant-leg in his boot and the other one free and flapping. And he had on a big yellow badge and it said on that badge, "Member of the Swine Breeders' Association of America." I asked a bystander, "Who is that important-loking individual over there?" And he said, "He is an Exhibitor." [Laughter.] It occurs to me that we have reached the point where we might indulge in a little dignity in our profession; we might even be known as theater-owners or something of that kind.

There are a lot of things, gentlemen, that you can do. Mr. Brady touched the keynote tonight when he told you of the wonderful work that is being done by the motion picture industry. It has been said that within the last forty-eight hours, by one of our greatest Americans, that the motion picture industry is responsible for the splendid morale of the Allied troops in this great crisis.

Gentlemen, there is only one answer to the position that we have gotten ourselves into. Let's get out of it! We have all made our mistakes; let's do the right thing. I want to say, before Lee Ochs leaves this chair, that we have had our difficulties. He is a fighter and he stands his ground fairly well. But I want to say to you men, just because I have a little fear of what may happen tomorrow, I want to say to you, transact your business so that you can elect your officers without a squabble.

That is all I am asking here, as your guest, and I want to say to Mr. Ochs that when he made the statement that he has kept his hands out of this election, I believe it is the truth, because I have watched him. [Applause.] I did start to say, "Lee should have done that a little sooner," but I wont say it. [Laughter.]

And I want to say this, Mr. President, that after you have gone out of office I want to be your friend and I want to work with you in anything that we can do for the good of an exhibitors' organization.

I appreciate the many courtesies that you have shown me, and I want to take the message to the American Exhibitors' Association that you have shown me these courtesies. I appreciate them. I hope that after the A. E. A. boys get together and hear the message they are going to feel just like I do. I want to lay my cards on the table—It don't make any difference whom you select for your president; let's get together behind somebody and let's amount to something! I thank you. [Applause.]

This closed the evening session and an adjournment was taken until Thursday morning at 10.30 o'clock.

## THURSDAY'S MEETING.

WHILE it was thought that Thursday's meeting might provide the excitement, the lack of which had made the Boston convention rather dull, nothing really disturbing happened upon the floor of the convention hall. There was the usual delay in getting down to business. Instead of calling the delegates to order at the appointed time—10.30 o'clock in the morning—it was something after 2 p.m. before President Ochs could get them down to business.

The credential committee reported a correction in the list of delegates, giving New York twenty-four instead of twenty and giving five to Vermont. This raised the total number of votes in the convention to 132.

In an effort to get all business disposed of on this, the last day of the convention, Mr. Spragg of Connecticut succeeded in putting through a motion to the effect that the convention should not adjourn until its business had been completed.

Mr. Howard of New York as chairman of the committee on by-laws offered some amendments to the existing by-laws which were adopted. The first consolidated the offices of financial secretary and treasurer, abolishing the first named and gave the president power to appoint an executive secretary whose tenure of office is to coincide with his own.

The executive committee was given power to elect, at its discretion, ten additional members to that body. This action was explained as a step toward amalgamation, the additional members to come from the A. E. A. if that body shall decide to come back to the League.

The method of collecting the dues was made the subject of another amendment which directed the National Secretary to give a sixty-day notice of payment to branch leagues and required a payment within thirty days prior to the convention on penalty of suspension. The amount of the annual per capita tax was raised to $4, to be paid quarterly.

With these amendments the existing bylaws as formerly adopted were ordered printed.

### Election of Officers.

There was considerable formality surrounding the choosing of the officers for the coming year. President Ochs opened the ceremony by urging the members of the League to support the officers elected, regardless of who they might be, and assured the delegates that such was his purpose. Nominations were then called for and Tom Furniss, the war horse from Minnesota, placed Peter J. Schaefer of Chicago in nomination. C. L. Dooley of New Jersey nominated Dr. H. C. Hespe of Jersey City, and M. J. Lydon of Massachusetts nominated Ernest H. Horstmann of Boston.

There were numerous seconds to the nomination of the various candidates in progress of deliverance when Charles O'Reilly of New York, speaking for a faction of the New York delegation, offered the name of William A. Brady as a candidate for president. Sam Berman, in a forceful speech, seconded the nomination. As there had been considerable talk that the name of Mr. Brady was to be sprung upon the convention the delegates were not taken by surprise, and if anyone hoped to stampede the delegates by the mention of his name they met disappointment right there.

President Ochs interposed here to read a letter he had received from Mr. Brady in the morning which was not calculated to strengthen his chances if any. Here it is:

### President Brady Writes to President Ochs.

"I am not a candidate for the League presidency. Several of your delegates approached me last night and suggested that I allow the use of my name. If the office were offered me these would be the conditions of my acceptance.

"1—That it be a unanimous choice, backed by Messrs. Schaefer, Hespe and Horstmann.

"2—That the A. E. A. amalgamate and indorse your choice.
"3—That if I am chosen president of the National Association I am free to accept it.
"This will bring about a real organization and produce the results we all hope for. There would be one head of the industry capable of giving all its branches a square deal. As a favor to me read this to the convention and do not allow the use of my name except under these conditions.
"WILLIAM A. BRADY."

The candidacy of Mr. Brady was vigorously supported by Colonel Kincaid of Boston and several others until a ruling was asked of President Ochs on the availability of the candidate. Mr. Ochs ruled that Mr. Brady could not be properly placed before the convention. An appeal was taken from this decision and the president was sustained by a vote of 115 to 15. This ended the ill-advised attempt to put Mr. Brady forward for the chief office of the League.

Two ballots were taken for the other candidates. The first gave Schaefer 51, Hespe 37 and Horstmann 42. As a majority of the delegates present was necessary to a choice —67 votes—a second ballot was ordered, but before it was taken a recess was given for more caucusing.

**Horstmann and Hespe Withdraw in Schaefer's Favor.**

When the delegates got together again Mr. Horstmann and Mr. Hespe withdrew and the entire 132 votes were cast for Mr. Schaefer, electing him president for the next year of league activity.

Other officers were elected as follows: First vice president, John Wittman of New York; second vice president, J. L. Rome of Maryland; third vice president, W. E. Spragg of Connecticut; fourth vice president, Edward J. Fisher of Washington; financial secretary and treasurer, Ernest H. Horstmann of Massachusetts; executive committee, Lee A. Ochs of New York, John O'Donnell of Pennsylvania, Daniel W. Chamberlain of North Dakota, Frank D. Eager of Nebraska, Alfred Hamburger of Illinois, N. C. Rice of Iowa, Alfred Black of Maine, Thomas Furniss of Minnesota and Charles H. Hespe of New Jersey.

Directors to the National Association of the Motion Picture Industry were chosen as follows: Peter Schaefer of Illinois, Lee A. Ochs of New York, John O'Donnell of Pennsylvania, Charles H. Hespe of New Jersey, Alfred Black of Maine, Ernest H. Horstmann of Massachusetts, Louis A. DeHoff of Maryland, Eugene Clark of Mississippi, Louis Levine of New York, Jacob Laurie of Massachusetts, C. H. Goodwin of Pennsylvania, Frank D. Eager of Nebraska, and J. H. Von Herberg of Washington.

The president was given power to fill vacancies in the directors of the N. A. M. P. I. in the case of absence or inability to serve.

There is still an executive secretary to be named, but that is a prerogative of the incoming president, who has not given the matter his consideration. It is believed that W. J. Sweeney will be the appointee.

**Ochs Lays Down the Gavel With a Rap.**

Retiring President Ochs, at the close of the election of officers, paid a few compliments to his past administration and then took a final rap at the trade papers which have not always been in full accord with his conduct in office. He suggested to the delegates that "if any of the trade papers knock you go after them. It doesn't mean anything to you." He said that he believed in co-operative booking and though there ought to be a half dozen organizations of that sort.

President-elect Schaefer, in taking his office, made the usual line of promises suited to the occasion and the Boston convention concluded its mission, adjourning to meet in St. Louis in 1919.

**Exhibitors Who Were There.**

Present at the convention were: A. H. Nace, Quakertown, Pa.; Thomas J. Lavin, Louis B. Stephens, Joseph Mogler, Edward Pohlmann, Hector Pasmezoglu, St. Louis; Charles L. Dooley, Paterson, N. J.; James J. Lyons, Morristown, N. J.; Peter J. Schaefer, Fred Hartman, Alfred Hamberger, Kent T. Lockwood, Chicago; Milton M. Goldsmith, Lee A. Ochs, New York; Ernest H. Horstmann, Boston; Fred P. Elliott, C. C. Childs, Albany; Albert Somerby, Boston; J. A. Emery, Bar Harbor, Me.; S. Sucknow, Albany; W. E. Shallenberger, New York; George A. Blair, Eastman Kodak, Rochester; Charles Steiner, New York; Robert R. Levy, William J. Sweeney, Chicago; L. A. DeHoff, Baltimore; John J. O'Donnell, Philadelphia; Nellie E. Dolan, Dover, N. H.; F. J. Cantlin, Lebanon, N. H.; Mrs. Cora L. Reed, Manchester, N. H.; Herbert L. Daly, Claremont, N. H.; Michael White, Dover, N. H.; Mrs. M. E. Humphrey, Derry, N. H.; John Manheimer, New York; Sam Berman, Brooklyn; Tom Furniss, Duluth, Minn.; C. L. Martin, Waterbury, Conn.; Mr. and Mrs. A. E. Pickard, Glasgow, Scotland; S. Hamsen, Camden, Me.; D. W. Chamberlain, Minneapolis, Minn.; Jesse C. Lund, Bridgeport, Conn.; I. J. Hoffman, Ansonia, Conn.; Nelson C. Lund, Bridgeport, Conn.

H. T. Scully, New Haven, Conn.; M. A. Heanue, Bridgeport, Conn.; E. R. Gregory, J. H. Mahony, Frank J. Howard, Sam Grant, John M. Casey, Boston; J. E. Charboneau, Manchester, N. H.; F. G. Berry, Manchester, N. H.; W. H. Linton, Utica, N. Y.; C. C. Pettijohn, New York; C. H. Bean, Franklin, N. H.; Sydney Cohen, New York; T. O. Eltonhead, Sam Spedon, Louella Parsons, Charles J. O'Reilly, New York; J. Fred Lovett, Providence, R. I.; W. G. Hartford, Pawtucket, R. I.; H. L. Kincaide, Quincy, Mass.; Louis Blumenthal, New Jersey; Patrick F. Lydon, Mrs. Marcellus S. Ayer, A. Montague, William Dowlin, J. Lourie, Boston; Nathan Hoffman, Somerville, Mass.; E. O. Ramsdell, Malden, Mass.; A. Bendsleb, Waltham, Mass.; Ralph W. Kinne, Springfield, Mass.; C. H. Goodwin, Philadelphia, Pa.; J. Louis Rome, F. A. Hornig, Baltimore, Md.; W. W. Leighton, Bridgeport, Conn.; Peter Dawe, John Dawe, M. B. Willoughby, Bridgeport, Conn.; Mr. and Mrs. Rudolph Sanders, Brooklyn, N. Y.; Thomas Howard, James L. Hoff, William Wright, Captain Merritt Crawford, Fred Beecroft, William A. Johnston, Earl Gulick, New York; Samuel Lesselbaum, Brooklyn, N. Y.; A. S. Black, Rockland, Me.; Martin J. Quigley, Chicago, Ill.; William A. Brady, Herman Pollak, New York.

Charles C. Pyle, Chicago, Ill.; Aaron A. Corn, Boston, Mass.; H. C. Young, Pittsfield, Mass.; N. C. Rice, Algona, Ia.; Charles F. Hatfield, St. Louis, Mo.; Walter B. Sproule, Boston, Mass.; George J. Houtain, Gus Koenigswald, Louis Levine, Brooklyn, N. Y.; Ike Hartstall, Charles Haring, William Hilkemeier, Edward Saunders, Henry Cole, William Brandon, Mr. and Mrs. John J. Wittman, Nathan Vinegrad, F. C. Gunning, New York; M. R. Camp, Boston, Mass.; Sam Black, Louis Goldstein, Philadelphia, Pa.; Leslie Mason, New York; R. R. Vandervert, New York.

**Trip to Nantasket Beach.**

The only stated amusement feature of the convention was a trip to Nantasket Beach and Paragon Park. The trip was arranged by the Boston exhibitors in conjunction with Acting Mayor Walter A. Collins, and consisted of a tour of Boston harbor, a thing impossible under other auspices because of the extensive Government operations there; a trolley ride from Pemberton to Nantasket and one of those incomparable New England shore dinners at Paragon Park, with an unusually fine cabaret on the side. More than a hundred exhibitors and film men participated. In the party as aide to Acting Mayor Collins was John Casey, of the Department of Licenses of Boston.

A most interesting feature of the trip was a review of Boston's fire-fighting fleet—three powerful fire engine tugs —which circled about the excursion party, spouting streams a hundred feet in the air from a score of nozzles. It was inspiring and called forth an outburst of applause from an appreciative audience.

Members of the Atlas Picture Company were present and added their bit to the entertainment.

Photographers—still and movie—were there and took "pitchers" of the crowd in front of the casino. An engraving from the "still" is printed in connection with the convention story.

## CLAIRE McDOWELL TO SUPPORT MAY ALLISON.

Claire McDowell, a player before the footlights since babyhood and for a goodly number of years in film drama, has a fine character role in the cast supporting May Allison in Metro's "The Return of Mary." This newest Allison picture, George D. Baker's screen adaptation of the successful stage play of the same name, is under production at Metro's west coast studios in Hollywood.

Miss McDowell has a mother role. It is a coincidence that Miss Allison's production is being directed by Wilfred Lucas, who was a Biograph actor under David W. Griffith when Miss MacDowell was a member of the company.

## FEIST ATTENDS CHICAGO CONFERENCE.

Felix F. Feist, sales manager for World Pictures, last week was in attendance at a conference of the company's middle western sales managers held at Chicago. At the conference plans for the late summer and fall were discussed and details developed for taking care of the great multitude of additional exhibitors who are seeking to secure World franchises.

# Brady Re-elected Head of N. A. M. P. I.

**Accepts for Patriotic Reasons, He Says—Secretary Elliott Is Continued in Office Too.**

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, whose second term of office ended with the meeting held at Boston on Friday, July 19, was then and there re-elected for the ensuing year with the unanimous consent of those members present and the several proxies in their possession. There was no discussion on this point; neither was there the least hint that any one else wanted the office which Mr. Brady some days ago declared he would not again accept, all of which would indicate that the motion picture men are pretty well satisfied with the work Mr. Brady has accomplished in one year and are willing to back him up for another term. When the secretary cast one ballot for Mr. Brady, as directed by the vote of the directors present, he said that he would accept the office "as a patriotic duty to his country and the trade."

The session of the National Association was called to order at Copley Plaza Hotel at 11:30 o'clock Friday morning. About twenty-five members were present, a number carrying proxies for others who could not be present. Reports of the secretary and the treasurer were read and accepted. A vote of commendation was accorded Secretary Elliott for the excellent manner in which he had conducted the affairs of the association.

Under reports of committees the transportation and the insurance committees asked permission to file their reports as the subjects had been covered in the secretary's report. Theodore Mitchell, secretary of the censorship committee, urged in his report the necessity of preparing for a fight against a flood of legislation that is certain to come this year when the legislatures of some thirty states convene and pointed out the necessity of securing funds for that purpose.

The resolution adopted by the Motion Picture Exhibitors' League, demanding a fifty-fifty representation in the National Association, was offered and referred to the association for future action at a meeting to be called by the president at some future time.

The directors selected by the several branches of the association were declared elected upon a motion to that effect. This included the exhibitors selected by the national convention for the exhibitors' branch. Other branch directors have been previously printed in this paper.

Officers for the ensuing year were elected as follows: President, William A. Brady; secretary, F. H. Elliott; treasurer, J. E. Brulatour; vice-presidents, P. J. Schaefer, A. Zukor, P. A. Powers, W. L. Sherrill, Paul Cromelin, E. M. Porter and W. A. Smith.

President Brady appointed the following to be members of the executive committee: W. W. Irwin, chairman; William L. Sherrill, Samuel Goldfish, J. E. Brulatour, Richard A. Rowland, Paul Brunet, Arthur S. Friend, P. A. Powers, Paul Cromelin, P. J. Schaefer, Lee A. Ochs, Arthur Black.

A vote of thanks was given President Brady for his efforts during the past year, and the meeting was adjourned.

# Farewell Banquet to "Tay Pay"

## British Censor About to Sail for England Is Tendered Dinner at Boston by Picture Men

COPLEY PLAZA dining room on the evening of Thursday, July 18, was the scene of the most enjoyable and intellectual feature of the events which surrounded the gathering of motion picture men in Boston. Through the efforts of William A. Brady arrangements were made to give a farewell banquet to the Hon. T. P. O'Connor, M. P., and British censor of motion pictures. Mr. O'Connor has been in this country for several months and having concluded his mission was booked to sail from Boston on Sunday, July 21. This fact made the occasion at the Copley Plaza something in the nature of a farewell dinner. Mr. Brady was toastmaster and called the diners to their places about 8 o'clock.

Seated at the guest table were, beside Mr. Brady and the guest of Honor, acting Mayor of Boston Walter L. Collins; Chief of the License Division John M. Casey, who looks at all the pictures before they are shown in Boston; J. E. Brulatour, P. A. Powers, Arthur Friend, Frank Dilnot, correspondent of the London Chronicle; Jesse L. Lasky, Gabriel Hesse, Paul Cromelin, Charles C. Pettijohn and P. J. Schaefer.

Among the diners were a large number of exhibitors, delegates to the convention and local exchange men, also a delegation that came over from New York for the banquet, among whom were W. L. Sherry, P. A. Parsons, Lewis J. Selznick, George Blair of the Eastman Company; Will A. Smith, of the Power Company; E. M. Porter, of the Precision Machine Company; Dr. W. E. Shallenberger, Joe A. Lee, W. L. Sherrill, Fred H. Elliott of the N. A. M. P. I., and Frank N. Barhydt of Troy

In introducing the speakers Mr. Brady called first upon Mr. Collins as representing the city of Boston, who spoke at some length upon the greatness of the picture industry, the beauties and hospitality of Boston and the character and greatness of the man who was the guest of the evening. He was followed by Commissioner Casey, P. A. Powers, Jesse Lasky, Arthur Friend and P. J. Schaefer.

Next came the treat of the evening, Mr. O'Connor, and it was a treat. For a solid hour or more he held his audience in the deepest interest. At the request of the toastmaster the latter half of the guest's remarks were concerning the Irish question, and while they were highly interesting, space cannot be given to them here. Of what the honored guest said about pictures and his relations to the trade as British censor the greater part of his remarks follow:

Mr. Toastmaster, Mr. Acting Mayor, Ladies and Gentlemen: If I were addressing an audience entirely composed of the citizens of Boston, I would be very much inclined to indulge in one of the characteristic weaknesses of advancing years, namely, what is called anecdotage and reminiscence, for I recall that I paid my first visit to this city as far back as October 16 or 17, 1881. And at that time my chief friend in receiving me was a namesake of the acting mayor of today, Mr. P. A. Collins, who was afterward mayor of Boston, and I believe died.

As to my position as censor of the movies in Great Britain and Ireland, it came about in this way; ignorance seems to me no bar for extremely frank and self-confident criticism. At the time when the death of my predecessor, the late respected Mr. Redfern, occurred, there was blowing against the movie industry in England and Great Britain what I may call a cyclone of ignorant criticism. Some gentlemen, after they had described the horrors of the movie picture and the evil on the audiences in the movie theater, wound up their criticisms with the observation with which I think they might have begun, "I never was in a movie theater myself."

We have in every country a certain number of people who still seem to regard joy, gaiety, amusement of any kind as the deadliest of the seven deadly sins, and, as undoubtedly the movie pictures give a great deal of joy and gaiety and amusement to our public as well as yours, it necessarily fell under the ban of that particular kind of disordered and distorted mind.

**Danger of Official Censorship.**

It seemed possible that under the influence of this cyclone the whole industry might be put under government control. Of all kinds of control, I don't know anything that would be worse for the moving picture trade than the control of the Bureaucracy, of a Bureaucrat.

For some reason or other, the members of the trade in England came to the conclusion that if they put me in the job before the government had time to act, they would make it difficult if not impossible for the government to pursue their way towards Bureaucratic control. And I believe that was the reason I was appointed to the censorship.

Well, ladies and gentlemen, it was not altogether an easy job. When a picture comes before me for judgment, I am very often acquainted with the fact that a very large amount of money has been spent on the picture and that a decision unfavorable to the exposition of the picture may mean a considerable loss of money to the exhibitor who has bought the picture.

On the other hand, I am responsible to the public of the country, and if I allowed a picture to pass to which genuine objection could be made on the ground of its violation, either of good taste or good morals, I would be the target of very severe attack. I gave due notice to the trade that I would only accept the position on two conditions; first that my main duty should be to the public and to its protection from any form of picture that might reasonably be regarded as prejudicial in its effect. And my second was that I should be quite free to form my decision without either suggestion or control or even complaint on the part of the trade and even on the part of those whose pictures my judgment had compelled me to reject.

I am bound to tell you gentlemen that these conditions were accepted by the trade with complete assent; that over and over again I was told by the members of my committee on the Board of Censors that they would allow no appeal and attempt no appeal against any decision I made, and that whatever my decision might be, it would have behind it the full backing of all the trade. And in order to make the position quite clear, I also informed the trade that my resignation of the position was in their hands at any moment they chose to ask it.

I had, at the very start, to make some decisions adverse to pictures,

I had to request when a picture was not wholly rejected, excisions of some parts of the picture. But I have never had any complaint.

Of course, I have endeavored to perform my difficult duties with good sense, in a broad spirit of tolerance; in no puritanical narrowness. I don't think that anything should be shown in a picture that could not be shown in a Sunday School, but that after all a picture theater is not a Sunday School, and its primary duty to the public is to give the public amusement and distraction.

**Long Interested in Pictures.**

Now gentlemen, I think one of the reasons I was chosen for the position of censor was the keen interest I have always manifested in the cinema, long before I ever had even the thought of being connected in any form with the industry.

I saw from the very first moment that a cinema was presented to my mind, its illimitable possibilities, and, let me tell you gentlemen, that in my opinion, in spite of the gigantic development of the industry in your country and in ours within the last five years, I believe that the cinema and the use and purposes to which the cinema can be applied are only in their infancy.

I was brought up under the old system of education, the main purpose of which I sometimes think was to teach you as little as possible with as much trouble as possible [Laughter]. I was brought up in the old scheme of education under which the young boy or the young girl was compelled to learn almost every subject by a mere effort of memory, by rote, by parrot repetition.

Take for instance the way geography was taught: "What are the chief towns in Russia?" "St. Petersburg," as it would be called in those days, "Moscow, Kieff," etc. "What are the chief rivers?" "The Don, the Knieppe, the Volga," etc. And that was a mere appeal to the memory.

How differently geography could be taught today if the cinema were, as it ought to be, attached to every school of every country in the world.

"What are the chief cities of Russia?" is the question I am asked as a child, and as I am asked the question, instead of being compelled to get off these names, meaning nothing to me by rote, I see before me a cinema of Russia. I see a cinema of Petrograd; I observe its streets, its people, their customs, their habits, the buildings, the rivers. Immediately that name of Petrograd ceases to be something that I have tried to put by rote upon my memory. It becomes a living thing associated with life and the buildings and the aspect of Petrograd.

If I am asked "What are the chief rivers of Russia?" I immediately see on the cinema, according to what ought to be the modern system of education with the cinema used. I see the rolling waters of either the Knieppe, of the Volga or the Don, or the other rivers as they pursue their courses through the different regions of Russia.

Take history. When I was a boy I think I could tell you the diseases of which every king of England died. I knew that one king died of a certain thing that he ate. I knew that the brother of one king was drowned. I think I could tell you not only the surnames but the Christian names of all the wives of Henry the Eighth, and he was some husband, as you know [Laughter].

But, ladies and gentlemen, supposing that history of England had been exhibited, as it could be exhibited in historic scenes reproduced on the cinema. In place of these things being mere memory work and rote work, they would be living realities in my mind, for after all books are a knowledge of the reproduction only of the living realities of life, and unless you see the living realities before you, then your education is a matter merely of words.

**"A Cinema Hall With Every School."**

I therefore committed myself early to the statement, long, I think before I was censor, I committed myself to the statement that I hoped I would see the day when a cinema hall was attached to every elementary school of the country, and you may judge of my surprise and my delight when reading the events of our friend in the chair before a Congressional committee, I found he had put exactly the same idea in almost the very language I had employed, speaking three thousand miles away from where he spoke, and, of course, without any previous consultation with him.

You go to the sciences and the arts. Take medicine. How much could be learned by the young student by the cinema reproduction of the human body, both inside and out, of the surgical operation. I don't know of any subject the mastery of which could not be improved by the cinema.

Take it from another point of view, a point of view that will appeal to you especially at this moment, the cinema as a propagandist. I give you a remarkable experience of mine. In London, after a year of the war, after a couple of years of the war, some of us began to ask "What has Italy been doing in the war?" With these feelings in my mind I went to a cinema theater in Regent street in London and there I saw a series of pictures of the advance of the Italian army to Goritzia. I learned more about the war, so far as Italy was concerned, in these two hours of the cinema show than I would have learned had I read a hundred columns in newspapers or a dozen books about it. [Applause.]

Well, Mr. Toastmaster, I am glad to find that your great President with whom, as you have mentioned to the audience here tonight, I had the honor of a somewhat lengthy interview last Tuesday in Washington. I am glad to say that with the full approval of your great President, you, sir, and your colleagues in this great industry have been employed and honored as propagandists by the cinema of the gigantic work America is doing in this war.

And I am rather inclined to think, Mr. Toastmaster, if some of the films for the production of which you are responsible, could be exhibited in the cities, the towns and villages of Germany and of Austria, we would hear fewer sneers at the part which Austria and Germany professes to think our America is going to play in this war. [Applause.]

The human body is not made up of isolated atoms, it is all one united organ. You can't reach the human mind by the ear alone; you must reach it by the ear and by the eye as well. Seeing is believing, as the old saying goes, and I believe that you can never reach the human part if you try to reach it by the ear alone, as much as you can reach it if you try to do so by the combination of an appeal to the ear and to the eye, and that is the appeal that you get in the cinema on the screen. [Applause.]

**To Record Historical Events.**

By and by the cinema will play another part. It will play the part of the great historic monument, muniment is perhaps the word I should use. What would we not give if we could have reproduced today the scenes of America during the period of the Revolution? What would you give, Mr. Chairman, today—I won't say how much money would be made out of it, that is really not the main point—but what would any of us give to be able to see Abraham Lincoln, rugged, sad, swarthy, as he delivered that address at Gettysburg, which like the words of the Gospel, resound through the ears and the hearts of all mankind today and will resound as long as human beings and human emotions persist.

I therefore hold strongly the opinion which I have already expressed, that you are only in the infancy of the developments of the cinema and that in a generation from now it will have reached a point far beyond the wildest dreams of the most daring and enterprising men amongst you.

But all this power, like other power, involves great responsibility. If I wanted to describe the function and the life of the modern nation, I would not be satisfied with describing the cinema as the most popular of popular amusements, popular recreations, I would go much further and I would describe the cinema as to a large extent the pulpit of the people. I won't call it "the chapel of the poor," because I might get into a theological controversy if I said that. I call it "the pulpit of the poor." It is there and they get the lesson, the moral, the reproduction of life. That means that the point of view of millions of every nation for many generations to come will be largely interested by the picture of life that the cinema presents to you.

The cinema is popular with men, but I think my more expert friends around me would agree with me in the statement that it is even more popular with women and with children. If the children of the world were asked to describe who was the best known and favorite man of the world today, I don't think they would say President Wilson or Mr. Lloyd George, I think they would be inclined to say that Charlie Chaplin held that place. [Laughter.] What is the fame of Joan d'Arc, or of Queen Mary, or of all the prominent ladies of the world today compared with that of Mary Pickford?

Now, as your audiences consist of many millions of people, and largely women and children, and as the picture has more power of suggestion on the human soul than anything else, you have a great responsibility toward the people and above all to the women and children of the nation. And, as the cinema industry is healthy and moral and sound in the lesson it presents to a nation, so, largely will the moral fibre and opinion of the nation be sound and healthy and pure.

Now, one of the things I would like to say here tonight is this, that I hope in the cinema as in all our industries, there will be closer co-operation, better understanding, more combined effort between the industry in your country and in my own than there has ever been before.

**Great Britain Dependent Upon Us.**

And I must avow, Mr. Toastmaster, that our industry in England is largely, if not almost entirely dependent upon your very existence. I should say at least 90 per cent. of the films that are produced in our British theaters have been designed and manufactured in this country. I have heard lately that there is a dread in England of some severe restriction on the importation into England on English ships of American reels. All I can say is this: If that restriction is carried to a certain point they might as well sound the death knell of England, because we can't do without your film.

And I had the honor of presenting the case on that point, or of listening to the presentation of that case to Lord Reading, the British Ambassador in Washington, the other day. I will renew, if necessary these representations when I get home to the authorities in England, and I hope an understanding will be arrived at by which a wrong will not be done to your industry, and even a greater wrong done to our industry. [Applause.]

Still, gentlemen, you must realize that each country has its own special habits and conditions. There are things permitted in America that we would not permit in England. There are equally things in England that would not be permitted in America. Each nation has its own point of view and therefore you can't always conclude with safety that because a cinema is suited for an American audience it is suited altogether for an English audience, or that the cinema suitable for an English audience must necessarily be suitable for an American audience.

I was startled in talking to a gentleman high in the trade by the statement that only 25 per cent. of the films that he sent over to England were accepted. Well, now, it seems to me a great waste of money, a great waste of labor and a great waste of time that any of you producers of films should send over 100 films to England if you expected only 25 of them would be accepted. It would be far better I think to put the cinema through a certain stiffening process here in America.

I personally am most anxious to fulfill my functions in such a way that while I protect the public on the one hand, at the same time I shall act in a broad spirit towards the industry; not raising carping criticism; not making myself a judge of what appeals to the sense of humor in people. What amuses the people is good enough for me. I am not a judge of their tastes as long as the picture is within the bounds of decorum. But I am anxious to do the best I can for the trade.

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## *Rand Takes General Film Post*

**Well-Known Film Salesman Will Be Division Manager of Pacific Coast Territory.**

ONE of the most important changes announced in some time by the General Film Company to consolidate its sales organization is the appointment of W. S. Rand of Denver as division sales manager of the Pacific Coast territory, including Denver. The creation of this office becomes effective at once. Mr. Rand is expected to apply his time to the co-ordination of the various General Film exchanges in his territory for a more intensive sales campaign on General Film product, including the large amount of new features recently taken over.

Division Manager Rand is one of the best known film salesmen in the West, having opened up the coast offices for Mutual in 1912. He was later appointed division manager of the coast territory, including the Denver office, but later went to Triangle as manager of the Rocky Mountain territory. He had been manager of the Goldwyn Denver exchange for a year prior to his acceptance of the position with General Film.

## *Boston Ball Not the Regular Hub Affair*

**The Hundred Stars Announced Fall to Less Than a Dozen—The Bradys and Navy Men Help Save Situation.**

By Robert N. Howe.

THE national convention of the Motion Picture Exhibitor's League of America closed with a big ball in the Arena in Boston. Like the other features of the Boston convention it was about a "fifty-fifty" affair. The public announcements of one hundred stars of the photo-play world dwindled to less than a dozen real stars of filmland. The crowd was about half what had been the rule at previous big motion picture balls in Boston.

The war, the apathy of big producing companies to send their stars and the lateness of the league in arranging the event all contributed toward making the affair a mediocre one in film history. It was a fitting ending of a national convention and exposition which was conceived in the spirit of "the greatest ever" and gradually dropped to a place in the bottom rung of the ladder. Whatever satisfaction the Boston Boosters got out of the national convention of the motion picture industry in the Hub city could be measured in a hazel nut. A few such "fizzles" staged in Boston would soon lose the city the credit it has always had of being one of the world's greatest convention cities. It remained for the motion picture industry to stage its least attractive show in Boston. "But it's on account of the war," said some some of the apologists, and of course this apology goes a long way nowadays.

Those who attended the ball, except some of the public who paid $1 expecting to see some real "stars" and spend several hours hunting for them without success, enjoyed the affair immensely. It was a good entertainment, but not of the dollar standard. It has not been customary for the motion picture industry to "bunk" the public. It has been the standard of the motion picture industry to "deliver the goods." Advertising one hundred "big stars" and delivering a dozen is not a fair bargain. When the motion picture industry attempts to pay its bills from the public by "bunk" it will very likely get "bunk" in return.

The management of the ball did its best to provide a good show without "stars." In this they were successful. The doors were opened at 7 o'clock and whereas on previous motion picture balls in Boston there have been at least a thousand on hand to rush for seats there were less than fifty persons in the lobby at 7 o'clock to enter the hall.

The crowd was very slow in coming, and it was 9 o'clock before a real crowd began to be manifest at all in the big arena. At this time there may have been two thousand people in the hall.

Cornell's band played a concert program and there was considerable attention paid to the special section where army and navy officers and their wives and women friends were seated. More than one hundred army and navy officers were in attendance.

**Navy Men Start Things Moving.**

The first signs of real life came after 9 o'clock when headed by a band two hundred jackies of the battleship Georgia entered the hall. The jackies did some slight maneuvers under the command of Ensign Edward Schilling and the band played for half an hour and various prodigies of the sailor world were introduced and sang new songs that were in need of free advertising. Some of the songs went over well. Up to 9.30 o'clock there was more of an army and naval atmosphere to the affair than there was of the motion picture industry.

All around the arena floor are boxes, and these bore placards of the various film companies. For instance there was a large space reserved by Pathe, the Famous Players-Lasky, Vitagraph, Select, Foursquare, Goldwyn, Metro and the other large concerns. From 7 o'clock on these boxes began to fill up and the three thousand spectators who had come to see "stars" craned their necks as some specially well dressed and pretty young woman entered a box. But they sighted no familiar face, and it was gradually whispered about that they were the wives, daughters, etc., of company officials and local managers.

The first signs of real motion picture activity came, as usual, with the arrival of William A. Brady, president of the National association, and his daughter, Miss Alice Brady. It is a noticeable thing that when Mr. Brady gives his word to the public or to the industry he "makes good." But for his presence and that of his wonderful daughter the ball would have descended into a pitiable affair.

There was loud applause as Miss Brady made her way along the aisle in company with her father to a box. Miss Brady wore a handsome gown of flimsy material and carried a huge corsage bouquet. She was immediately importuned by Ernest H. Horstmann to sing and she very graciously accepted the invitation. At this time a sailor was doing a Scottish hornpipe dance on a stage. The sailors were doing yeoman's work in rescuing the ball.

Mr. Horstmann introduced President Brady as "the big man of the motion picture industry." Mr. Brady mounted the stage with a sign of "pep" that put new life in the show. He said in part:

**Brady Once More Says the Right Thing.**

"When I came to Boston I was asked by your committee to have my daughter sing. I felt this was the Brady's family fair contribution. But when they asked me to get up here and announce my own daughter I felt the committee had some gall.

"But my little daughter is going to sing one of the grandest hymns of one of the greatest nations of the earth outside the United States. She is going to sing the national hymn of France. (Loud applause.)

"France is one of the greatest of our allies. She has fought for the cause of democracy in a way to win our greatest admiration and respect. The news that comes to us today from the battlefront makes us thrill with pride for the Stars and Stripes. Tonight the Stars and Stripes are waving over France. I hope soon that our boys will be marching up Tremont street in your city to the tune of the song my daughter will now sing for you." (Loud applause.)

Miss Brady from a position in the balcony beside the band sang "The Marseillaise" in a rich, powerful voice that carried to every part of the great arena. She received tremendous applause.

Miss Brady returned to her box, where she held a short reception and left soon afterward with her father to visit some of the Boston theaters.

Just after this there was considerable commotion upon the arrival of Miss Agnes Ayres, the Vitagraph star, accompanied by Miss Betty Blythe and Edward Earle. They made their way to the Vitagraph box. Here they immediately started something.

Edward Farrell, formerly of Metro, Pathe and Select, introduced Acting Mayor Collins of Boston.

**Players Get Hearty Receptions.**

The jackies had discovered Shirley Mason with her partner, Ernest Truex, in the Famous Players-Lasky box. A bugler led the way and the jackies escorted the couple to the stage. Violet Mesereau and Peggy Hopkins also got a fine reception.

Stanley Sumner raised his voice and the crowd immediately listened. He had to offer to the "fans" one of Boston's favorite daughters in the photoplay business, June Caprice. There was a rush to the Caprice box.

Corrine Griffith, Harry Morey and Bert Lytell were introduced to the crowd and received flattering receptions.

The word was passed around that Doris Kenyon was present and a crowd flocked to the box of the William L. Sherry service. The management finally succeeded in getting her to the stage, where she acted a sketch, "Know It All." It was a very clever piece of acting. Miss Kenyon had reached Boston in time to get to the Park theater and be introduced to a large audience by Manager Thomas D. Soriero. Alice Brady also visited the Park theater.

Miss Mabel Whithree and Jack Sherrill of the Frohman Amusement Company received a fine reception during the evening. Miss Whithree has been playing with Al Jolson in the Winter Garden show "Sinbad." Later in the evening she sang with excellent voice "There's a Lump of Sugar Down in Dixie."

The Perfection picture players Margie Carr and Helen Devine were given a reception. In the Atlas Company box was Miss Harret Wilcox, a pretty Boston dancer and film actress, and several of the Atlas "kiddies" who are to take part in the Atlas productions. The dancing continued until after 2 a. m.

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## FUEL ADMINISTRATION HITS EXHIBITORS.

Under an order of the United States Fuel Administration, exhibitors in New England, the District of Columbia and the States of New York, Pennsylvania, New Jersey, Delaware and Maryland will be prohibited from illuminating the exteriors of their theaters or using advertisements, or signs illuminated by the use of electricity, coal, gas, oil or other fuel the first four business days of each week. These same restrictions apply in all other sections of the United States on Monday and Tuesday of each week. The prohibition against the use of illuminating agencies goes into effect July 24, but it excepts bona fide roof gardens and outdoor restaurants and airdomes.

# Advertising Men's Convention a Success

## *Gathering in San Francisco, Largest in History of Organization, Hears Much of Screen Exploitation*

By T. A. Church.

THE fourteenth annual convention of the Associated Advertising Clubs of the World was held at San Francisco July 7 to 11 and was a tremendous success, being the greatest gathering in the history of the organization. Service to the Government in war time was its underlying theme, and from the commencement of the great inspirational meeting in the Greek theater, where twelve thousand persons gathered to pay their respects to Charles M. Schwab, director of the Emergency Fleet Corporation, until the last picture faded from the screen in the theater fitted up in the city hall every gathering was turned into a patriotic demonstration. Moving pictures played by far a greater part on the program of this convention than ever before, illustrating their steady advance as a medium of spreading information to which wide publicity might be desired, as well as the invasion of new fields in commercial advertising.

One of the features of the first business session, held on the morning of July 8, was an address by C. R. Macauley, the famous cartoonist of New York, on "How the Film Play Educates the Public Mind to War Necessities." He prefaced his talk on moving pictures with a scathing arraignment of the Hun. The value of moving pictures was almost too apparent, he said, to be dwelt upon at length, every one having had an opportunity during the past year to witness their subtle influence in molding public opinion. Great as their influence had been, however, he suggested that there were still greater possibilities, and asked that advertising men work to give them a still larger space in the work of recording war activities. He stated that films were being exhibited in Russia, showing the work of this country in the fight against autocracy, and that the results secured were very pleasing.

Mr. Macauley has been interested in moving pictures for years, and early in 1914 induced Andrew Carnegie to set aside $250,000 to produce a play hinting at a world-wide war. Work was under way on this when war actually broke out. He has produced a long film, "Humanity," which has the approval of the Government as war propaganda.

### Screen Advertisers' Association Meets.

On Monday afternoon the Screen Advertisers' Association held a departmental meeting in the rooms of the volunteer fire department in the Exposition Auditorium. Chairman Harry Levey, of the Universal Film Manufacturing Company, was not present, and a telegram was received later, stating that business in Washington prevented his making the trip to the Pacific Coast as planned. There was a fair gathering of advertising enthusiasts from the West, including some from Texas, Montana, Hawaii, with a number from California, and an interesting informal session was held, with Tiery L. Ford, until recently with the Animated Cartoon Film Corporation of this city and second vice-president of the Screen Advertisers' Association of the World, filling the position of chairman.

On Tuesday afternoon Chairman Ford called the meeting to order at 2 o'clock and delivered an illuminating address on moving picture advertising. He declared that he could not definitely define advertising, that the authorities he consulted gave confusing answers, but that whatever it may be it is a powerful force and one that lends itself peculiarly to the screen. He liked best to describe it as applied psychology, or mental appeal, involving a knowledge of mental processes and the art of directing their operation. He traced the history of advertising down to the present time, and declared that the first newspaper publishers had the same difficulty in interesting men to advertise their wares that screen advertisers have had.

### Beall Tells of Screen's Accomplishments.

Ham Beall, publicity expert from the Universal studio at Universal City, delivered the message that was to have been brought to the convention by Harry Levey. He outlined in detail the work that had been done during the past year to promote Red Cross drives, Liberty bond sales and many other campaigns for funds through the medium of the screen, declaring that this had been supplemented in a manner possible in no other medium—that of showing in actual scenes the use to which the money subscribed was being put.

Attention was directed to the value of the screen in encouraging enlistments and in showing the folks at home how carefully their boys are being cared for. He told of the great work of the moving picture stars in selling Liberty Loan bonds and in collecting funds, of the large amounts received by the Government in taxes on films and admissions, and of the wide use being made by news weeklies of matters connected with war activities.

B. O. Youngman, of the Kale-Alta Slide Company of San Francisco, spoke on "Slides and the War," and told of the thousands of slides that were made on short order and furnished at cost to advertise the many drives for funds made by the Government.

James P. Simpson of Dallas delivered a splendid address on "The Fifth Estate," as he chose to call advertising films. He outlined the manner in which screen advertising had been developed in Texas, stating that his company operated a regular service in Fort Worth, Waco and Dallas and handled country business out of the latter city. In Dallas fourteen theaters are being served, and in each his concern has an exclusive contract, for which it pays from $50 to $300 a month. Screen advertising there has come to be regarded as an established institution, the same as newspapers and billboards, and advertisers include it in their regular appropriations. No theaters in Dallas refrain from using this form of advertising, and it is kept interesting by weekly changes. In the country districts changes are made less frequently, but nothing is shown for more than two weeks at any theater.

Mr. Simpson was originally in the theater program business and later tried curtain publicity work, finally taking up the screen end of the business, which he finds to be the most profitable of all for clients. He considers the screen to be supreme in the advertising field for results, as it reaches the most people, a class of people who spend their money, and reaches them while they are in a receptive mood. He declared that moving pictures had already done great things, but that still greater things were in store for them, particularly in commercial lines. The doors of commerce with the world would soon be open, he said, and he felt that members of the Associated Advertising Clubs would be sure to make great use of them in promoting the business of the nation.

The meeting adjourned without an election of officers with the understanding that the present ones would serve during the ensuing year. These consist of Joe Brandt, New York, president; R. R. Hollister, Dayton, Ohio, first vice-president; Tirey L. Ford, San Francisco, second vice-president; W. A. Harris, secretary, and W. F. Herzberg, treasurer.

Throughout the convention moving pictures of an advertising nature were shown in the city hall in one of the finest rooms ever given over to an exhibition of this kind. Through the courtesy of Mayor James Rolph, Jr., the use of the supervisors' chambers was secured, and a moving picture machine and booth was installed here by H. B. Parson and Peter Boyle, of Moving Picture Operators' Union No. 162.

The arrangements for the display of advertising film were made by a committee of members of the screen department of the San Francisco Advertising Club, headed by W. D. Tam, of the Tam Film Company.

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### BEVERLY GRIFFITH JOINS OUT.

Beverly Griffith, personal representative of Joe Brandt, assistant treasurer of the Universal, who has been in the Northwest for a coupe of months helping the sales forces out of Portland and Seattle offices on the handling of short-reel subjects, has hopped out of films into the war game. He has enlisted in the aviation section of the signal corps.

Griffith was busy putting the move in movies in the sales end for about six months before he went to Uncle Sam. Before that he was in Universal City for five years.

# Zukor Committee Announces Plan for Loan Drive

## *Motion Picture Producers Asked to Feature Stars in Short Subject for Use in Campaign—Quick Action Urged*

FOLLOWING his recent trip to Washington, where he went to confer with Frank Wilson, director of publicity for the fourth Liberty Loan, and the various district governors and directors, Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Treasury Department, called his committee together Monday afternoon, July 22, aat the office of the Famous Players-Lasky Corporation. Those present besides Mr. Zukor were J. E. Broulatour, Marcus Loew and W. W. Irwin.

After briefly emphasizing the importance of the part which motion pictures are expected to play in the national publicity campaign for the Liberty Loan, which will be launched on or about September 28, Mr. Zukor laid before the committee the plan suggested at the Washington conference. In this connection he read the following letter he had just received from the Treasury Department:

**Treasury Department.**
**Washington, July 19, 1918.**

**Mr. Adolph Zukor, 485 Fifth Avenue, New York City.**

**Dear Mr. Zukor—Please accept the thanks of the Treasury Department for coming to our meeting of publicity directors and sales managers and outlining the nature of the co-operation to be expected from the motion picture industry in the coming campaign.**

**All of our men expressed great enthusiasm over the motion picture campaign which we have outlined, and I sincerely hope that we will be able to fulfill all expectations.**

**Your appearance here made a decided impression upon the men, and I am sure it has contributed materially to the continuance of the friendly relations which we have always enjoyed.**

**Again thanking you, I am**
**Sincerely yours,**
**FRANK R. WILSON,**
**Director of Publicity.**

The plan of the Treasury Department briefly is as follows: The services of various stars will be enlisted, each to make a picture of about 300 feet in length. The negatives are to be delivered to the Government on or about September 1, at the very latest. The general plan of these pictures will follow the "Swat the Kaiser" film which was produced by Douglas Fairbanks for the Third Liberty Loan campaign and which was universally commended.

Prints to the number of between three and four thousand will be made from these negatives and distributed to the various Federal Reserve Districts, and all prints will bear an announcement something as follows: "The U. S. Treasury Department, in co-operation with the National Association of the Motion Picture Industry, presents the following plea for Liberty Bonds."

In accordance with these suggestions the committee unanimously decided to solicit the active co-operation of the following companies, in addition to the Famous Players-Lasky Corporation and Vitagraph, which were represented at the meeting: Goldwyn, Metro, Universal, World, Fox, Select, Pathe, General Film, Mutual and Triangle. This list, it should be understood, is not final, to the exclusion of any other firms which may desire to lend their assistance, but is intended as a nucleus, for without the co-operation of a large majority of the companies mentioned, complete success of the plan cannot be assured.

**Stars to Appear in Liberty Loan Specials.**

Similarly, the committee indorsed a list of stars to appear in the proposed pictures, which was drawn up by the Treasury officials and to which it is more than likely that several names will be added.

The following names were suggested: Ethel Barrymore, George Beban, Enid Bennett, Alice Brady, Mrs. Irene Castle, Charlie Chaplin, Marguerite Clark, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Dustin Farnum, William Farnum, Geraldine Farrar, Elsie Ferguson, Pauline Frederick, Lillian Gish, William S. Hart, Sessue Hayakawa, Alice Joyce, Frank Keenan, Enrico Caruso, Madge Kennedy, Harold Lockwood, Mae Marsh, Mary Miles Minter, Mae Murray, Mme, Nazimova, Mabel Normand, Olga Petrova, Mary Pickford, Charles Ray, Wallace Reid, Emily Stevens, Anita Stewart, Edith Storey, Norma Talmadge, Pearl White, Clara Kimball Young, Billie Burke, George M. Cohan, David Warfield, Fred Stone, William Duncan, Earle Williams.

After the meeting Chairman Zukor made the following statement: "The members of the committee have made a good start on what quite obviously is a gigantic task, when the short space of time between now and September 1 is taken into consideration. The producing firms, especially those whom the committee decided to ask to assist, should put their machinery in motion immediately, for there is not a moment to be lost. The plan as outlined at the committee meeting held today embraces only the main feature of the work which the industry will be called upon to do in the big campaign of putting over the Liberty Loan. Once this plan is shaped up and started on the way to realization, the committee will be prepared to go into other details, such as the mobilization of one, two and five-reel features already made which would be appropriate.

"This all means a tremendous amount of work for everybody, from executives down to the humblest studio hand. Without hearty co-operation on the part of everybody we can accomplish nothing, but I am confident that the industry to a man is going to embrace this opportunity to show its patriotism to prove beyond all question its worth to the Government as well as to the people of the United States."

## *Clearing House Aims to Aid Managers*

**Colonel Ruppert Says He Expects to Reduce Shipping Costs by Cutting Out Wastage.**

THAT the Film Clearing House, Inc., is not out just to serve exchanges and producers is indicated in the second statement for publication by President Jacob Ruppert at the concern's offices, 18 East Forty-first street, New York.

"We shall help the exhibitor in many ways," says Colonel Ruppert, "not the least of them being through an eventual reduction in shipping costs. One shipment a day or twice a week or once a week, according to the exhibitor schedule of changes, replaces paying for many shipments and the time and labor involved in handling them. When you cut out wastage and the duplication of effort you are earning profits that quickly become self-evident. This holds true, too, of the shipping work on the side of the shipper.

"Exchange systems are compelled to ask high rates today, for they really must maintain expensive organizations and premises in every American shipping center, whereas one huge shipping depot, catering to all, could easily do the work. We proposed the Film Clearing House to take over all present-day distribution effort but that of sales promotion.

"The delivery to exhibitors of service aids is today a secondary matter at most branch offices, the answer being that film shipment comes first. Still service aids, from huge posters down to tiny pasters, are considered very vital by the exhibitor, and the slightest delay in delivery gives him great concern. An organization on the lines of the Clearing House would guarantee the arrival on time of the most obscure thumbnail cut just as it would the film feature itself.

"The sort of distributing service that a concern like ours can create and maintain would be quite beyond the power of any single exchange system. That indicates emphatically that we can improve exchange efficiency while reducing exchange operating costs. But as great a gainer as the exchange is the theater man who would cross transit troubles from his list."

### CHARLIE SIMONE A GENERAL FILM MANAGER.

General Film Company announces this week the appointment of Charles Simone, of Bayonne, as manager of its New Haven branch to succeed Irving C. Jaycocks, who enlisted in the Navy recently. Mr. Simone was formerly production or studio manager for the Nestor, Centaur, Venus Features, Universal and other film companies, and has had considerable experience in executive capacities in the film business in New York City and neighborhood.

## Export Figures Show Cut in Business

**While the Outgo Is Only One-Half of Former Amount the Price Paid Is But One-Third Less.**

WITH motion picture films just place on the export conservation list by the War Trade Board, the figures of our export trade in motion picture films for the eleven months ending with May of this year as compared with the same length of time ending with May of 1916 and 1917 are of particular interest to the trade. The Bureau of Foreign and Domestic Commerce, of the Department of Commerce, has just compiled statistics giving this information.

Our exportations of exposed films during the eleven months ending with May, 1918, are approximately one-half as great as for the same period ending with May, 1916, although the cost is but one-third less. An analysis of our film business with the world (exposed films not including raw stock) shows as follows:

During the eleven months period ending with May, 1916, we sent out of the United States 152,518.020 feet, valued at $6,428,489. The United Kingdom was our best customer and took 100,629,795 feet, valued at $4,058,153. Next came France with 14,490,886 feet, valued at $377,093. Italy bought 6,403,896 feet valued at $167,996; Canada 10,036,425 feet, valued at $764,235; Newfoundland and Labrador took 1,752,050, valued at $111,139, and Australia bought 6,452,375 feet, valued at $454,290. The rest of the world combined purchased from us 12,743,593 feet, valued at $495,583.

During the eleven months ending with May, 1917, there is a different story to tell. England decreased her purchases to nearly one-fourth of what they were during the preceding period, although the value was half as much as for the total of that period. England bought 29,247,292 feet, valued at $2,113,380. To France we exported 8,495,326 feet valued at $339,254. Italy bought more heavily, and we sent to that country 15,855,240 feet valued at $412,917. The 13,077,390 feet we sent Canada were valued at $989,851. The purchases of Newfoundland and Labrador in footage were heavier, but the cost was less—1,765,270 feet valued at $80,500. Australia too 9,257,592 feet, paying $642,256, while to the rest of the world we sold 40,841,299 feet valued at $1,561,943.

During the eleven months ending with May, 1918, the purchases of France dropped off to almost nothing, for we sent "over there" for display in the French theaters only 1,931,934 feet, valued at $232,702. Italy took only 2,270,271 feet, paying $61,838. England's needs totaled only 18,241,419 feet, valued at $1,411,798. Our sales to Canada showed a slight increase, totaling 14,301,484 feet, worth $1,060,851, but Newfoundland and Labrador dropped off to half the total of the preceding period, taking 842,418 feet, for which they paid $20,057. Australia took 3,589,605 feet, valued at $279,463, and all the other countries combined bought 38,384,038 feet, valued at $1,834,785.

**Importations Decline a Million Feet.**

During the month of May, 1918, American importations of unexposed motion picture film fell off a million feet and in value nearly $10,000 as compared with the same month of 1917; negatives went up in footage but down in value, and the importations of positives shows a woeful decrease. The Bureau of Foreign and Domestic Commerce has just compiled film statistics for May, showing a comparison with the importations of May, 1917, and also for the eleven months ending with May of 1916, 1917, and 1918.

Under the heading of "Motion picture films, sensitized but not exposed" the Bureau states that in May, 1917, our importations amounted to 4,817,942 feet, valued at $72,756; during May of this year there was a decrease to 3,788,892 feet, value at $62,861. During the eleven months periods there is a drop in footage with an increase in value, for while the importations for the eleven months ending with May, 1916, were 56,636,607 feet, valued at $721,830, during the eleven months ending with May, 1917, they were only 45,190,952 feet, valued at $696,774. For the eleven months ending with May of this year 47,431,295 feet carried a valuation of $738,101.

During May, 1918, negatives to the extent of 35,475 feet, valued at $4,443, were imported into the United States, as against 29,978 feet, valued at $6,542, brought in during May, 1917. The figures for the eleven months ending with May, are: 1916, 688,240 feet, valued at $193,854; 1917, 865,746 feet, valued at $440,741; 1918, 670,566 feet, valued at $162,019.

In positives our importations for May, 1917, totaled 359,450 feet, valued at $64,257; for May of this year, 160,044 feet, valued at $15,075. For the eleven months periods the figures are: 1916, 6,165,862 feet, valued at $214,669; 1917, 3,471,006 feet valued at $210,985; and, 1918, 3,034,446 feet valued at $157,258.

LINZ.

## Blackton Begins Work on "Common Cause"

**Herbert Rawlinson and Sylvia Breamer Will Play Star Roles in Forthcoming Propaganda Feature.**

J. STUART BLACKTON announces that Herbert Rawlinson and Sylvia Breamer will be stars in his production of "The Common Cause" instead of the trio of players referred to last week.

"The Common Cause" is the title of the film version of "Getting Together," the war play which Mr. Blackton has been commissioned to produce under the auspices of the British-Canadian Recruiting Mission. Engaged to appear with the featured players are Huntley Gordon, Mlle. Marcelle, wife of Lieutenant Earl Carroll; Lawrence Grossmith and Louis Dean.

Two other featured members of the cast will be Violet and Charles Stuart Blackton, the producer's small children.

Mr. Blackton has established the local offices of Blackton Productions, Inc., at 25 West Forty-fifth street. He has arranged his producing schedule to take a number of exteriors first, and for this work will use a part of the Vitagraph studios in Brooklyn. Some of the interior sets are also being constructed in the Vitagraph studios, though most of the interiors will be made in his own studios, also in Brooklyn.

While in California filming his series of Paramount productions, Mr. Blackton rented the Blackton Productions, Inc., studios to William Fox. The Fox tenancy of the plant expires next month and Mr. Blackton will then take possession again.

## Jewel Carmen Signs With Keeney

**William Fox Serves Notice That the Young Woman Will Not Leave His Company Without a Battle.**

THE announcement that Jewel Carmen, the young and popular William Fox star, has signed a contract to appear for a long-term period under the management of Frank A. Keeney is likely to be followed by further announcement of a battle in the courts. Letters have been received by Mr. Keeney from Mr. Fox, stating that the latter will not give Miss Carmen up without a legal fight.

For some time it has been rumored that Miss Carmen was going to join the Keeney forces. Some time ago an agreement was entered into whereby she was to appear under the Keeney auspices. Mr. Fox put his foot down, declaring that she was bound to him under a written contract. On Saturday, July 13, she celebrated her twenty-first birthday anniversary. News of the event quickly reached Mr. Keeney, who immediately got in touch with her and arranged for a meeting on the following Tuesday. The contract was signed on that day.

He says he is legally entitled to Miss Carmen's services on the ground that a contract signed by her after maturity is absolutely binding as against any contract she may have signed when under age, without the consent, oral or otherwise, of either her father or mother.

## At Leading Picture Theaters

**Programs for the Week of July 21 at New York's Principal Motion Picture Houses.**

THE STRAND.—Mabel Normand in "Back to the Woods," her latest Goldwyn picture, headed the program at the Strand the week of July 21. The support includes Herbert Rawlinson, T. Henderson Murray and Arthur Housman. An Outing Chester travel-scenic, Smiling Bill Parsons in "Bill Settles Down," the Official War Review and the Topical Review were also shown. Malita Bonconi and Mlle. Alys Michot were the soloists.

THE RIVOLI.—The Martin E. Johnson pictures of the Cannibal Isles of the South Pacific took the place of a photoplay headliner on the Rialto program. The Official War Review, the Animated Pictorial and a comedy completed the pictures. Mlle. Madeleine D'Espinoy, G. Bettini and Greek Evans were the vocalists.

THE RIALTO.—"Less Than Kin," a Paramount with Wallace Reid in a dual role, was the principal feature of the screen program at the Rialto. Ann Little and Raymond Hatton are members of the cast. The Animated Magazine, a scenic and a comedy were also shown. Gladys Rice was the soloist.

EIGHTY-FIRST STREET THEATER.—First half, Madge Kennedy in "The Service Star." Latter half, Dorothy Dalton in "The Kaiser's Shadow."

FORTY-FOURTH STREET THEATER.—Sixteenth week of "Hearts of the World."

## Vitagraph Settles Anita Stewart Case

**Louis B. Mayer Pays Substantial Sum and Secures Star's Immediate Services.**

FOLLOWING a series of conferences between attorneys representing the Vitagraph Company of America and Louis B. Mayer, of Boston, it is announced that an amicable arrangement had been made whereby Vitagraph agreed to a settlement of the damage suit of $250,000, which has been pending against Mr. Mayer and his associates in the courts of Boston by the payment to Vitagraph of a substantial sum. It was also announced by Vitagraph that, owing to the time lost through the automobile accident in which Anita Stewart figured, it had been determined that the period of her services left to them was too limited to carry out its production plans, and that it had agreed, as part of the settlement, to let Mr. Mayer have her now instead of on September 3, when she would go to him under a contract signed last year, and which was to take effect when Miss Stewart's term expired on that date with Vitagraph.

Mr. Mayer said that in consideration of the settlement of the Boston litigation and in consideration of Vitagraph's fairness in letting him have Miss Stewart's services he had agreed to the payment of a substantial sum of money to the company. Thus ends a legal controversy which has continued for almost a year, with friendly relations now existing between all parties to it.

It was last September that the Vitagraph company brought suit against Miss Stewart to restrain her from leaving them and breaking her contract, naming Mr. Mayer and others as co-defendants with her. It developed that Miss Stewart had signed a contract to work for Mr. Mayer, her services for him to start when she was through with Vitagraph.

The Mayer contract was not an issue in the suit, the Vitagraph contention being based solely on Miss Stewart's attempt to break her contract with it, and Albert E. Smith, president of the Vitagraph company, announced at the time that he was suing not only to protect his company's interests, but also to make a test which should establish a precedent in the matter of a star's contractual obligations to the producer.

Justice Mullen, of the New York Supreme Court, granted Vitagraph a temporary restraining order against Miss Stewart, and subsequently Justice Mullen's decision was confirmed on appeal by the Appellate Division, the injunction continuing indefinitely. The case was brought to trial before Justice Daniel F. Cohalan on January 22 and the hearings lasted three days. He rendered his decision the first week in April, ordering Miss Stewart to finish up her time with Vitagraph before attempting to work for anyone else, and fixed a period of twenty-six weeks as the amount of time she owed the company under a contract by which she was guaranteed $127,000 per year by Vitagraph. This meant that she must work for Vitagraph until about September 3, and she at once began work at the Brooklyn studio under direction of Wilfrid North.

Miss Stewart had only been at work a short time when she and her director, with the other members of her company, were caught in a serious automobile accident in Brooklyn, Miss Stewart being so badly hurt she was laid up for more than a week. Her director, Wilfrid North, however, was incapacitated for more than a month and when he returned to work was using crutches. This loss of time interfered seriously with the plans that had been made for Miss Stewart's activities in completing her contract.

## Shift in Utica Sunday Situation

**Owing to Unexpected Opposition Theaters Fail to Open on Sunday, July 14.**

A STATEMENT was made in the Moving Picture World of the issue of July 20 that the Utica picture theaters were to be allowed to open. This was the case at that time and nearly every exhibitor had booked a picture for Sunday, July 14, the first Sunday to open, when something occurred, of what nature cannot be learned, and the managers of the Utica houses were obliged to forego their decision to open and wait for another week. Whether or not they will open on the 21st remains to be seen. The people of Utica have not offered any serious objection to the proposed opening as far as sending letters to the Utica papers to be published. Theodore L. Cross, an attorney of this city, just when everything appeared to be agreeable for the opening, sent a letter to one of the papers, which publishd it. In his letter Mr. Cross quoted the words of Edgar C. Emerson, Justice of the Supreme Court, who stated that Sunday pictures are illegal. His letter created quite a sentiment against the proposed opening among the class of persons who never attend the pictures, and it was no doubt due to his letter that the opening of the houses was deferred.

As far as the people of Utica are concerned, it is the majority that want Sunday pictures, while those who are opposing it never visit a picture house, but are known to have been regular patrons of big expensive road shows which formerly played Utica. In many instances there is quite an ill-feeling against the opposers of shows on Sunday.

## Canada's Reel Tax Hits Small Towns

**Exhibitors in Less Populous Communities Complain They Cannot Retrench to Take Up Added Outgo.**

MANY small-town exhibitors in various parts of Canada are complaining that the fifteen-cent daily reel tax imposed by the Canadian government places a severe burden on their activities. Generally they are of the belief that the weight of the tax falls more heavily upon them than upon the exhibitors in the large centers. In nearly every instance it is declared that city exhibitors can curtail various items of expense to compensate for the daily reel tax, where the country exhibitor cannot eliminate any expense details.

It is a fact that a number of exhibitors in small towns of Ontario have closed up shop since the enforcement of the reel tax order, while very few exhibitors in Ontario cities have found it necessary to close down even for the summer months. Exchange managers of Toronto admit that the small-town exhibitor is feeling the effect of the reel tax.

One small-town exhibitor who has registered a complaint is John Kay, proprietor of the Grand theater, Ridgetown, Ontario. Mr. Kay criticises the Ontario Moving Picture Exhibitors' Protective Association for inactivity at Ottawa, the Canadian capital, when the government was framing the regulations for the reel tax. He points out that the Toronto Exchange Managers' Association soon had a delegation on the ground to protect its interests. He declares that he does not really want to criticise the exhibitors' association for its passive resistance, but the organization missed a big opportunity, he believes, to make a name for itself.

A. J. Mason, a well-known small-town exhibitor of the Maritime Provinces, has also complained about the reel tax. Mr. Mason operates the Princess theater at Moncton, the Empire theater at Hantsport and the Opera House at Wolfville, N. S.

That the fifteen-cent reel tax is working a grave injustice on the small-town exhibitor is also the opinion of A. A. Cooper, proprietor of the Lyceum theater, Huntsville, Ontario, who has also made a plea for a grading of the tax according to population.

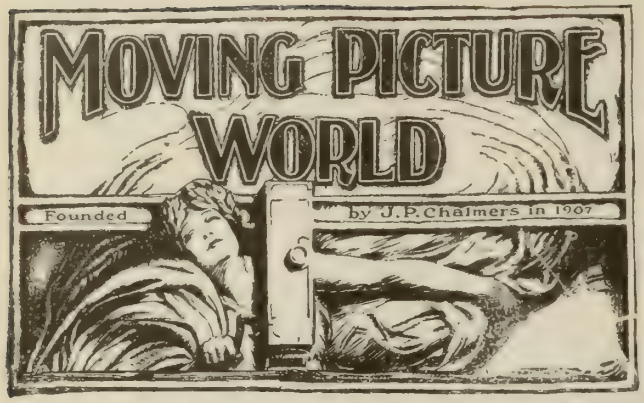
## St. Louis Film Board Hears First Case

**It All Happened Over a C. O. D. Parcel Post Shipment, But Everybody's Happy Now.**

THE St. Louis Film Board of Trade has won its first case, and the exhibitor in question seems to be as well satisfied as do the exchange managers. The reason for the all-around pacification is that there is a settlement, once and for all, so far as the purchase or booking of films in this territory is concerned, of a troublesome problem that has been recurring with unusual frequency.

The case in question was of a southeast Missouri exhibitor, who was sent a film for showing and who, after showing it, returned it to St. Louis C. O. D. The C. O. D. under ordinary circumstances could have been charged and the bill sent or redirected to the exhibitor and the controversy that might have ensued might probably have been settled in court; but in this case the C O. D. was of the parcel post variety, and the exchange manager was unable to get his film without the payment of the C. O. D. The exhibitor, under his agreement, should, of course, have paid for the express charges. As the case happened the exchange manager had no immediate booking for the film in question and left it at the post office. He then complained to the Film Board of Trade, organized but three weeks, and the exhibitor was summoned.

The board met and the exhibitor appeared. He presented his case as one would in court and the exchange manager presented his. The executive committee decided the exhibitor was in the wrong, and he agreed to abide by the decision. He paid the C. O. D., releasing the film. The amicable agreement and the fairness of the trial has occasioned considerable comment in St. Louis.

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Saturday, August 3, 1918

# *Facts and Comments*

WE have a new slogan: "One Hundred Per Cent. Organization." This is the new "keynote" developed at the Boston convention. It did not come, much as we regret to say it, out of the deliberations of the organization, but was brought in by William A. Brady in his address to the delegates on Wednesday evening and was the one idea which seemed to arouse them. The point now is to put it over and that consummation will depend largely upon the attitude of the newly elected president, Peter J. Schaefer, who is a new factor and an unknown quantity. If Mr. Schaefer will take his new honors seriously and will realize that it is up to him to develop the possibilities of organization among the exhibitors of the country; if he will map out a program of upbuilding and prove to the craft that he will be president in fact as well as in name; success should attend him.

*

There will be plenty of reasons why a "hundred per cent." organization should be constructed now. The various war activities which touch closely and, in fact, depend materially upon the work which can be done better through co-operation with picture theatres, should give the strongest possible reason for a closer affiliation of exhibitors. Power to bring about this affiliation is within the grasp of a man like President Schaefer. He is connected with one of the oldest and most successful firms of exhibitors—Jones, Linick & Schaefer of Chicago—and he has both time and means to devote to an intensive campaign of organization. Being new in the political angle of the game, he should be able to gain the confidence of the exhibitors of every faction. To do this he must take the affairs of the League in his own hands, map out a new and equitable policy along lines of construction and for the benefit of the exhibitor body as a whole.

*

This is not the time to sit facing backward. Rather, all of us should be up and doing with our faces set toward but one goal. Consequently, we shall refrain from post mortems on the convention—that event carries its own commentary. The all important thing to do is to bring all exhibitors of the United States under one banner, united for one purpose. Personal aggrandizement can wait and plans for personal profit may easily be laid to one side until the times are more propitious. The man who forgets self and works for the organization "one hundred per cent. strong" will, in the end, have no cause for complaint as to where he stands in the estimation of his fellows.

*

Therefore, we shall look forward with great hope for efficiency in the Motion Picture Exhibitors' League under the leadership of Peter J. Schaefer. He is a big man in this business and should be able to do big things for the League and those concerned in its success. On the other hand this is the time for the members of the League to come forward strongly in support of the new administration. The affairs of the organization are at a very low ebb. There should be a renewing of activity among state branches—a general getting together all along the line. Every step that can be made to bring about a unification of the organization should be taken now. There is a strong possibility that overtures will be made to the American Exhibitors' Association when that organization meets at Chicago in September and those efforts should not come to naught. Let everybody get together for a long, strong pull.

* * *

FROM all parts of the country come reports of good business among exhibitors. Attendance seems to be up to the mark and prices of film rentals have not occasioned serious complaint. The theatre owners apparently have adjusted their houses on a war basis and there is no complaint of hardship or unfavorable conditions on that score. One of the best indications of favorable conditions is found in the almost total lack of friction between the theater owner and the producer. This is a state of affairs that should prevail at all times. It can be made permanent if the theater owner and the producer will get closer together and work at all times in harmony for the common cause of business success.

## *Reluctant Assent*

**By Robert C. McElravy.**

The ruling by Gen. Crowder that film artists are engaged in an essential industry will release a sigh of joy not only from a myriad of actors, but also from their countless admirers. Whether we like it or not, the American drama of the present time is that of the film. Where one person attends a real play, one hundred attend a screen performance. So if a great part of the nation wasn't to be plunged into gloom and boredom, then the young movie actor, of draft age, had to be spared. For the elderly Thespian, never too old to do Hamlet or Richard the Third or D'Artagnan, cannot manage the hair-raising stunts that the most conventional Wild West show demands. It is no use arguing that the American people have very poor taste in this matter, and, if deprived of the movie as a refuge from boredom, would be forced to occupy their evenings more usefully. The fact of the matter is that we are in the midst of war, and we must not swap amusements while so immersed.

THE Evening Post of July 9 is in error in its statement that the young screen actor, of draft age, has been spared from the ranks of the army. He is answering, by the hundreds, the call to the colors. The moving picture actor is simply immune from the "work or fight" regulation, which is quite a different thing, and this applies of course to men over draft age.

Numerous paragraphs similar to the quoted extract are flying about the country in certain sections of the press. Some of them are not so guileless as they would appear, but most of them we prefer to think are the result of an honest incomprehension of what the films have been doing. In either case the public is entitled to know just why moving pictures have not been classed as non-essential during the war.

When it became evident that America was to take part in the war, the film producers of the country placed the entire machinery of the moving picture industry at the disposal of the Government.

The film interests have had their loyalty on straight from the beginning. Just how much of an influence they have been in bringing the war situation to the minds of the people cannot be fully stated, but they have been pounding out the facts to their millions of daily observers without cessation. They have brought the issue clearly before the vast foreign-born element, some of whom can neither read nor write our language. The film has accomplished marvels in uniting and solidifying the thought of America in this great crisis.

It is wrong to assume that moving pictures are essential merely from the standpoint of entertainment. The authorities at Washington recently went to considerable effort to place themselves on record as to just why the films are not to be regarded as non-essentiol.

Mr. McAdoo, Secretary of the Treasury, expressed amazement that a movement to have the films declared non-essential should gain any headway. He spoke of their work in furthering Liberty Loans, War Savings, and other Government movements, and said they "deserve the thanks of the country for their patriotic attitude." Mr. Creel, chairman of the Committee on Public Information, said, among other things: "I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment." Mr. Hoover and Mr. Garfield expressed themselves very much in the same way, speaking particularly of the educational and moral value of the films.

The press as a rule is friendly to the screen and is giving moving pictures full credit for what they have done. It has small reason for doing otherwise, for moving pictures certainly create new readers of newspapers all the while.

The Evening Post editor who wrote the above paragraph has simply not awakened to what is going on in the film world. He has not yet discovered that there is a method in this movie madness. While he lingers amid vague prejudices a new art of cosmic sweep is spassing over his accomplished but unsuspecting bean.

Let him go to see D. W. Griffith's magnificent "Hearts of the World," with Dorothy Gish as the charming heroine. Then let him devote a week or ten days to a campaign among the other moving picture houses and see if he doesn't find his time well spent. A few slapstick comedies wouldn't hurt him either. The most erudite man of our acquaintance, a reader for a great publishing house, wouldn't look at a moving picture for years. When he finally fell, it was for "Mutt and Jeff." Now he can't see enough of them, and he still retains his job.

Poor taste! Tell that to the Teufel Hunden!

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## *Laemmle Hammering on the Summer Stuff*

**Inclination to Close Down in Hot Weather Is a State of Mind, Says Universal President.**

IN line with his recent message to every exhibitor in the United States on the absolute necessity, from the standpoint of sheer patriotism, of keeping the theaters open throughout the summer, Carl Laemmle, president of the Universal Film Manufacturing Company, has just made public a second letter sent to a "Doubting Thomas" showman.

This exhibitor, who owns a theater in one of the smaller Kansas towns, took issue with Mr. Laemmle's assertion that the dog days are as full of profit possibilities as those of the cooler season.

"You're all wrong," wrote this theater owner, whose name is withheld at his own request. "Neither you nor any other man can convince me that I can make money during the summer. I'd be tickled to death to keep my doors open because of the help it would enable me to give the Government in the spreading of propaganda, but since I can't afford to lose money I've got to shut up shop during the eight weeks in July and August."

The answer sent by the head of the Universal organization was written in his characteristic style.

"Some one said of a certain New York evening newspaper that it wasn't a newspaper at all; it was a state of mind. Well, that's just what the summer so-called dull season is—a state of mind," wrote Mr. Laemmle. "There are, however, a number of exhibitors who have a deep-rooted idea that business in the summer drops off because it always has dropped off. If you are one of those exhibitors it probably always will drop off. That's your state of mind.

"You may be just waiting for a few continued days of hot weather to give you an excuse to close on the plea that you can't control the weather. If you are just stop for a moment and ask yourself if it isn't your state of mind that's eating you. We've got to have hot weather, and, when you come to think of it, it is not so terrible after all.

"Get into this state of mind and there won't be any dull season for you," says the Universal president in conclusion. "The other fellow will enjoy the dull season all alone, and in the meantime you ought to be able to cinch the business of your town so that when he attempts to start all over again in the fall he'll wish he'd put it off till after the war."

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**STEDMAN NOT NEPHEW OF CHARLES FROHMAN.**

Daniel Frohman of the Famous Players-Lasky Corporation says the published statements that a young film actor named Charles Frohman Stedman is a nephew of his brother, the late Charles Frohman, is incorrect, as Mr. Frohman had no nephew by that name.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## "Pershing's Crusaders" Has a Successor

**It is "America's Answer," and the Eight Reels Will be Shown in New York, July 29.**

THE U. S. Government will present, through the Committee on Public Information, George Creel, Chairman, Division of Films, Charles S. Hart, Director, the second official American war film "America's Answer," at the George M. Cohan Theater, starting Monday night, July 29.

This feature film in eight reels will continue the story begun in "Pershing's Crusaders." It will tell the story of the arrival in France of the first half million men of the American Army and of what they have accomplished.

From convoyed transport to the first line trenches, the activities of the American Army in France are vividly portrayed. The building of 800 miles of railroad in France, the erection of enormous docks, storage warehouses and railroad shops where hundreds of American-built locomotives are assembled, and all of the work which is being done for the maintenance of the American Expeditionary Force in France will be reproduced on the screen. There will also be shown the arrival and landing of "our boys" and interesting scenes of their daily life in the trenches and in rest camps.

There will also be panoramic views of military activities at the front and other highly interesting scenes which will be announced in detail when the picture is presented to the public.

"America's Answer" has been selected and assembled from over 30,000 feet of film which was made by order of General John J. Pershing under the direction of the General Staff, and photographed by the Signal Corps of the American Expeditionary Force in France.

All of this film has been previously seen and approved by General Pershing, who is taking the keenest interest in the filming of what will ultimately be a complete pictorial history of America's part in the great war.

## Interesting Educationals

**One Military Subject, One Travel, One Sport, and Two Industrial.**

Reviewed by Margaret I. MacDonald.

**"Britain's Bulwarks, No. 11" (Pathe).**

THIS, the 11th episode, shows the Duke of Connaught on a visit to the French front, where he reviews the dauntless Canadian troops. Both cavalry and infantry are pictured, and certain interesting scenes show the manner in which ammunition is handled. Actual pictures taken during the bombardment of Vimy ridge are included.

**"A Mexican Venice" (Educational).**

An interesting series of views along the Viga canal treating in general of the activities on this canal which penetrates Mexico City and which on week days serves as a commercial avenue, and on Sundays reflects the festive moods of the nation. One of the first scenes gives an idea to what an extent the Viga canal is used by the natives as a wash tub. Then again we get a glimpse of the hundreds of little bridges that span it, and the varied craft that ply through its waters. At another time we make a landing at the Indian village of Santa Anita, which is evidently one of the show places of the canal. A nail factory situated in this village turns out about three dozen hand made nails per day, many of which are used in making the flat bottomed scows common on the canal. These are only a few of the many unusual scenes presented in the picture.

**"The Game of Golf" (Paramount-Bray).**

In the 129th issue of the Pictograph will be found an illustration of how to become proficient at the game of golf. In it Alexander Smith twice winner of the National Open Championship and holder of four metropolitan and twelve other championships, and one of the game's greatest exponents, demonstrates how to do the thing right. Beginning with the proper grip of the club on and through the drive, the approach and the hazard shots he points out the right and the wrong way of playing golf.

**"Making Concrete" (Universal).**

In the 81st issue of the Screen Magazine will be found a clear illustration of the manufacture of concrete. First we are shown the great sand hill where the basic ingredient is obtained. Then comes the removal of the sand to the conveyor, with closeup views of sand conveyor and cement conveyer. The great hopper in which the cement, sand and water are mixed is next shown, and also the block-forming machine which stamps out the blocks. The blocks of concrete are then taken to the drying room from whence they are transported to the store yards.

**"Scientific Poultry Production" (Universal).**

Scientific methods of rearing poultry are shown in the 81st issue of the Screen Magazine. This film comes from the United States Department of Agriculture and shows the method of trap-nesting hens which affords a means of knowing which hens are earning their keep and which are not. The laying hen is removed from the trap nest and the number of her leg band marked on her egg and credited to her on the trap record. The eggs for the incubator are carefully selected and separated according to the hens' numbers and placed in net bags in the incubator. When the hatch is completed each chick is weighed, toe-punched and banded with duplicate bands. The packing of eggs for the parcel post delivery is also shown.

## The Patriotic Point of View

**National Education Association and Community Center Association at Pittsburgh Convention Laud Moving Picture Screen.**

THE use of motion pictures by educators and social agencies was given a decided impetus at the joint conference of the National Education Association and the Community Center Association in Pittsburgh at the convention held July 2 through July 5, 1918. For the first time motion pictures were discussed in a dignified and adequate fashion as valuable medium for instructional, entertainment Americanization and patriotic purposes. An entire morning session of the Community Center Conference was devoted to the subject. Orrin G. Cocks, of the National Board of Review, presided and presented the principal address. The Convention listened also to M. A. Beeman, Associate Director of the Committee on Public Information at Washington; William Horton Foster, Vice-President of the Community Motion Picture Bureau; and R. E. Hieronymus, Community Advisor of the University of Illinois.

All the speakers paid high tribute to the whole-hearted service of the motion picture industry in aiding the United States Government both in developing a unity of war will at home and in the successful prosecution of the war. No other national industry has placed its powers and product so completely at the disposal of Washington. These have been used in the training camps and in the theatres of the country for developing accurate knowledge of American war spirit, of aroused democracy and of American preparedness, as well as in the Allied and neutral countries abroad. This assistance to the governmental agencies has many times approached the limit of generosity in prices, new motion picture prints and skilled technical assistance.

The patriotic service of the film companies in co-operation with the Committee on Public Information, the cantonments, the Y. M. C. A., the great war fund drives, ship launching

and the operation of Government commissions was also discussed.

Still another phase of war activity commanded the enthusiastic applause of the Convention. This occurred when there was described the policy of the entire motion picture industry in helping to brighten the spirits of the American people by concentrating the abilities of directors, actors and exhibitors on cheerful, dainty, fun-compelling and absorbing stories. These unusual photoplays had assisted mightily in lightening the strain of the American people and in preserving a moral balance and poise.

The subject of the use of motion pictures in Americanization of the foreign-born was also discussed. Because the motion picture speaks a common language which is easily understood, it becomes the most powerful agent for awakening the whole people to think and act for democracy. Every community, therefore, makes a mistake not to study what the people want and to draw them together on the basis of their lights rather than to attempt to dictate from above what they ought to enjoy.

This group of educators and social workers received as a new idea the fact that the exhibitors in every community were more important social agents than themselves. The discussion indicated a determination on their part to attempt to develop a great spirit of co-operation with the exhibitors of the country in accomplishing the common war purpose.

## *Maybe Stone Has It?*

**Film Library Which May Interest Many—Special Scenes Including Four Reels on Life in Western Siberia and Alaska.**

THE slogan "maybe Stone has it" is more or less well known among the trade. Abram Stone, a diligent and conscientious worker among odds and ends in film land is behind it, and can be located at his office on the eighth floor at 145 West 45th Street, New York City any day.

For some time Mr. Stone has been collecting a library of interesting lengths of film including travel, news, scientific, industrial, military, zoological and other subjects. At the present time he has on hand an attractive collection of scenes collected by the Harvard Museum Siberia-Arctic Expedition showing life among the natives of Alaska and Siberia as well as the Aleutian Islands. Gold mining at Nome, and reindeer herding on St. Lawrence Island are among the many interesting features of these pictures.

In a catalogue prepared by Mr. Stone for the guidance of his patrons will be found listed a large number of unusual subjects for which the educationist might look long and fail to find in the ordinary channels.

## *Johnson Brings Pictures of Cannibals*

**For Two Years Explorer-Photographer Traveled Among Savage Tribes of South Pacific.**

ACTUATED by a craving for adventure and the desire to record the manners and customs of the last strongholds of cannibalism, Martin Johnson set out from San Francisco and made brief stops at Honolulu and Samoa. In Sydney, Australia, his time was devoted to laying in a supply of looking-glasses, calico, knives, tobacco, pipes, cast-off clothing of all kinds, including several crates of old hats and caps for use in dressing the savages. Then the voyage was resumed aboard a little trading steamer which landed him in the Solomon Islands after a two weeks' trip.

From here for months one adventure followed another. Traveling in small schooners, whaleboats and canoes Mr. Johnson covered 18,000 miles among the Solomon and New Hebrides Islands and he sailed as far north as the Leaneuwa Lagoon among the Line Islands.

Assistance and protection was furnished his expedition by government officials in the form of twenty-five native soldiers and fifty barrier boys. With this bodyguard he went among people who had never seen white men before. A fresh water lake was discovered in the interior of a large unexplored island; a group of artificial islands were explored—islands manufactured from stones and shells in the middle of the Pacific; a lagoon inhabited by 782 primitive natives was photographed. Here the natives thought they were the only inhabitants on the face of the earth. In the New Hebrides the savages were seen burying their old people alive.

After a year's adventure Mr. Johnson set out in an open whaleboat for an unexplored island to study a race of cannibals known as the "Big Numbers." On this trip Mrs. Johnson insisted on going. They were captured by cannibals and rescued by the timely arrival of a British man-o-war. This experience, after being within fifteen minutes of the roasting stones, so unsettled and unnerved the explorers that they were forced to leave the islands.

Plucky Mrs. Johnson set out from America with the idea of remaining at the first Mission Station, while Mr. Johnson journeyed on among the cannibals, but at each station she begged to go on just a little further, with the result that she has experienced more adventure than the average man does in a lifetime. They two cruised among the reefs of coral for nearly two years.

The animated picture record of this journey which Mr. Rothapfel is presenting at the Rivoli for the first time on any screen was made entirely by Mr. Johnson. The scenes of island life and customs depicted should be of special interest to students of ethnology since the series embraces many extraordinary types of humanity, ranging from the beauty of the Hawaiian to the repulsive ugliness of the cannibals of the Solomon and New Hebrides groups. In all nearly 60,000 feet of negative were taken.

## *Cincinnati Concern to Produce Educationals*

**Motion Picture Company of Middle West to Bend Efforts Toward Filming Subjects of National Interest.**

ACCORDING to Kenneth C. Crain, correspondent for the Moving Picture World, the Cincinnati Motion Picture Company which for several years, under the direction of President Clarence Runey, has been highly successful in the production of news and industrial moving pictures, has announced a departure of considerable importance and interest, involving ambitious plans for future production and distribution. The company has decided to give up making local news pictures, and will no longer issue the weekly news film which it has been getting out since 1910. Hereafter it will devote its facilities to the production of educational subjects of national interest, with the entire country as its distribution field. In order to put its distribution on a businesslike and efficient basis from the start, the company has secured the services of C. C. Hite to handle its distribution, and Mr. Hite has taken quarters at 109 West Fifth street, where he has leased an entire floor for this purpose. He is widely known among exhibitors and film men in the Middle West, having been manager in Cincinnati for some of the leading concerns in filmdom, including the Mutual, Goldwyn, Jewel and Triangle companies. The company, with its own big plant for the production of everything necessary to handle a picture, from the film to the paper, will be prepared to get out the advertising matter to go with its pictures, and will shortly announce forthcoming releases.

### GEORGE D. BAKER PLAYS SIMON LEGREE.

Metro's manager of productions at its west coast studios in Hollywood shows how crool he can be with Metro stars and supporting players. He even invades the nursery to play the slave driver. But he isn't half as vicious as he

**No Dull Days at Metro Western Studio.**

seems in this photo. From left to right: George D. Baker, Rhea Mitchell, Anna Q. Nilsson, Bert Lytell, Rosemary Theby and little Joey Jacobs.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Prepare to Produce.

PREPARE to "produce" your picture instead of merely "presenting" it. Evidently novelty in story is not often to be looked for, and patrons demand something new, and exhibitors who would survive must supply the demand. It is manifestly impossible to follow in the footsteps of such men as S. Barret McCormick and Harold B. Franklin. The average exhibitor has no scene studio at his command, nor could he afford the cost of making a heavy production for each two or three-day run. For this reason undue space has not been given to such productions, but enough has been used to show the general line of presentation. The smaller houses cannot compete with the two thousand seat house, and to attempt to do so would merely invite failure, yet much can be done with comparatively little running cost and not a very great initial outlay. Taking a suggestion from the dramatic theaters, much can be done with white or light hangings and variously colored lights. Take, for example, a strongly tragic story. The stage is displayed with white drapes on which play brightly colored lights, gradually deepening in tone to the darker shades of blue, or purple. These fade into blackness as the title flashes. The audience is in a proper mood for the heavy story. On the other hand, beginning dark and working up to the brighter tints, will pave the way for a comedy or comedy-drama. The initial cost is largely for wiring the lighting system to be able to gain the desired results, for while white velvet lights best, it will be found that cheesecloth will serve well and is more easily kept clean. Building up on this, lantern slides can be employed to throw flowers or conventional patters on the drapings, cloud effects can be worked, and you can even get the effect of a stage setting with a colored slide, working a singer or speaker in front of the cloth, but to one side. From this it is a comparatively easy step into an introductory scene with a house setting and a few simple properties. Special music, of course, is to be used for these effects, and the effects may merely be used to augment the music at the start. Begin slowly and that will give you more room in which to improve your displays. At the start any departure from the bare stage and blank screen will suffice, but with a little thought you will find that you can greatly improve the picture. To give a concrete example, let us take Tarzan of the Apes. It will be recalled that this opens with a silhouette of the boy Tarzan against the evening sky. Open with your whites and amber, tinged slightly with red. Use some smooth-flowing music and work the bird call, perhaps opening with the bird call before the orchestra or organ comes in. Increase the red while you gradually throw off the whites, then dim the amber while the red grows stronger, then bring in the blues while the red is faded down, until you mix in some green to get a moonlight, then flash the title (the lights being so low as to permit it to be read), and when you come to the opening scene cut off the lights. By providing black curtains with which to cover the white draperies you do not detract from the picture. Unless you can use a dimmer for each color it would be better to have the lights put in in two or three circuits, so that every second or third light will be in circuit, dimmers would be better, though rheostats are more costly. With a little experimenting you will find that you can gain surprisingly good color effects without trouble.

### Poor Business.

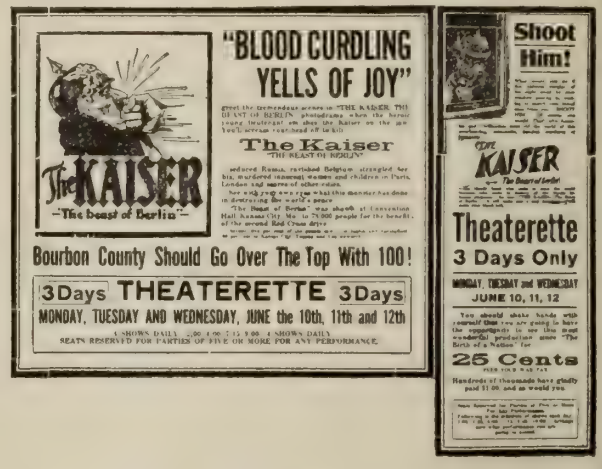
The Central theater, Atlantic City, N. J., seems either to be misinformed or misinforming. It is a five-cent house, and in an effort to create "runs" for its attractions it gets away from the facts. It says, for example, that Tarzan of the Apes played two weeks at the Victoria and one at the Palace, Philadelphia, though it did not play the Palace, and a week at the Rialto in New York, ignorant of the six-weeks' run at the Broadway. To cap the climax, it adds: "This is a big production and should draw as well as 'The Kaiser, the Beast of Berlin.'" This is poor argument. But the limit is reached when, in announcing the war-news reel, it adds "Please note that any time you happen to see any of your boys in these pictures if you will report it at the box office we'll be only too glad to give you a film clipping. Since the film is rented and not purchased, we think that the offer is dishonest. There is entirely too much film-clipping being done by operators, but if some scene with a New Jersey regiment comes along, the reel is apt to go back to the exchange minus a scene or two. It is easy to be generous with the property of others, but it is hardly honest business.

### Use the Lobby.

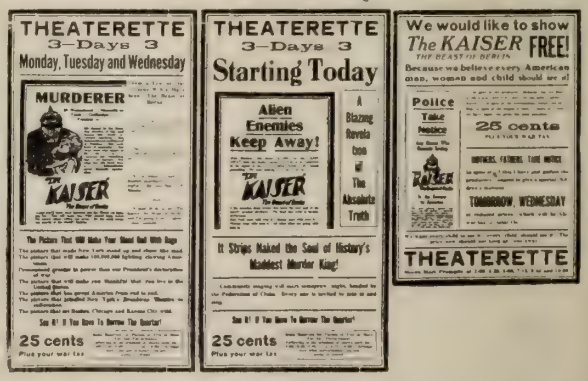
Don't forget that your lobby is just as much a part of your advertising campaign as is the newspaper display or the lithographs you use. More than that, it is the most important advertisement you offer, because it is the most permanent. You would fire a ticket-seller who came to work every day with a soiled waist and unwashed face, but that is no worse than letting the front get dingy and permitting dust to accumulate on your permanent lobby display. Keep your frames polished or painted, have the glass polished, not merely washed, and see that the floor is clean. People judge the inside of a house by its exterior, and most often they are right. Make certain that the judgment in the case of your house is in your own favor.

### From a Truant.

It has been a long time since D. Filizola, of the Theaterette, Fort Scott, Kansas, has been in, but better late than never, and he sends in his "The Kaiser" campaign. He changed copy every day, except that his opening advertisement, shown here, was repeated in the weekly. This was a five tens and was run three days before the


"BLOOD CURDLING YELLS OF JOY"
The KAISER
"The Beast of Berlin"
The Kaiser
"THE BEAST OF BERLIN"
Bourbon County Should Go Over The Top With 100!
3 Days THEATERETTE 3 Days
MONDAY, TUESDAY AND WEDNESDAY, JUNE the 10th, 11th and 12th
SEATS RESERVED FOR PARTIES OF FIVE OR MORE FOR ANY PERFORMANCE.
Shoot Him!
Theaterette
3 Days Only
MONDAY, TUESDAY and WEDNESDAY
JUNE 10, 11, 12
25 Cents

showing. The two twelves alongside were run the following day, and the day before the showing the three thirteens to the left of the second cut were used. The same space was taken for the opening

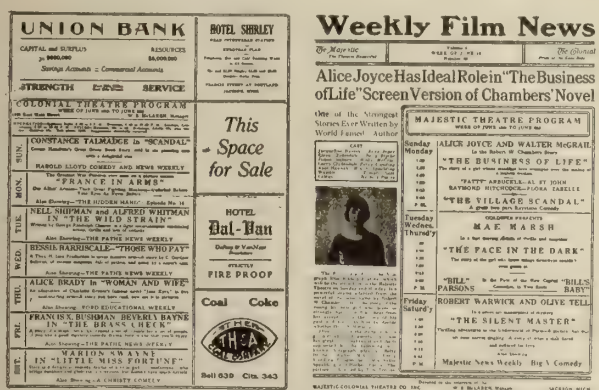



day, but was dropped to three tens for the second and third days. The last day's advertisement is not shown in the series. It announces the last chance to see the picture and calls attention to the heavy business of the first days, urging all to get in who can. The Tuesday advertisement announces a special children's matinee for Wednesday at which the price is but fifteen cents, including the war tax, and the price is properly announced as "13c, war tax 2c, total 15c," instead of "Fifteen cents, including the war tax," which has been held to be not in compliance with the law. Supplementing the newspaper work, the entire county was billed with window cards, half-sheets, ones and threes, and a cleanup was made. Mr. Filizola wants to know what we think of the copy and display. We think that in the opening day we would have put the "Alien enemies keep away" in big type clear across the space directly under the house name or else in the centre of the space. The same holds good for the "Police Take Notice" in the next advertisement. He has done better with the "Blood-curdling

yells of Joy" in the opening gun and in the "Shoot him" of the second display, but for this last, even at the expense of some other copy, suppose an extra large "fist" or a collection of small ones had pointed to the picture of the Kaiser. There is a little too much copy for the space, although the space is generously taken. We like the catchline, "See it if you have to borrow the quarter." It sounds convincing and earnest. We do not like the arrangement of the two-point rule, which sometimes cuts one paragraph from a related one. On the whole Mr. Filizola has done well, and has handled his campaign intelligently. One of the best points is the preparatory campaign. We think that a week in advance is none too soon to commence on a clean-up picture. It is bound to hurt business just before and after the showing anyway, so get all you can pull in on the feature.

### Now Four Pages.

W. S. McLaren has cut down his program for the Majestic and Colonial, Jackson, Mich., to a four-pager for the summer. The programs are run on the front and back pages, but we are inclined to think that they would work better were the programs inside and




the text (of which there is plenty) on the outside pages. We think that on the Majestic program a larger condensed face for titles would give a better display, the type being perhaps a pica larger. It would lay out the lines better. White space is good, but here much of the space seems lost through lack of proportioning the type.

### Fabricated Ones.

W. E. Jones, of the Superba, San Diego, Cal., needed a display for "Ace High," and could get only photographs. As the cut shows, with paste and paint brushes he got out a more attractive display than could be gained with the regular paper. These fabricated stands generally pull much harder than the regulation paper. This is so gen-

erally true that it will even pay to buy lithographs and cut them into special displays when one is handy with the brush, and there can always be found someone who can do fairly good work. This is better than "fairly good," but the idea is the same. That is Mr. Jones hiding behind the sign.

### Here's a Scheme.

The Strand theater, Oklahoma City, is using the stunt, suggested by this department, of using slides of the men in the local draft as a special attraction. Pictures are borrowed from the parents of the enlisted men and slides are made. The list is changed twice a week, and about twenty-five portraits are shown in each lot, the individual slides being flashed for thirty seconds each. It is not only a good business-maker, but it is an aid to enlistment of others. The cost of the slides is comparatively small and the results are large. Specialize on anything that bears upon the enlisted man and you have something worth while to talk about. We would suggest that the slides be carefully preserved and catalogued to be used again, with an explanatory lettered slide should the individual become a casualty or distinguish himself. A close watch of the newspapers should be kept, for even while at camp some of the men are liable to be promoted, win marksmen medals, or otherwise distinguish themselves.

### Steve Farrar's Campaign.

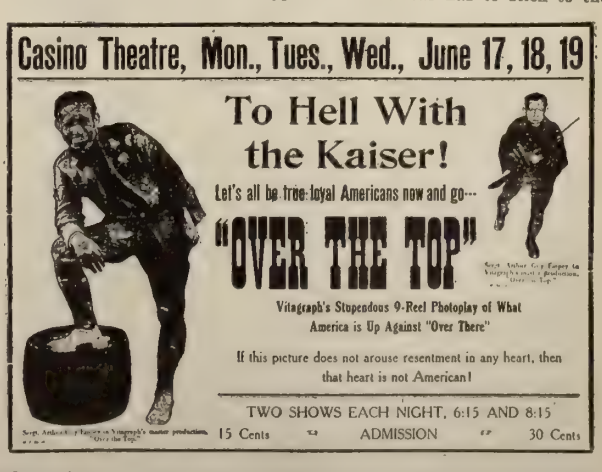
Steve Farrar, of the Casino, Eldorado, Ill., is busy these days, for he had his manager at the Orpheum, Harrisburg, Ill., drafted and now he has to run the two shows. The towns are only nine miles apart, and there is trolley service every hour, but it is some jump at that. Steve sends in his campaign for "Over the Top." It played three days in each house, a record for the towns, and the campaign is interesting because it shows what can be done in a small town. He writes:

> I am enclosing you the newspaper ads I used; they are not the best in the world, but remember I have to depend on the stuff the exchanges furnish. I cannot even use a mat; must have a cut, so I think these ads are fair examples of what it takes to get the business in a small town; anyway, they broke my house records in both towns. I often look at the stuff Ruffner and McCormick send in and wish that I could get out stuff of that kind, but it's impossible with the material I have to work with, so I just do the best I can with what I have. Let me know what you think of this layout.

Steve is pretty much up against things, but he doesn't let that worry him. Instead of deciding that he cannot do very much because he lacks facilities, he sets about getting as much as he can with what is offered. He started in ten days before the showing with half-pages. They blank the current show a little, perhaps, but Steve figures

PAGE TWO
ELDORADO JOURNAL, ELDORADO, ILLINOIS
Coming TO THE
Casino Theatre
3 NIGHTS---Monday, Tuesday, Wednesday---3 NIGHTS
JUNE 17, 18, 19
VITAGRAPH'S MARVELOUS PHOTOPLAY OF EMPEY'S WORLD FAMOUS BOOK
"OVER THE TOP"
With Sergt. Arthur Guy EMPEY (Himself)
9 REELS
"OVER THE TOP"
With Serg. Arthur Guy Empey (Himself)
9 REELS
The Greatest Production in the History of Motion Pictures
Here is your Chance to Get Into The Fight Yourself.
Positively the greatest picture since "THE BIRTH OF A NATION." This picture is being shown right now in all large cities for $1.00.
ADMISSION
Children 15c : Adults 30c

that if he gets the feature over big he'll be making business for a long time to come. That is what the sensation features are for. They are apt to hurt the business for the preceding week, if properly advertised; but if the show gets over big it makes people think for weeks to come that the house is the home of big things. The first advertisement is rather full, but Steve knew that it would be read, and he told all about it in the first announcement. The real announcement is contained in the upper half of the first advertisement shown. That gives the dates, announces the subject and the house. If you are interested in that you can read down for further details, but that much of the opening gun sticks. The second display is also a half-page, but it carries less type, for now less type is needed. He has to stick to the

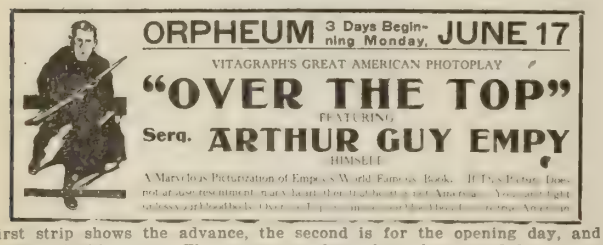

Casino Theatre, Mon., Tues., Wed., June 17, 18, 19
To Hell With the Kaiser!
Let's all be true loyal Americans now and go---
"OVER THE TOP"
Vitagraph's Stupendous 9-Reel Photoplay of What America is Up Against "Over There"
If this picture does not arouse resentment in any heart, then that heart is not American!
TWO SHOWS EACH NIGHT, 6:15 AND 8:15
15 Cents ADMISSION 30 Cents

trade-mark cut of the charging soldier which is used on all of Empey's stuff, but he adds another and more novel cut to the left. He steals the Metro's thunder with his catchline, but no one has prior rights on that popular phrase. The display stands out well, but we think it would have been better had the printer left a little more space between the title and the lines above and below. The line following could have been reduced without serious loss of efficiency, but for small-town typesetting it is by no means a bad job. Later on he cut down to a three sevens. According to the rule this space is far too full of type,

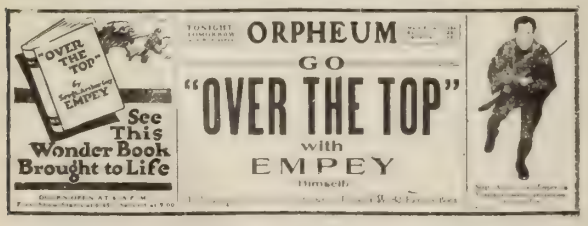
but as a matter of fact it is a well-set display. The wide eight-point lines might be criticized, but they have been leaded and are more easily read than would be the case were there no space between the lines.

The Who and What of "OVER THE TOP" EMPEY
EMPEY entered this world at Ogden, Utah, December 11, 1883, spent his childhood on a ranch near Cheyenne, Wyo., lived for a time in Richmond, Va., and Canada was educated in the public schools of Brooklyn, N. Y., where he won recognition as a football and baseball player.
MADE his start as an adventurer and soldier of fortune at the age of seventeen when he joined a consolmate in "a trip to South America", on a tramp steamer, which evolved into a "Shanghai" expedition that took them around Cape Horn and into many perilous experiences.
PUT in three years in the U. S. Navy, six years in the regular U. S. Cavalry, saw active service on the Mexican border in 1911 quit with the rank of Sergeant Major and returned to civil pursuits in the East, later serving for seven years as a National Guardsman in New York and New Jersey.
ENLISTED in the Royal Fusiliers of London, in December, 1915, to avenge the sinking of the Lusitania, went to France and served eighteen months in the front line trenches, became a Bomber and Machine Gunner, was promoted to a Sergeant for bravery and was wounded seven times going "over the top".
YEARNED for America to enter the war on the side of civilization, and when Sir did come back with his wounds, wrote "Over the Top" an epic of the trenches, recruited thousands of men, sold $1,000,000 in Liberty Bonds, raised over $50,000 for "smoke" funds and went into motion pictures to show through the Vitagraph production of "Over the Top", just "what we are up against over there".
"OVER THE TOP" Will Be Shown 3 Days at The CASINO
BEGINNING JUNE 17TH

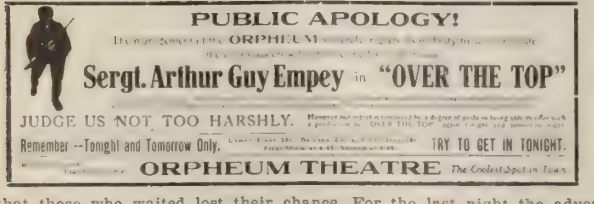
Better still, the stars separate the paragraphs and still further kill the suggestion that there is too much to read. It is one of the best examples of the use of a considerable amount of small type that we have ever shown in these pages. It will pay to study it. The next example is a cross-page strip five inches deep, used for the Harrisburgh house. Evidently it followed the opening announcements. But for Harrisburgh Steve seems to have preferred the cross-strips. The



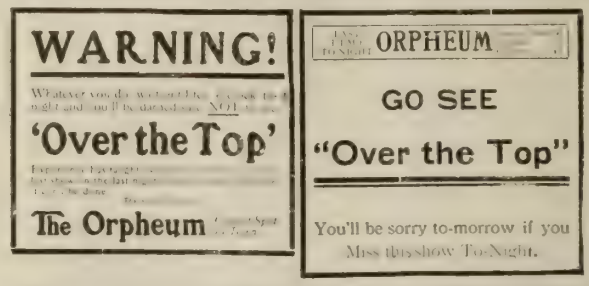

first strip shows the advance, the second is for the opening day, and carries double cuts. The arguments have been hammered home and




the bare repetition of the title is sufficient. The next strip shows a untilization of Ralph Ruffner's "apology" adapted to the current need. Taken in conjunction with a glowing newspaper criticism nearly a column in length, it fed business nicely and drove home the suggestion


PUBLIC APOLOGY!
Sergt. Arthur Guy Empey in "OVER THE TOP"
JUDGE US NOT TOO HARSHLY.
Remember --Tonight and Tomorrow Only.
TRY TO GET IN TONIGHT.
ORPHEUM THEATRE The Coolest Spot in Town

that those who waited lost their chance. For the last night the advertising was split into two separate advertisements of two fours each. That on the left is also an adaptation of one of Ruffner's suggestions and trailed nicely with the work of the preceding day, and Steve adds his own touch with a six-point "That's our little piece" at the bottom of the text and just above the house signature. Almost as good is the other advertisements, "You'll be sorry tomorrow if you miss this show tonight." The first half of the phrase is strong enough to call for display type. Lately we have shown a lot of campaigns by McCormick, Ruffner, and others, but this is interesting as showing what a live wire can do who has practically nothing but hustle to back up his brains. He cannot afford to have designs drawn, he cannot have special cuts made, he must take what he can get and provide the rest out of his own head. Steve is an old-timer, and the idea did not scare him a bit. He took what cuts he could get from the exchange and did the rest with type. Steve is one of the oldest contributors to this department, as well as one of the oldest readers, and what he reads helps him to do better work. He does not hesitate to use ideas he finds here because he knows that is what they are put here for, and he does not hesitate to give up his own ideas—and he has contributed




many. He knows this department is merely an exchange of ideas, and he puts in more than he takes out, but he takes what he can use knowing that it will be brand new in his town, and it helps him to clean up with a feature that must be advertised adroitly if it is to clean up. He played to three days' big business in each of two towns. He got the money, and better still, he got the credit that comes from packed houses. Many do not realize it, but a turnaway is the best possible advertisement a house can have. People do not stand in line before the house that lacks attractions. Patronage is the stamp of merit as well as of success. And what Steve has done other small-town managers can do as well.

### Words of Wisdom.

Here is some good talk from a late English Triangle booklet. It holds just as good this side of the pond as it does in England. Presumably it is by Philip Wright Whitcombe, or at least it is in his style. It runs:

> You are running a motion picture theater, but you are not a showman or a circus proprietor. You are a seat salesman, and you are appealing to an intelligent class of people—people who know just as much about motion pictures as you do, and who want to see the best pictures you can show.
>
> The average exhibitor overlooks the fact that a thorough knowledge of his pictures is absolutely necessary if he would advertise them effectively, and that a certain amount of intelligent advertising is equally necessary. There may be a certain scene in a picture that alone is worth the price of admission, but your public has no way of finding this out until it flashes by them on the screen, unless you advertise it beforehand. A real appreciation of the picture by your patrons is essential to their satisfactory entertainment.

Too much of the advertising done is non-committal, and this is particularly true of the program stuff. It is clearly apparent that the advertiser has no real knowledge of the film he is going to show, and often he seems none too certain of the actual wording of the title. He gets off some glittering generality that does not rouse interest in the least, and lets it go at that. It is definite talk of the films that makes business. Know what you're talking about.

### Uses Red Ink.

The Kinema, Fresno, Cal., uses the red impression of the press for tint block work and gets unusual results. Advertisements printed in red and black type are not uncommon, but we do not recall having seen before the use of the red form to make a tint as the basis of the advertisement, yet there are many presses, even in the smaller cities, equipped for two-color work, and a little study and some added expense will get unusual results. The illustration will not reproduce as red and black have an almost similar actinic value, but the idea is to use the color as a ground for the display of the black type.

A NEW HELP FOR MANAGERS

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By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

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Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

**IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.**

### Important Notice.

**Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.**

**Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.**

### Gone, But Not Forgotten.

From Alex A. Macdonald, secretary Local Union 497, Halifax, Nova Scotia, comes the following sad news:

> A. E. Wall, chairman of the Nova Scotia Board of Moving Picture Censors, passed away at 3 A. M., Wednesday, June 19. The immediate cause of death was pneumonia, which followed an operation for appendicitis.
>
> The loss of Mr. Wall is a personal one to all of us, and we feel it deeply. Aside from this sad happening we are all well and working. The local is going along the straight and narrow path which leads, we hope, to success and better things in the days to come. The future of Halifax looks bright.

This news was in the nature of a shock. A. E. Wall was of the salt of earth. He was a member in high standing in the Ancient and Accepted Order of Good Fellows. Square as a die and straight as a string, he was one of those men whom every honest man was proud and glad to call friend. I am sorry. I shall miss something when next I visit Halifax, and that something will be the warm handclasp, the honest welcome and heartening smile of A. E. Wall. May he rest in peace.

### Perforated Shutter Blades.

California wants to know:

> What is your opinion with regard to a shutter with perforated blades, or one with colored blades, which will not entirely darken the screen. Does it give more light on the screen or lessen the flicker by not having such a total change from light to darkness as is the case where a solid blade is used?

This question is an old one, but is re-explained for the benefit of the newcomers in the business. Yes, perforated shutter blades do lessen the flicker, as do also colored, semi-transparent blades, but it is at the expense of injury to the highlights of the picture. Where a perforated blade is used the picture looks gray and dull in proportion to the number and size of perforations and brilliancy of the projection light. With colored blades the effect is much the same, except that it is in color. There is exception where certain very dark tints of two colors are used. Projectionist Wood, formerly of the Market Street theater, San Francisco, used such a shutter, which worked very fine, but it was a matter of very careful selection of tints and colors, and no others would do. Aside from the Woods shutter I know of none which will work the slightest improvement as against the solid metal blade shutter.

### Butcher Splices.

Fredric Brockman, Triumph, Minnesota, orders question booklets and says:

> Am a student of handbook and projection department, and I do not go to the cellar to study them either. Have cut down my shutter to match local conditions; also have my optical system matched up according to directions, and am going to cut down my ports. Am running a Power's Six-A. It needs some overhauling, but I am sorry to say that friend Boss cannot see it that way. It has had no repairs to amount to anything since its installation about three years ago. You may therefore imagine what is needed. Am studying all the time to improve my work. Have the following in my technical library: Hawkins' Guides, Hawkins' Electrical Dictionary, Richardson's Handbook (the best of 'em all, by the way), Optic Projection, I. C. S. Electrical Engineers' book, three books on mathematics, six on chemistry, three on physics, two on mechanical drawing and design and one mathematics and applied electricity. Why not recommend works on physics as study books? They contain good dope on light, optics and electricity. I also own my own tools. Am enclosing some fine examples of butcher-spliced film received from the Metro and Vitagraph Minneapolis exchange. Jimmy the usher must have made them all, with the assistance of the kind-hearted janitor. In closing I desire to tender my sincere thanks for the aid I have received through your handbook and the department.

The splices vary from plain punk to awful, with two tacked together with a pin. The Minneapolis exchange named must inspect its reels by looking hastily on both sides of them if this is a fair sample. As to your ports, presuming you to of course mean the lens ports, there are two ways of reducing, and while both are good, one is better than the other. If you cut down the port itself, then reduce it to exactly the size of the actual light ray. But the better way is to do the reducing at the aereal image of the condenser. You may find this by several methods, but the better way is to hold a piece of black paper, such as comes around photographic plates, in front of the projection lens, at the point where the condenser is in sharp focus. You can aid the determination of this point by slipping a rough-edged mit of metal down in front of and against the front surface of the front condenser. You may also find the image approximately as per Plate 18, page 145, of handbook. Having located the aereal image of the condenser, cut a hole in a sheet of metal just large enough to let the aperture image through (the aperture image and aereal image of the condenser are very close together) and the thing is done. Most certainly your machine should be overhauled. Your employer is in error. The audience pays to see that which you are placing on the screen, and anything which lowers the screen result lowers box office receipts, and most certainly a badly worn projector injures screen results; also it is quite possible for a projector with worn sprockets to do quite enough damage to films every day to pay for new sprockets, and this adds to the overhead expense of the industry, which your boss and all other bosses must inevitably pay in the form of increased film rentals. As to recommending books on physics, why I have and do, but it is so very hard to get projectionists to study even the bare essential things that I have about given up expecting them to go that far. The man who is progressive will study, and his study will necessarily include physics, because it is there that he gets an elementary knowledge of light action. The other fellow I sometimes get very weary of talking to or bothering with at all.

### Ventilation Problem.

W. J. Herbes, Lindsay, Nebraska, has a ventilation problem which he describes as follows:

> Will you kindly give us a little light on the following ventilation problem. We have a brick building 25x60 feet, with an 11-foot ceiling. We have just installed a 16-inch, four-blade exhaust fan, manufactured by the Eck people, and purchased from the Exchange Supply Company of Chicago. Have placed the fan in position as indicated in drawing, but it does not seem to have the suction it should have. Probably we are expecting too much of it. What should this fan do for us and what suggestion would you offer?

If you have a handbook and will turn to page 631, you will find a chart which will enable you to roughly figure out just about what size fan you need. Of course the amount of air moved in a given time will depend upon many things, such as its temperature, humidity, size, type and speed of fan. Your proper course would have been to secure your fan from a ventilated company, or else direct from the fan manufacturer. By giving them the plan of the theater and size of the same they would have been able to tell you just what size fan you need, and suggest proper place for its installation. As it is, you have the fan directly over the main entrance, which is not good practice, since it will expend at least a portion of its energy pulling in air through the entrance door, when it is open, right up and out again. The fan should have been near the ceiling at the screen end of the theater. You have 25x60x11 equals 16,500 cubic feet of air to move. The usual rule is to provide 25 to 30 feet of fresh aid per person per minute. In fact, this is the requirement generally conceded as necessary to provide healthful conditions. Now suppose you seat 200. It would then be necessary to move 200x25=5,000 cubic feet of air per minute. This means that you would have to change the air in your theater every (16,500÷5,000) 3.3 minutes. Now, applying the chart

on page 631 of the handbook, we find that an 18-inch fan would not meet the requirement, while a 24-inch one would be larger than necessary. But you must understand that ventilation and cooling are two very different problems, having little or nothing to do with each other. I would respectfully suggest that you send four dollars to the Moving Picture World for a copy of the handbook, unless you already have one, and study these problems. It will more than justify the expenditure on the matter of ventilation alone. It is too large a matter to deal with fully here. Summing up, you have your fan in a poor place, and it is too small for the work. Maybe an 18-inch high duty fan would do, but a 24-inch slow running fan would be best.

### The Pencil Reel.

And now comes an improvement on the humble reel, or, perhaps, we might better say a new reel, to be known as the "Pencil Reel." This article differs from ordinary reels now in use in that it is equipped with means for recording upon the reel itself the title of the picture it contains, together with such other information as may be deemed

necessary or desirable, such as footage, number of subject or reel, producing corporation and part number. Insofar as we can remember, this is the first reel in which this desirable feature has been incorporated in workable form. It is the invention of F. W. Weeks, and is being placed on the market by a concern known as the Pencil Reel Company, with offices in New York City. The reel has already been fully covered by patents. One side of its outer surface carries a card, upon which the above data may be inscribed. The card is so mounted that it becomes a permanent part of the reel, though there is means provided whereby the card may be replaced should it become damaged. The writing is intended to be done with a pencil, which will provide record of sufficient durability for practical purposes, yet may be readily erased when the reel is to be used for a different subject. The card material is such that pencil marks may be erased, or wiped off by merely rubbing with a wet finger tip, just as the mark of a slate pencil is rubbed out. This may be done any number of times without injuring the card surface. The card will not take ink. When desired, a card for ink will be provided. Carbon copies of titles, etc., may be made upon typewriting machine and used as reel labels. This reel is otherwise the same as any other good reel, and the special recording feature adds little or nothing to cost of manufacture. The new feature appears to have very distinct value, hence the Pencil Reel is respectfully recommended to exchangemen and producers for their favorable consideration. It looks good to this department.

### Another Side to the Matter.

Some time ago I replied to B. A. Aughinbaugh, who is principal of the Mingo, Ohio, public schools, and who wrote suggesting a form of handbook along lines similar to the handbook Henry Ford puts out with his automobile, by saying I did not care to put out a book which would make "trouble finding" too easy, preferring one the study of which would equip the learner with real knowledge sufficient to locate trouble when it appeared. The Ford automobile handbook is so made up that one looks for a heading such as, for instance, "Knocks in Engine," and there finds the various possible causes and remedy for each. Mr. Aughinbaugh now says:

> The position you assume with regard to the handbook is acceptable, at least from the viewpoint of the professional theatrical projectionist. I must therefore assume there is little or no hope for relief for that greater number of projectionists who are bound to materialize as the public schools of the nation take up motion pictures for educational purposes, and for entertainment purposes in small, rural communities not blessed with a theater. In my own case, it would be very interestin were I able to devote the time necessary to make an extended study of projction from the professional standpoint under some competent projectionist. But this is not practical, if for no other reason than that there are, as far as I know, no such in this vicinity. I am myself but an amateur, although criticism by others seems to indicate I have the best of professionals in so far as concerns screen results. Unfortunately my various duties are so strenuous that I have little time to devote to a comprehensive study of projection, or even to look for trouble in our projectors. Usually there is only time to give them a cursory looking over, see that all is well in the engine room, and, if not, fix it; oil things up, see that the ticket and music end is ready and then shoot the signal for the show to begin. We usually pack our auditorium, holding 500, every Friday night. Under these conditions don't you think such a book as I have outlined would "help some"? I well know both the machines and films are the property of others, and so regard them. Have yet to have the first kick from an exchange. Use Paramount-Artcraft and Fox Standards almost entirely now. Am buying a new American Standard to replace the one which annoyed me by "bobbing" the picture up and down. Have temporarily relieved the bobbing by using large hub reels on takeup and very loose takeup tension, but the screen result from this machine still does not suit me.

The matter involved is indeed a serious one. It is quite true that whether we like it or do not like it there are going to be thousands of projectors handled by school teachers. The point may be raised, and in fact has been raised, that the schools should employ professional projectionists, but this not only is impractical by reason of the lack of sufficient professionals, but by the further fact that city schools in all human probability will not employ a projectionist for each class room, or enough to meet the requirements of all class work, and most certainly the smaller village and rural schools neither can or will employ any projectionists, as such, at all. The logical outcome is non-inflammable film, the incandescent lamp, and every school teacher a projectionist in at least an amateur way. And this state of affairs, which is a condition, not a theory, lays a burden of duty on my shoulders, because a refusal to do anything possible to help these teachers put on a better picture would work hardship on our schools —a thing not to be for one instant thought of. I shall therefore give the matter of what might be termed a handbook for amateurs very serious consideration.

As to lessening an up and down movement on the screen by using large hub reels and loose takeup tension, why, that is a new one on me. As to your comment that your work compares more than favorably with that of professions in so far as concerns screen results, why that is the one most important thing. In fact, it is the whole thing as applies to the producer and the public. The rest of it concerns unnecessary wear and damage to equipment and to films, which is often very, very high. In closing, let me say that if our professional projectionists as a whole took half the interest friend Aughinbaugh takes in projection there would very soon be a different state of affairs in the presentation of the photoplay.

### Of No Value.

M. J. Ellard, Toronto, Ontario, asks for information as to speed of projector when control lever is in each of the various notches. Says he has this dope for ordinary Simplex, but wants it for other types of that projector and for the Power's.

Such information would have little or no value, because it could not and would not be a fixed quantity. You might measure the speed of a projector with the control lever set in a certain notch, and find it to be appreciably different two minutes later, or you might measure a machine in Toronto and one exactly like it in Cleveland, Ohio, only to find a different result. In the first instance the variation would be due to unsteady line voltage, and in the second, to the fact that there may be a difference of several volts in Toronto and Cleveland line voltage, even though nominally supposed to be 110 in both cases. This is particularly true when current is taken through a transformer, which may or may not serve to aggravate a too-low or too-high line voltage. It is for this reason that this department has never given out data of that sort. I assume you wish to have the data to give out, and the evil of that is found in the fact that incorrect data, or data which is not correct by reason of incontrollable variation, is bad, because others accept it as correct, only to find there is something wrong.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.
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# Music for the Picture

Conducted by GEORGE W. BEYNON

### Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

### Let's Sing!

THROUGHOUT the length and breadth of this great land there is a wave of enthusiasm spreading for what is called community singing. Wherever one goes, in hamlet, village and city, one finds the people gathering together to lift their voices in song. The army and navy have taken it up because they have found that song gives inspiration, and inspiration means deeds of valor. During these depressing times people need the good cheer of music.

There is a peculiarity of the American nation probably not found in any other country. We have an abundance of patriotic hymns, yet not one in a thousand can sing them correctly. All know the "tune," but few have memorized the words. We la-di-da them, getting in a word here and there, and sing the melody lustily because we know that the song is something about America. There are a few gifted singers who really know the first verse of THE STAR SPANGLED BANNER, AMERICA, and perhaps THE BATTLE HYMN OF THE REPUBLIC, but if called upon to sing further they would be forced to confess their ignorance.

There is nothing so inspiring as the singing of our national airs by a large congregation of people who understand what they are singing about. Nothing draws them so close together in their communal interests nor so strengthens their unity of purpose to make the world "safe for democracy." The lyrics of these songs are just as inspiring as the melodies, and every citizen and citizeness should know them by heart.

WHAT BETTER PLACE FOR COMMUNITY SINGING OF PATRIOTIC SONGS THAN THE PICTURE THEATERS? (Grand pause for breath—and effect.) Gentlemen, be seated. There is no cause for alarm nor is the building on fire. Startling as the question may seem its affirmative answer is practicable, feasible, and much to be desired.

Let the exhibitor get slides printed with the first three verses of THE STAR SPANGLED BANNER, four verses of AMERICA, three of COLUMBIA, THE GEM OF THE OCEAN, three of the BATTLE HYMN, and two of the MARSEILLAISE. Let one song be sung by the audience each night, or each performance, as he may decide, and it will not be long before the American people will know these well enough to sing them when occasion gives opportunity for their use. The picture theater is well equipped for this wonderful, educational project. The congregation is self supplied, the orchestra or organ will play the accompaniment, and the only additional expense will be purely nominal in procuring the necessary slides. Little time will be taken in the singing of one number, and it should not seriously break into the theater schedule.

There are many reasons why motion picture theaters should take up the suggestion. In the first place your people will like it. It may be necessary at first to obtain the services of a professional singer to lead them, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. Notwithstanding this fact, they will enjoy it, and praise the patriotism which prompts it. In the second place, it will add yet another laurel wreath to the head of the fifth industry because of its musical educational facilities. The picture theater has played no small part in bringing to the masses who love music all the works of the masters rendered in a musicianly manner by the best possible means. This has already borne fruit by creating a deeper appreciation for the better class of music. Why not teach them our national songs?

Another and perhaps the strongest reason for adopting the suggestion lies in its patriotic appeal. In a few weeks we will again be called upon to subscribe to the Fourth Liberty Loan. As heretofore, the motion picture industry will be counted upon to give its strong support to the movement, and we believe that the inspiration of song can be made productive in dollars freely pledged. Multitudes everywhere singing together the songs of their forefathers, songs which breathe confidence and victory, will bring that hearty response which means death to the Kaiser.

Aside from the standpoint of the innovation and placing in the background for the present the patriotic appeal the community aspect of the plan looms up largely. The neighborhood house will find that it will entrench itself strongly in the hearts of its clientele by giving them the opportunity of getting together in song. For the few minutes required to sing a patriotic song the theater virtually is turned over to the people for amusement, relaxation, and education. They take part in the exercises of the day, and become an integral part of the performance. Humanity is the same the world over, and everybody likes to be an actor in the show.

The theaters in the villages and smaller towns will find a ready response to the new plan of community singing, and may find it advantageous to carry it further, introducing other forms of folk-songs.

The large picture houses in cities dependent upon a transient trade will obtain the best results by securing an amateur choir of voices to lead the singing. This should not entail any additional expense, for singers are always glad to have the opportunity of performing a patriotic duty. There is no limit to what might be done with the assistance of trained voices. They have a box office value that cannot be overlooked.

We have no desire to turn the picture theater into a concert hall, and feel that the suggestion of community singing is not incompatible with the screen. The showing of pictures has gotten beyond the point of merely offering funny subjects to draw forth laughter. It has a mission which comprises art, entertainment, humor, news, and education. The screen is a perfect blackboard for the teaching of any subject, and should be utilized in a project that is national and patriotic, with the added virtue of being altruistic.

### Musical Suggestion Synopsis.

CLAWS OF THE HUN, THE (Paramount—Five Reels)—Theme—Moderato. Suggest "Legend"—Friml, "Serenade"—Widor, or "Romance"—Mericanto.

This is a patriotic film which must be fitted with short, snappy numbers and strong with love of country. The first reel will need only light serenade stuff. At the "T. Carl Von Helm" a fearsome and harsh number should be used emblematic of our hatred for the Huns. Note the direct cue for "Over There," which should be played by a phonograph stationed behind scenes to gain effectiveness, and you will need the same selection to close the picture with. Watch for the auto crash in the fourth reel, and the big fight culminating in the shooting at the close of the picture. You will need some pathetic music to fit the mother scenes of this picture, and we would suggest "Mother," by Romberg, as one most suitable to the atmosphere. Cue sheets can be obtained from the Paramount exchange.

EVERYWOMAN'S HUSBAND (Triangle — Five Reels) — Theme for mother or Edith — Moderato. Suggest "Martinique" — Loraine, "Amaranthus"—Gilder, or "Imaginary"—Ballet No. 3.

This picture is a character modern drama dealing with the illicit love of married men for women—not their wives. Long numbers will be needed to give this picture a smooth setting. Few agitatos are wanted, but there should be an undercurrent of mystery running throughout the entire setting. Note the fight coming in the end of the picture, and use a big excerpt from one of the operas. The prelude from Romeo and Juliette is recommended. Light numbers will be effective during the scenes with Della Marshall, and we would suggest as a theme for her "The Vampire," by Sol Levi. This music is most appropriate for "vamps" of all descriptions. No cue sheets are available, and for that reason it would be well to get a pre-viewing if possible.

EMPTY CAB, THE (Bluebird—Five Reels)—Theme—Allegro. Suggest "La Caresse"—Hemberger, "Tale of Two Hearts"—Roberts, or "Tete-a-Tete"—De Koven.

This is a mystery story with all the action in the world. You will need the usual consistant misteriosos, many hurries, some dramatic tension stuff, and the average number of light "fillers." Do not bear too strongly on the theme aspect of the picture, but select only those moments in which the hero in the foreground is putting over something big. To close the picture use a number denoting triumph to signify the culmination of his hazardous exploits. Cue sheets can be obtained from the Universal exchange.

FINGER OF JUSTICE, THE (Arrow Film Co.—Seven Reels)—Theme for Betty—Allegretto. Suggest "Sweetheart Baby's Serenade"—Corri, or "The Merry Lark"—Bendix.

This picture is a big propaganda film that requires a theme for almost every character to bring out the contrasts throughout the feature. There has been arranged an admirable music score for it, and every leader should request his manager to get it for him. He will find that the synchrony is perfect, and the difficulties, which, under a musical setting adaptation would be almost impossible, have been well handled. If you cannot get the score insist on a pre-view of this picture, as it will be out of the question to fit it properly otherwise. Scores can be obtained from the Arrow Film Co.

GHOST OF ROSY TAYLOR, THE (American—Five Reels)—Theme—Andante. Suggest "Extase"—Ganne, "Herd Girl's Dream"—Labitsky, or "Narcissus"—Nevin.

This is one of those homely little features that has so much heart interest that sweet music must predominate. There is a change of atmosphere from France to America, which should be carefully noted and the contrast marked. The early part of the picture is

very pathetic, and sorrow must be portrayed by long selections. You can play this feature without recourse to any of the photoplay series. Good, solid music is what you will find most effective. Cue sheets can be obtained from the American exchange.

GOOD LOSER, A (Triangle—Five Reels)—Theme for the heroine—Andante. Suggest "Dialogue"—Meyer-Helmund, "Arioso"—Frey, or "Heart's Desire"—Losey.

There is virility in this photoplay, and it must be brought out in the music. You will also need some pathetic stuff of a not too saccharine nature. Dramatic tensions can be used to advantage, and you will note the dramatic finish, the fight, pistol shots, and agitation. A good suggestion is the use of the violin in solos whenever Jack Monroe needs a theme. This will be found most effective and relief from the usual form of musical setting. As there are no cue sheets available it would be wise to request a pre-view of this picture to gain the proper prospective.

NO MAN'S LAND (Metro—Five Reels)—Theme for Katherine—Valse Lento. Suggest "Heartstrings"—Vecsey, "Valse Chic"—Russel, or "Sunset in Eden"—Hall.

Here you have a picture dealing really in three atmospheres, American, German, and Chinese. The last is merely incidental, and you may not regard it as vital in the picture setting, but the first two should certainly be considered. The feature is intensely dramatic, and big stuff will be required almost entirely. Note the shooting during the card game, and the fight between the Chinaman and the hero. You will require some misteriosos, a couple of big hurrys, and some agitatos of the heavier variety. Toward the finish you will have an opportunity to use some patriotic song of American origin—perferrably, "Columbia, the Gem of the Ocean." Cue sheets can be obtained from the Metro exchange.

OPPORTUNITY (Metro—Five Reels)—Theme—Allegretto. Suggest "Caressing Butterfly"—Barthelmey, "Legend of a Rose"—Reynard, or "Moonlight Dance"—Finck.

This is a comedy-drama with lots of light stuff needed. There is a big fight scene which becomes a melee, and will require some fast allegro agitato. You will need a couple of two-steps and some popular waltzes. Make your predominate feature of this setting a light airiness which will in no way lead to serious thought. It is essentially an entertaining picture, and heavy stuff would be out of place. Cue sheets can be obtained from the Metro exchange.

ONE THOUSAND DOLLARS (Vitagraph)—Theme—Moderato. Suggest "Canzonetta"—Nicode, "The Flatterer"—Chaminade, or "Romance"—Mericanto.

Sweet music is what you will need for this feature. It has no great dramatic value, but is filled with heart throb stuff that must be strongly portrayed by the music. You will need no hurrys, etc., and it would be wise to stick to simple melodies principally denoting love. Cue sheets can be obtained from the Vitagraph exchange.

OTHER MEN'S DAUGHTERS (Fox—Five Reels)—Theme—Andante. Suggest "Roma"—Edwards, "Souvenir"—Geehl, or "To a Star"—Leonard.

This feature is intensely dramatic, and calls for big stuff in the line of music. Opening quietly with music suitable to a convent scene the picture carries us rapidly to a gay party held in the studio of the father of the heroine. Here you will need a two-step, and possibly a garish dance number would be more suitable. From that point the picture becomes very dramatic, and the following events are thrilling and filled with action. Use long numbers of the heavier type, and see that they keep a smooth evenness in order that the attention of the patrons will not be detracted during the interesting portion of the picture. Cue sheets can be obtained from the Fox exchange.

## Leader's Service Bureau.

### Questions Answered—Suggestions Offered.

Q. In playing song orchestrations on the repeat where no D. S. or D. C. is given would you go back to the introduction or start again at the beginning of the verse?

A. In playing pictures it is always wise to omit all introductions. It gives more facility in *segueing*, and keeps the music more even. The introductions to song arrangements should never be played more than the first time, if at all. When you have played the number through make your repeat back to the beginning of the verse proper.

* * *

Q. Why do you consider organ accompaniments inappropriate for comedies?

A. The organ is a serious instrument noted mainly for its grandeur of quality and its depth of feeling. Its registers do not contain tones suitable to the frivolous music necessary in playing comedies. Speed is not one of the strong features of the playing of the instrument, and in order to "get over" the funny stuff many galops are frequently required. This class of music does not sound well from the organ. There are orchestral organs manufactured specially for picture playing that have all the necessary traps and special units for comedy playing. These meet every requirement needed for "funny" music.

* * *

Q. I have added "Educationals" to my program. What style of music do you consider best suited for them?

A. The old way of fitting scenics is passe. Waltzes no longer are found adequate. If you will turn to your back files of the Moving Picture World you will find an article dealing with this very subject on page 1093 of the issue of February 23, 1918. Although this matter did not receive the fullest possible treatment it will serve your needs for the present, and we will be glad to deal more fully with the subject if you encounter serious obstacles.

* * *

Q. Please give me a few suggestions for playing "death bed scenes." I have used "Asa's Tod" until it has become hackneyed, and I cannot seem to find anything else which will fit those sad scenes.

A. The number you mention is indeed very appropriate, and was written by Grieg for just such scenes. However, there is no need to search for a piece that specifically calls itself "death bed" music by title. Look for a slow andante pathetic and you will find many very adaptable selections. We suggest the following numbers as possible for deep grief.

"Adagio Cantabile".....Strauss
"The Last Hope".....Gottschalk
"A Keltic Lament".....Foulds
"Nocturne".....Krzyzanowski
"La Melancholie".....Prume
"Consolation".....Liszt

There are many others, but these will give you an idea of what to look for.

* * *

Q. Do you believe in the use of French horns in a combination of eight instruments?

A. We do not. They have no place in such a small orchestra.

* * *

Q. Many musicians today are asked to double saxaphone, cello-banjo, or banjorine. Are these instruments used in theater work, or only in dance orchestras?

A. They are only used in dance orchestras in order to gain a jazz effect. Some theaters have experimented with them to obtain a variety of color, but have found that they are not effective in serious selections. If you have musicians who can double on these instruments an excellent effect is practical in the playing of the cabaret scenes and dance halls.

* * *

Q. What is the ideal eight-piece combination for picture work?

A. Piano, harmonium, 2 violins, cello, flute, clarinet, tympani. If the acoustics of your house will not allow for drums you have the option of substituting a cornet, which should be always played softly.

* * *

Q. Will you be good enough to tell me the names of several misterioso numbers? The "Lizzie-on-the-Ice" stuff I've been using, is about played out. Also, please tell me a few good Jap numbers.

A. In the photoplay series of the following publishers will be found just what you are looking for in the way of Misteriosos: C. Fischer & Co., G. Schirmer, Inc., and Belwin, Inc., all of New York. The following list will suggest a variety of suitable Japanese selections:

"Veil Dance" (Ballet).....Friml
"Jap Tattoo" (March).....Lawrendeau
"Fuji Koe" (Intermezzo).....Shelley
"The Bombardment" (March).....Heed
"Japanese Reverie" (Andantino).....Bartlett
"The Kingdom of Flowers" (Valse).....Ringleban
"Poppies" (Romance).....Moret
"A Night in Japan" (Suite).....Brahm
"Japanese Sunset" (Meditation).....Zamanick

* * *

Q. What is the correct name for the big bass horn used in bands, and does it require more wind to play this instrument than one of smaller type?

A. It is called the "Tuba," and, although the blowing of it requires no great effect, it is somewhat difficult to master owing to the fact that its notes are written almost entirely below the bass staff. It is also a very heavy instrument to carry.

* * *

Q. Are musicians now used in transatlantic passenger service? If so, what is the average pay?

A. As there is little transatlantic service at present, and in view of the secrecy of departure few musicians are employed on the boats. In fact what music they have is obtained from a volunteer orchestra composed of ship-hands.

* * *

Q. With two violins in the orchestra which is composed of ten men, including piano, should both play in unison? What do you think of muted trumpets?

A. It largely depends upon what you are playing, as to whether it is best to have the two violins play in unison or not. A rousing march or fast number will be more effective with them in unison, while a slow and sweet selection can be better rendered if the violins be divided octavo. In pieces where the melody is marked *sul G* never divide them, as the added volume gives gratifying intensity. In such a small combination never use the "obligato violin" part. Sometimes the second violin can play cue notes of missing instruments with excellent results. Muted cornets are always effective in soft passages, and almost always can be counted upon to give variety. But don't overdo it. If cornets are muted continually the tone becomes monotonous and displeasing to the ears of your patrons.

* * *

Q. Can't you do something toward a better cue sheet than we have been getting from .....? There are so many "ad libs" in it that it is of little value as a musical suggestion.

A. Our aim in these columns of the Moving Picture World is to uplift the music in picture theaters, and we have devoted a great deal of mental and literary effort to articles pointing the way to film manufacturers. We cannot personally appeal to them to give better service lest we be accused of concealing an axe about our person which we wish to grind. You are in a position to write direct to the company, addressing your letter to the publicity department, and get quicker results than we can. The producer is trying to serve you, and if that service be inadequate he wants to know about it. Allow me to recommend that all leaders who have this difficulty confronting them make it their business to register their complaints with the proper authorities and not leave it for the "other fellow" to do. They seldom do it, and your problem remains unsolved.

# Rambles 'Round Filmtown

**With WALTER K. HILL.**

EARL K. METCALFE, screen actor of good repute, and now lieutenant in the ranks of Pershing's Crusaders, and, incidentally, a censor for the mail that goes and comes to the boys in his immediate vicinity, has devised a clever way to write and answer letters at one and the same time. Possessed of a mimeograph he has written "Forte Lines from France" under the title of "A Little Jig," and requests his correspondents to "try this on your piano."

George Blaisdell, of the Moving Picture World staff, having no piano here in the office, has turned over to RAMBLES his letter from France. Ahead of the signature Lieut. Metcalfe signs himself, "Yours till the Kaiser wears the Mahogany Kimona." Here's the letter so cleverly done:

1.—Your's received.
2.—I am glad,
3.—To have not received
4.—Would have made me sad.
5.—We're so busy, let me tell,
6.—Trying to send the Huns to—well?
7.—That I haven't time to answer mail,
8.—So I'll let the mimeograph tell the tale.
9.—So don't feel slighted or darn my name,
10.—Three Hundred others will get the same.
11.—I am happy, I am well,
12.—Haven't stopped a cannon shell.
13.—(Here I'll stop and rap on wood,
14.—For a "DUD" just dropped right where I stood.)
15.—The old mail system is not very good,
16.—So I don't hear from you as often as I should.
17.—My Lamb's Club pals are good at writing,
18.—And our Lambs over here are the same at fighting.
19.—Our Green Room boys and Screen Club, too,
20.—Are here "with bells on" helping you.
21.—Many actors here in the line
22.—Doing their bit and doing it fine.
23.—Men of every type and creed
24.—Here to answer the country's need.
25.—Our Yankee boys in fighting trim, will
26.—Tear the Kaiser limb from limb.
27.—The French all love our bunch of "Yanks."
28.—Please don't say "Sammie" that's right, thanks.
29.—We get good eats, we sleep all right,
30.—Which makes us anxious for a fight.
31.—I'll be coming back, I hope, some day
32.—To stroll on the W. K. Broadway.
33.—With knicks in my gun,
34.—And the helmet of a Hun,
35.—With the wife that I adore—
36.—I can wish for nothing more.
37.—This country sure is fine,
38.—And I know this thing don't rhyme.
39.—Write soon again,
40.—Good bye, Amen.

—w s s—

An English actor trying to escape from the "work or fight" order applied for an engagement at the World studio. He was ordered to report at nine the next morning. He did not show up until eleven thirty. He was told the job grew huffy, and would not wait for him. Not a bit perturbed the actor said:

"My word old tof. Really it's too bad. Nine o'clock! No gentlemen is about that early in the day. This is not an engagement. This is a punishment.

### Some Unconventional Endings.

The following phrases have been used in ending sentences in publicity matter of recent vintage:

"She always kept her face veiled, but this only added to the mystery surrounding her."

"I'm going to the city, she said, slamming the door upon her mother's protests."

"The gorgeous beach costume of silk and satin remained safely encased in their tissue wrappings under Miss Brady's tonneau."

"Crowds of friends were at the station to brighten their departure."

"He had got a glimpse of Alice Brady's stylish bathing raiment and wanted to see more."

We shall try and assemble some better ones for later on.

—w s s—

Now husbands are profiteering:
Fox Buys "Buchannan's wife."—Moving Picture World Headline.

—w s s—

### Careless with His Swearing.

* * * "Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. City, that the following is, to the ? ('! ETAOIN SHRDLU CMFWYP PYWFMC), who, having been duly sworn according to law, deposes and says that he is the business manager of the News, 729 Seventh avenue, N. Y. City." * * *

It is almost impossible to believe that Mr. Gillett would under any circumstances use such unseemly language. To swear to it adds further to the iniquity.

—w s s—

Goldwyn Buys "A Perfect Lady."—Moving Picture World Headline.

Page Congressman Mann, Katherine Davis, and the police!

**Chas.--FAIRBANKS & CHAPLIN--Doug.**
**Two Clever Kinkers Coming East. Time All Filled. Regards to Friends. Bill West and Frank Farnum Please Write.**

### Just What the Doctor Ordered.

"The state rights field," says Arrow Films Bulletin, "is father of open bookings, and open bookings has always been with us."

Why not identify and credit the mother?
—RAMBLES.

**The Diagnosis.**—"Successful exhibitor" is the mother of "open bookings." "Successful exhibitor" has been carrying the load of program until he (she) insisted upon a more equitable method of business conduct, and, therefore, encouraged "state rights field" in business intercourse.

With two such helpful parents as "state rights field" and "successful exhibitor" the child, "open bookings," has grown to healthy manhood, and the orphan, "program," will find itself a much neglected and forlorn child.—**Dr.** W. E. Shallenberger.

—w s s—

The Liberty theaters for the soldiers have a circus idea in their seating arrangements. "Red seats" are higher priced than the "blues," which hold the "motley," as under canvas.

—w s s—

### His Country or His Sister?

When Commodore J. Stuart Blackton started his production of "Missing," the fourth of his Paramount series, one of his all-star cast threatened to live up to the title of the film. This was little Charles Stuart Blackton.

When the producer informed his small son that his services would be drafted for "Missing," Charles Stuart was inclined to be a conscientious objector out of loyalty to his sister, Violet.

There was no part for a little girl in the play, but Charles Stuart protested anyway, feeling that his famous father was discriminating against "sister." After mature reflection, however, he decided that since these are war times when all must work he would abandon his temperament and seize the opportunity for additional war stamp revenue, which he did.

—w s s—

William A. Brady's publicist quoting papers on the Washington showing of "Stolen Orders":

"The Star, an extremely conservative paper, declared that the picture 'flashes thrills like chain lightning throughout eight reels of exciting complications'."

### The Ultimate in Conservatism.

—w s s—

"The exquisite beauty and remarkable versatility of Virginia Pearson have made her one of the most beloved of all motion picture stars," declares the Morning Telegraph, and immediately adds: "Miss Pearson's forthcoming release will be 'The Liar'."

—w s s—

### Work in the World's War Garden.

Slow, droll and experienced, as we remarked last week, Frank Mayo's gardener at the film player's suburban home is worthy of a second and final installment of wit for record in the archives.

In laying out a bed of purple flowers—violets and two or three sorts of heliotrope from a deep shade to a pale lavendar—he advised putting the "lavenderest at the nigh edge."

Speaking of his hard-working wife, who was taking a much-needed rest in a neighboring town, he said:

"She's went away while a-boardin' fer her health."

Referring to the death of a young man in the town and giving his idea of a fast life he said:

"That young feller, he wuz awful wild—he lived a terble round of excitement; he wuz a sewin' machine agent."

A local villager doing some work on the place made an observation to the old fellow concerning a neighboring farmer recently deceased.

"Bill wuz fine at harvest," he remarked. "He was the best man who ever raked a field."

## UNSUSPECTED BIOGRAPHIES.
### No. 3
(Drawn from Paramount-Artcraft Pep)

### H. M. Owens.

By Morrie Ryskind.

According to data compiled by Charlie Fuhr, H.M. (which is supposed to stand for His Majesty) and Friend Wife (slang for the Queen) arrived in Atlanta on June 15, 1916. Atlanta has since made this a legal holiday.

The Owenses came from California's sunny clime, and they were merely marching through Georgia on a visit. Quite accidentally they met there C. E. Tandy, the celebrated Tandy Kid, who was general managing the S. A. Lynch enterprises, sole distributors for Paramount and Artcraft pictures for the eleven—count 'em, eleven—Southern states.

Owens liked Tandy; Tandy liked Owens.

"What are you doing tomorrow?" says Tandy.

"Oh, nothing much," says Owens.

"Well, how about becoming our traveling representative?" says Tandy.

"Why not?" says Owens.

There was no answer. So they went out and had a drink on it. We're not saying where, but if you know how, it's a cinch to drink even in Georgia.

Especially Vevo.

Or Dopa-Cola.

Owens made good with a bang. In two months he had risen from salesman to manager of the New Orleans office. Then he was promoted to manager of the Dallas Paramount office, which, under his management, now leads all Southern exchanges.

Owens has a good many facial expressions; he can be as serious as Bill Hart about to reform when the occasion demands; but to exhibitors he shows a smile broader than Fatty Arbuckle's.

He has several bad habits.

He keeps late hours.

Almost every night he is to be found at his desk outlining his method for the next day's attack on the Southern front. It is not an uncommon thing for Friend Wife to return from the theater, catch H. M. by the ear, and tote him home, telling him that he is injuring his health and her pride.

Secondly, he has a mania for speed.

He has made an exhibitor attach his name to a contract in three minutes flat, which is pretty close to a world's record. Then, too, he and Hartman, a well-known Dallas Paramount-Artcraft exhibitor, shoot the shutes every Sunday in a Marmon racer.

They have not run over anything yet, but expect to land something now that the open season is at hand. Ray Hitchcock's best wheeze in his 1918 show was stolen from an actual experience they had.

They ran over a bottle, destroying a new tire. They offered as excuse for their carelessness that they couldn't see the bottle, inasmuch as it was in the man's pocket.

It was a good bottle, too, being not more than half empty at the time of the catastrophe. The unidentified corpse is said to have left a widow and a brewery.

## *Rambles 'Round Filmtown*

—w s s—

### Indeed, "It's An Ill Wind."

June Elvidge has a maid who, to Miss Elvidge's certain knowledge, has been "suppotin" her man for three years (the length of their married life). The other day, Sallie, the maid, said:

"Miss June I'se goin' to quit. My Henry is wo'kin at de ship yards and gettin' nine dolla's a day. I'm goin' ter mak' dat nigger take ca'r of me f'om now on."

—w s s—

### Separating from Old Doc Muck.

Gustav Seyffertitz, one of the actors with Famous Players-Lasky, and also a director of skill and experience, has decided to adopt a new name for professional purposes. He will hereafter be known as G. Butler Clonebaugh—a name to which he has a perfect title, as it was his mother's maiden name.

—w s s—

### "Hope Springs Eternal"—Wisdom.

In a recent issue of RAMBLES we said: * * * "Small wonder Nicholas Power, Inc., has such excellent publicity." Now comes back Geo. Wash. Landon as follows: "It may be economical for the Nicholas Power Co. to employ a small wonder. Mebbe it's economical, and 'economy,' according to Anthony Hope, 'is going without something you do want in case you should some day want something which you probably won't want'."

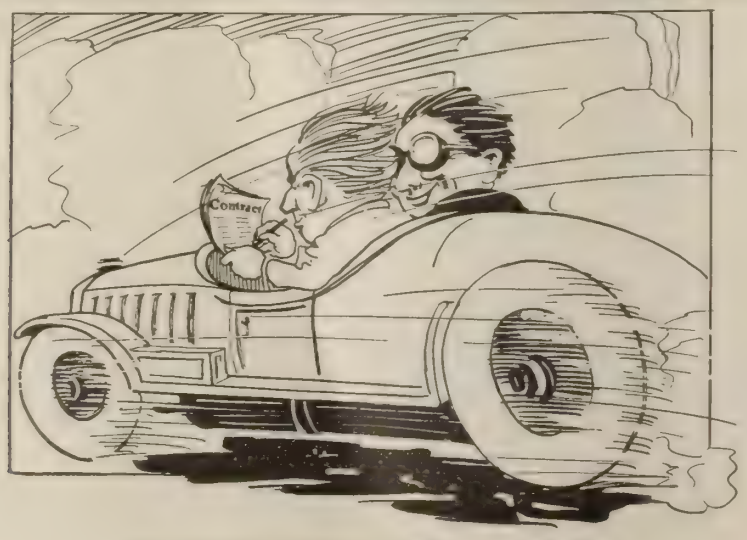
—w s s—

### The Bradys Are All That Way.

When war was declared, Jasper E. Brady, Jr., was attending school in Montclair, N. J. His father, at that time in California, wrote the young man (he was not yet twenty years old), and said:

"Now that war is declared, what do you intend to do?" The next mail brought back Col. Brady his own letter, and on it endorsed in red was the following:

"Dear Dad.—Your question is a damned insult. I have enlisted. Affectionately, Jack."




The Non-Skid System of Sizzling Salesmanship.

### He's New in the Game, Too!

Please add my name to the list of progressive publicity parties who has hung a nice crepe garland upon the w. k. and j. p. mimeograph. To nearly 2,000 dailies Pathe press patter plunges forth in type form. —Justin Fafr.

—w s s—

### "Going Up" Actor Keeps on Going Up.

Rose Shulsinger, with the impartiality of a good publicist, speaks thus coldly of one of her clients:

Joseph Lertora, who has made one of the hits of the season in "Going Up," and who, this week, begins rehearsals as Eleanor Painter's leading man in John Cort's "Glorianna," has just been signed by Crest Pictures to play, with Edith Day, in the forthcoming aviation propaganda picture, "En L'Air." Odd to relate Mr. Lertora in "Going Up" also was an aviator. He says life these days is just one darn flight after another.

—w s s—

Exchangemen Take Action Against Thieves.—Motion Picture News Headline.

Now it would be fine if the authorities would do something in the same line of endeavor.

—w s s—

### "Grand Opera and Music."

Geraldine Farrar has a baby grand piano in her dressing room at the Goldwyn studios, which accounts for the fact that the apartment is twice the size of any under the big glass top.

While Mary Garden used to play solitaire between scenes, Geraldine Farrar sings.

Snatches of song float down the corridor and harmonious chords echo through the building.

The other stars now have music while they make up.

—w s s—

Landing a big fish at the outset of the open season.

Universal Gets Sturgeon as Feature Director.—Motion Picture News Headline.

—w s s—

### Sylvia Vamps at the Rivoli.

Sylvia Breamer, the young actress who showed her emotional ability in J. Stuart Blackton's last Paramount release, "Missing," proved that she knew how to vamp by playing a home-wrecking "baby" in the Artcraft feature, "We Can't Have Everything," which was on the Rivoli program last week. Commodore Blackton has just announced a new contract with Miss Breamer by which she will again work under his direction in "The Common Cause," the propaganda picture he is to produce under the auspices of the British-Canadian Recruiting Mission.

—w s s—

From Jewel comes the report of a unique complaint registered by the manager of the Portland exchange. It is to the effect that "For Husbands Only" has so impaired the efficiency of the office staff that a threat of instant dismissal of any employee found in the projection room while the picture is being shown to the trade, plus the locking of the doors of that room, has been found necessary.

### What Will It Do to the Public?

—w s s—

Unless the George Creel of our job throws a monkey-wrench into the works there will soon be issued a "Vacation Number" of RAMBLES. It will be illustrated, and we need pictures adaptable to the idea.

Publicists who favor us with photographs will at the same time be conveying to us their ideas of what the issue should contain. Suit yourself—only make 'em sad.

Following lines advanced by all enterprising magazines our "Christmas Number" will be issued during August. We promise at that time a hot proposition. Thoughts of Christmas are likely to be cooling if we recall last August correctly.

THE RAMBLER.

# Canadian Distributors Alter Plans

**Arrangements of Many Exhibitors Affected by Shift in Policy of Regal and Globe—"Hearts of the World" for Dominion.**

IMPORTANT and far-reaching changes have been made by two of Canada's largest film distributors. The developments in each instance occurred simultaneously, and the new arrangements are affecting the plans of many exhibitors in the dominion for the coming twelve months.

Regal Films, Limited, with headquarters in Toronto, announced on July 13 that it would not handle either Goldwyn or Paralta pictures during the season of 1918-19. The company has already arranged, however, to release at least 289 other subjects, including regular features, comedies, special productions, serials and reissues. These pictures include 52 World pictures, 52 Metro features, 26 Triangle subjects, 26 Triangle reissues, 52 two-reel Keystone comedies, 26 two-reel Keystone reissues, 52 Sidney Drew comedies, 2 unnamed serials and 3 special seven-reel productions.

The Canadian releasing rights for Paralta pictures passes **back** to President A. Cohen, of Globe Films, Limited, Toronto, which concern was formerly actively engaged in the distribution of Paralta and other releases throughout the dominion. Mr. Cohen was not ready to announce his plans for the coming year at time of writing. It is also intimated that Goldwyn productions will be released in Canada by the Monarch Film Company along with other pictures.

The Regal company has adopted a graduated selling plan, whereby the exhibitor will pay less rental for pictures the more he takes. This is fully explained in an announcement booklet which has been prepared.

The company has six offices in Canada and these are being continued without change. These are located as follows: Toronto headquarters, Regal Building, 21 Adelaide street, West; Montreal, 31 McGill College avenue; St. John, N. B., 67 Dock street; Winnipeg, Manitoba, 445 Main street; Calgary, Alberta, 414 McLean Block; Vancouver, British Columbia, 404 Orpheum Block.

At the time of the announcement the Regal Films, Limited, still had four more Goldwyn pictures to release, and these were scheduled to be shown first in Toronto at the Regent theater, which is controlled by the Regal interests.

### "Hearts of the World" Comes to Canada.

The second big news release on July 13 was the announcement that Jules and J. J. Allen, proprietors of the Famous Players Film Service, Limited, and also Canadian exhibitors on a large scale had secured the Canadian rights for D. W. Griffith's "Hearts of the World." The first release in the dominion will be to the Allen theater, Toronto, where it will be shown from Saturday, July 27, to August 27, after which it will be put into Massey Hall, Toronto's largest auditorium, for the two weeks of the Canadian National Exhibition, August 27 to September 7. This will give it a straight first run of six solid weeks, according to expectations, an unheard of arrangement for Toronto.

The whole policy of the Allen theater will be changed for the presentation of "Hearts of the World." Instead of a continuous performance each day two distinct shows will be given daily, and every seat in the theater will be reserved for each performance. General admissions for evening performances will range up to $1, with box seats $1.50. Matinee prices will be 25, 50 and 75 cents, with box seats $1. Massey Hall has a seating capacity of over 4,000, and similar prices will be charged in that auditorium during the two weeks of the great annual Canadian fair in Toronto, when thousands of visitors are in the city. During the more recent years the attraction at Massey Hall during exposition time has been either "The Birth of a Nation" or "Intolerance."

It is also interesting to note that Jules and J. J. Allen have also acquired the Canadian rights for "The Birth of a Nation" and "Intolerance," both of which have been presented as road shows in many cities and towns of the dominion. It is understood that the Allens will rent both of these features to exhibitors who can charge a 25-cent admission to their houses.

The Allens announce that their new, large theaters in Edmonton, Regina, Toronto, Westmount and Lachine will be ready for opening early in the fall. The new house at Regina, which will be called the Allen theater, will seat about 1,200 people. The new theater at Westmount, which is an adjunct of Montreal, Quebec, will also be known as the Allen theater. The new theater in Toronto will be known as Allen's Bloor Street theater to distinguish it from the Allen theater and Allen's Beaver theater, which are both located in Toronto. The Allens already have the Monarch theater in Edmonton, Alberta, and the new house there will also be known by the title of Allen theater. Their chain of up-to-the-minute theaters in Canada extends almost across the continent. These houses will undoubtedly have first run of "Hearts of the World" for the respective centers.

GLADISH.

# No Let-Up In Lexington's Sunday Battle

**Citizens and Press Lining Up—Difficulties Encountered in Securing Jury to Try Cases.**

THE Sunday closing fight in Lexington, Ky., is going along at a merry clip. The city is crowding to the banners of the exhibitors and the churchmen and making ready for a young battle upon the subject, while the press of Lexington and surrounding territory is busily engaged in winging broadside editorials.

Cases against the three exhibitors recently charged with violations were to have been heard on Saturday, July 13, but trouble arose in securing a jury because the men had formed or expressed opinions on the subject. The case of the Berryman Realty Company, operating the Ben Ali theater, was the first on docket. Alfred Combs, chairman of the Laymen's Committee, testified that he saw tickets sold at the theater on Sunday, July 6. James Todd, acting manager of the theater, testified that he presented a show on the date named. The case went no further and was postpond until a jury could be secured. Clay Rush and Wood Dunlap testified they attended the show.

It is believed that with a jury trial the theaters will have a fair chance to come out on top, as it would be a hard matter to secure a jury that would oppose Sunday shows.

Notwithstanding the fact that every theater in the city is under charge of violating the old blue laws the theaters ran wide open on Sunday, July 14, when the churchmen were again busy taking evidence and of names of those attending.

In the meantime the Ben Ali theater is running announcements in the paper and coupon ballots, with a ballot box at the entrance of the theater. Ballots are also being received by mail, and an effort made to obtain the public's viewpoint.

Corporation Counsel Denny has advised Mayor Rogers and the commissioners that the Court of Appeals has not definitely set forth what essential work on the Sabbath is and that it will be necessary for the high court to decide such issues before the city can conveniently close all Sunday operations in event the theaters are closed. Mayor Rogers expects to close the town generally in event the theaters are closed.

A warrant sworn out for John B. Elliott, of the Phoenix Amusement Company, was served on Robert Elliott by Constable I. J. Trisler, who stated that Robert Elliott agreed to deliver it. However the latter had his attorney return the warrant with a notice that Robert Elliott had no stock in the Phoenix and was not connected with it in any way.

Alfred Combs, of the Laymen's Committee, stated that the committee had twenty-five or more witnesses when the case was called and has since secured many additional ones.

After the case against the Berryman concern is disposed of the churchmen plan to proceed against the Phoenix and J. H. Stamper of the Orpheum.

## WORLD PICTURES ENGAGES AUSTRALIAN ACTRESS.

World Pictures announces the engagement for an important part in a forthcoming production of Margaret Lindon, a well-known Australian actress, who came to this country a year or so ago and attained prominence through her performance of the role of Julie Draper in "The Three Bears" at the Empire theater, New York. In Australia Miss Lindon appeared in a number of big productions in stellar roles for J. C. Williamson, the foremost Australian producer. Among these productions were "Madam X," "Stop Thief," "Camille," "The Fortune Hunter" and "Sandy."

## "OVER THE TOP" OPENS $200,000 LIBERTY THEATER.

"Over the Top" last week added a new record to its list of accomplishments when it opened the new $200,000 Liberty theater, New Orleans, and brought higher admission prices than ever were paid by motion picture patrons in the Crescent City. Also it was the first time a screen feature ever was advertised there with full-page newspaper space. One newspaper devoted an eight-page supplement to "Over the Top" and the new theater.

# The Motion Picture Exhibitor

## National A. E. A. Convention Date Set

**Hotel Sherman Secured for Meeting Which Will be Held Sept. 3, 4, 5, 6 and 7.**

FRANK J. REMBUSCH was in Chicago Friday and Saturday, July 19 and 20, to work with the convention committee of the American Exhibitors' Association in the completion of the arrangements for the national convention, which will be held at the Hotel Sherman, September 3, 4, 5, 6 and 7.

Permanent headquarters, until after the convention is over, have been opened up at this hotel, the arrangements having been made Tuesday, July 16, by Louis H. Frank, chairman of the convention committee. The entire second floor and part of the mezzanine floor have been reserved for the exclusive use of convention visitors during the run of the convention.

The national directors will make every endeavor to have this convention a meeting for all branches of the trade, including producers, distributors, exhibitors and supply men, etc. The convention will be open at all times to the various branches of the trade, and a regular fixed program covering all departments will be arranged, in which members of the trade are expected to participate.

Samuel Atkinson, an intelligent and prominent exhibitor, of Evanston, Ill., will be the permanent platform manager while the convention lasts, and he will introduce the various speakers.

The first four days of the convention will be conducted on the order of a Chatauqua meeting, during which prominent men in the industry will be asked to address the meetings on any subject pertaining to the uplift of the moving picture business.

The present plan is to have all visitors and other workers in the industry partake of lunch every day at noon, during the run of the convention.

Full particulars will be given weekly in the Moving Picture World, under the foregoing heading, until the convention opens.

## Texas Managers Meet in Galveston

**Association Departs from Precedent and Elects Exchangeman to Office—Levy Is President.**

THE Texas Amusement Managers' Association, with a general membership of motion picture exhibitors from all parts of the state, held its mid-summer convention at Galveston July 10-12. Besides transacting an imposing amount of business there was found plenty of time for fun and frolic on the beach.

The meeting, which was well attended, developed a feature which is an innovation in the annals of Texas exhibitors' conferences. This was the election of Lewis B. Remy, Goldwyn manager of Dallas, as secretary of the association. Never before has any southern organization of exhibitors elected a film exchangeman to official position. The honor came to Mr. Remy through his state-wide popularity and good fellowship.

The full list of officers elected was: President, P. C. Levy, of the Hippodrome and Strand theaters, Fort Worth, succeeding E. H. Hulsey of Dallas; vice-president, C. J. Mussellman, of the Grand theater, Paris; treasurer, Herschel Stewart, Old Mill theater, Dallas, and secretary, L. B. Remy.

Sessions of the convention were held in the spacious parlors of the Hotel Galvez, fronting the sea wall. S. T. MacDonald, A. Martini and Jean Finley composed the entertainment committee for Galveston, and saw that the visitors had an interesting time. There was not a regret expressed over the fact that Galveston a few weeks ago went permanently on the "water wagon" owing to the state-wide dry law. The next convention point will be selected later by officers of the association.

Among the visiting exhibitors were: S. P. Von Phul, Dallas; John Paxton, Paris; Paul Baraca, Houston; W. J. Lytle, San Antonio; J. C. Clemens, Beaumont; E. V. Richards of the Saenger Amusement Company, E. W. Blankenbecker of Houston and many others.

### BLACK RE-ELECTED MAINE PRESIDENT.

The Maine State League held a largely attended meeting at the Elmwood Hotel, Waterville, Tuesday, July 2. Much important business for the best interests of the exhibitors of Maine was transacted. The following officers for the ensuing year were elected: Alfred S. Black of Rockland, president; John W. Goodwin of Hallowell, secretary; S. Hansen of Camden, treasurer.

The meeting was adjourned to the Lenox Hotel, Boston, July 19, at 2 p.m.

### CLEVELAND EXHIBITORS' LEAGUE ELECTS OFFICERS.

We are informed in a telegram that comes to us under a Cleveland date line, July 18, that the Cleveland Exhibitors' League has elected the following officers for the ensuing year: President, Henry Lustig; vice-president, Sam Barck; treasurer, A. Mahrer; secretary, Sam Bullock.

### ARONS WANTS TO HEAR FROM FRIENDS.

Bernard P. Arons, formerly assistant to Bert Adler in the latter's publicity business and cashier of the Pathe Park avenue studios, writes from Camp Joseph E. Johnston, Florida, where he is in the quartermaster's department, that he expects to "go over" any day. Meanwhile he would like to hear from his motion picture friends, who can address him care of Supply Company 315, Barracks K-4, Camp Joseph E. Johnston, Florida.

### JOHN G. ADOLPHI MAKES A DENIAL.

Through regular publicity sources there came to the World for the last issue a paragraph stating, in effect, that "The Burden of Proof," a Marion Davies production, was being directed by Julius Steger, with Mr. Adolphi as co-director. Comes now from Mr. Adolphi a denial and the assertion that he is in no way connected with the picture.

### C. W. LAWFORD MANAGING FRANKLIN.

Former Reis Circuit Manager C. W. Lawford, who since leaving that circuit has been manager of the Morgan Grand theater, Sharon, Pa., for the past three years, has been appointed resident manager of the Butterfield Circuit's palatial Franklin theater, Saginaw, Mich., taking effect July 21.

## Coming League and Other Exhibitors' Conventions

**(Secretaries Are Requested to Send Dates and Particulars Promptly)**

**American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago....September 3 to 7**

efficiently that Joe Brandt, general sales manager of Universal, selected him to replace F. W. Barlet, who has held the position for the past year. Mr. Barlet has joined the staff of Mr. McGowen in the New York office.

**Polo Contest Won by Rothacker Team.**

Teams from the Essanay Film Manufacturing Company and the Rothacker plant engaged in a water polo contest at the Edgewater Beach water carnival Saturday, July 13, and after a spirited game the decision was awarded the Rothacker team.

**Changes in Universal Branch Offices.**

Dan Lederman, who has managed the Des Moines office of Universal for the past seven years, and who at present is assistant to Joe Brandt, is now on a tour of the country installing new booking and sales systems in Universal exchanges.

**"Over the Top" at Garfield Theater.**

Charles H. Ryan, manager of the Garfield theater, 2844 Madison street, this city, featured "Over the Top" Sunday, July 14. Mr. Ryan is to be complimented on the various effective advertising aids employed to give wide publicity to this showing of the Vitagraph war feature. Crowded houses were the rule on the date mentioned.

**Resurrection of Chicago F. I. L. M. Club.**

The old F. I. L. M. Club has been resurrected in Chicago for the purpose of solving certain problems which have arisen in film renting. Several meetings were held during the past two weeks, at which exchange men thrashed out some unfavorable conditions in this branch of the trade.

The results of the meetings have been so beneficial in combating certain abuses that it is deemed wise by the members to revive the regular sessions, as in the past. Meetings will be held henceforth in the College Inn, on the first and third Tuesday of every month.

While the main object of the organization is one of business, it will be planned to introduce at times entertaining and social features during the season. An entertainment committee, accordingly, has been formed for that purpose.

**Metro's Kaiser Picture Very Popular.**

"To Hell with the Kaiser" finished a most successful run of two weeks at the Playhouse, Michigan Avenue, Saturday, July 20. This war feature has a remarkable punch and holds spectators in thrall. It arouses great enthusiasm, which finds vent in prolonged applause at times. The admissions at the Playhouse were 25 and 50 cents. A two weeks' run at the Boston Theater, Madison street, started Sunday, July 21.

**Ben W. Bedell Rusticating.**

Ben W. Bedell, assistant manager of Select's Chicago office, is rusticating on an Iowa farm during his vacation. Ben has been doing fine work for the Select product in Chicago, and is specially fitted for his position by an intimate acquaintance with nearly every Chicago exhibitor.

**Olga Petrova Visits Chicago.**

Olga Petrova was in the city last week and made short speeches in aid of the war savings stamp drive in several theaters during her stay. Among the houses visited were the Orpheum and the Metropolitan.

**"We Can't Have Everything" at Orchestra Hall.**

Marguerite Clark, in "Uncle Tom's Cabin," showed to fair business at Orchestra Hall for the week ending Saturday, July 20. It is followed by the De Mille feature, "We Can't Have Everything," with an all star cast, for the week of Sunday, July 21.

**Chicago Opening of Kleine Feature.**

"The Unchastened Woman" opened a run of one week at the Playhouse, Sunday, July 21. This feature had a record-breaking run in New York City some time ago. It is released through the George Kleine System.

**Geraldine Farrar Off to Wyoming.**

Geraldine Farrar, accompanied by her husband Lou Tellegen, passed through the city last week on the way to Wyoming, where some of the scenes for her coming Goldwyn production will be made. Headquarters will be made in Cody, to which point Milton Sills, new leading man for Miss Farrar, and the old Selig favorite, Thomas Santchi, are heading from Los Angeles. Tom Santschi will always be remembered for his fine work in "The Spoilers" and "The Crisis."

**A. E. A. Convention at Chicago, Sept. 3, 4, 5, 6, 7.**

The convention of the American Exhibitors' Association has been finally fixed to take place at the Hotel Sherman on September 3, 4, 5, and 6. F. J. Rembusch, national secretary and treasurer of the Association, made the arrangements personally. Mr. Rembusch hopes that the entire moving picture trade, including producers, distributors and exhibitors will be represented at this convention.

The closing day, September 6, will be marked by a grand ball, at least that is the present expectation.

## *Carolina White Plays Leads for Caruso*

**Handsome Singer from Concert and Opera Selected to Support Italian Tenor.**

CAROLINA WHITE, famous on the opera and concert stage, has been engaged by the Famous Players-Lasky Corporation to appear opposite Enrico Caruso in his initial Artcraft picture. Miss White is a Boston girl, and made her debut as an opera singer in the San Carlos Opera House at Naples, Italy, in 1910.

Carolina White.

She was engaged later by the Chicago Opera Company, where she created the role of "Minnie" in "The Girl of the Golden West." in 1912 she created, at the Metropolitan Opera House, the roles entrusted to her in "The Secret of Suzanne" and "The Jewels of the Madonna," the latter having scored one of the greatest successes of modern Italian opera.

Associated with the Chicago Opera Company for six years Miss White has also traveled extensively, with the result that she is prominently known as a most successful concert singer throughout the country. She is a striking brunette, and at all times is taken for an Italian, although an American by birth. Her appearance in the Caruso production will further enhance the box-office value of this wonderful attraction, in which the internationally famous tenor makes his motion picture debut.

The important work of staging the first Caruso picture will be in the hands of Edward Jose, well known in the trade as one of the most capable directors in the Famous Players-Lasky organization. The initial plans for the production of Mr. Caruso's film vehicle are now well under way, and a great surprise is promised by the producers when the nature of the story in which he will appear is announced.

**O'BRIEN TO RETURN TO STAGE IN FALL.**

Eugene O'Brien, leading man for Norma Talmadge, will return to the speaking stage early in the fall, when he will be seen in the leading male role in the Charles Dillingham production, opening at one of the Broadway theaters.

Mr. O'Brien is perhaps better known on the speaking stage than in the silent drama, having appeared in some of the biggest Broadway productions during the past seven or eight years. Recently he has forsaken the stage for work before the camera, and has been seen in all of Miss Talmadge's productions for the past year. He will work in the next three pictures to be produced by Miss Talmadge before taking up his work in the forthcoming Dillingham production.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Mme. Petrova in Los Angeles

**Actress Faces Big Houses at Tally's, Sells $5,000 in War Stamps and Sees Chaplin Work.**

MME. OLGA PETROVA arrived in Los Angeles on the evening of Monday, July 8, and departed on Tuesday for San Francisco, the next stop on the six weeks' transcontinental tour she is making in behalf of the Government's War Stamp campaign.

Mme. Petrova made two speeches to overflow audiences at Tally's Broadway theater on Monday night and a third appearance and address at the Tuesday matinee performance. The actress was greeted with overwhelming enthusiasm and applause, and five thousand dollars worth of stamps were sold as the result of her appeal, an appeal that was delivered with a force and character that moved her hearers to tears and laughter and left every one who heard her with an indelible impression of her earnestness.

Mme. Petrova spoke with a perceptible accent that in no way interfered with the understanding of her speech, but

**Mme. Petrova Pins a Rose on Charlie Chaplin, While Brother Syd Looks Pleasant for the Camera.**

rather added a delightful piquancy to her remarks. She told in simple words of the purpose of her mission and the Government's need of money to bring the war to a successful conclusion.

T. L. Tally, of the First National Exhibitors' Circuit, entertained Mme. Petrova, her business manager, Robert North, and a party of friends at a luncheon at the Beverly Hills Hotel on Tuesday, after which a sightseeing trip was made to several film studios, and the actress was enabled to gratify a desire she has had for many years when she watched Charles Chaplin rehearse and work out a comedy scene.

**William D. Taylor Joins British Army.**

William D. Taylor, president of the Motion Picture Directors' Association, has enlisted in the British army, and will leave for London very soon. Mr. Taylor is one of the best known directors of the film industry and is regarded by his associates as a man of ideas and of constructive as well as artistic ability. He was a member of the directors staff at the Lasky studio in Hollywood, and his most recent work was the directing of Mary Pickford in her last three features. Mr. Taylor leaves a large number of friends in Los Angeles who will regret his absence, but commend his patriotic action in going to the defense of his country in her hour of need.

**New Ince Studio at Culver City.**

Thomas H. Ince has purchased eleven acres of land fronting on Washington boulevard at Culver City, for the purpose of building a studio that will cost approximately $300,000. The plans call for some eighteen buildings that will be grouped in the form of a quadrangle; and the glass inclosed stages, laboratories, projection rooms, dressing rooms and the equipment will be of the most complete and improved kind. All the Ince companies will be moved to Culver City as soon as the new studios are completed. The site selected for the studio is about half a mile nearer to Los Angeles than the Triangle studios.

**Shipman Distributes Al Jennings Features.**

Ernest Shipman, who has been in Los Angeles for the past few weeks, has taken over the six features being made by the Al Jennings company, picturing the life and adventures of the ex-outlaw in days gone by, for distribution to independent buyers.

**Film Star Loses Suit.**

Mary MacLaren, motion picture star, was non-suited in Judge Monroe's court in Los Angeles in her action to recover $20,000 damages for injuries sustained in an automobile collision, when a car driven by Jules Roth, 17 years old, collided with her own.

**Sherry Exchange Opens in Los Angeles.**

William L. Sherry, who formerly distributed Artcraft-Paramount releases in the state of New York, has opened an exchange at 511 West Eighth street, Los Angeles. The Parex Film Corporation is the title of the new organization, of which Mr. Sherry is president, and which will distribute the William L. Sherry productions. The Los Angeles office is the twenty-first exchange opened by Mr. Sherry in the United States in the last thirty days. William Alexander, district manager of the Pacific Coast offices, has returned to Los Angeles after having opened offices in Seattle and San Francisco.

The first release to be issued by the new corporation is Paul Armstrong's "Romance of the Underworld," with Catherine Calvert, and the next will be Mary Roberts Rinehart's "Street of Seven Stars," with Doris Kenyon.

**Old Time Songs a Hit at Grauman's.**

Sid Grauman introduced a few old fashioned songs, such as "Sally of Our Alley," "Sidewalks of New York," "He's Me Pal," and others into the musical program of the Grauman theater a few weeks ago, and ever since he has been flooded with requests for more old-time songs. The genial Sid is nothing if not accommodating, and this week lovers of the popular melodies of a few years ago are delighting in "Mister Dooley," "When Johnny Comes Marching Home," "Bedelia," "Always in the Way," "There'll Be a Hot Time in the Old Town Tonight," "A Bird in the Gilded Cage" and others.

**Los Angeles Exhibitors Want Girl Operators.**

The Los Angeles Motion Picture Exhibitors' Association, at a meeting held on July 10, gave official indorsement to a plan of instructing women to operate projecting machines, to take the places of men who have gone to war. The association voted to open an operators' school especially for women and girls, on Olive street between Eighth and Ninth, with Leo Ryan in charge.

A complete course in the projection of motion pictures will be given at a nominal sum, and the successful graduate will immediately obtain work, replacing the men who have gone to war in positions paying from $20 to $30 a week.

"We need fifty women operators as soon as possible," says Ryan, "for many theaters are facing the possibility of being forced to close because of the shortage of good operators. Women can easily hold jobs of this kind, and we will give them every opportunity to make good."

**Women Ushers for Theaters.**

Women ushers are coming to be familiar sights in the theaters of Los Angeles. The management of the Orpheum theater, leading vaudeville house of the city, engaged eleven women ushers on July 13, giving preference to the wives of men in service, as recommended by the Soldiers and Sailors' Welfare Commission.

M. Gore, manager of the Gore Enterprise theaters, is also

employing women ushers, giving preference to wives and relatives of men in service. The Superba theater and the Mason opera house have also asked the S. & S. Welfare Commission for an assignment of women ushers.

**Triangle Cowboys Indorse Sheriff.**

In a letter to Sheriff John C. Cline of Los Angeles the cowboy actors of Triangle western thrillers give their hearty approbation of the official and indorse his candidacy for re-election. The letter is signed by Cliff Smith, director; Pete Morrison, Bill Patton, Abe Farra, Curly Baldwin and Claude Walts, and says in part:

"The Triangle Western company has noted with real pleasure that you are a candidate to succeed yourself as sheriff and the members are taking this occasion to tell you of the high esteem in which you are held by us. Southern California is the real west. You are a westerner, a pioneer in Los Angeles, and we feel that a true westerner should be retained in office."

**Siegmann Receives Lieutenant's Commission.**

George Siegmann, casting director of the Griffith studio and assistant to D. W. Griffith, has received his commission as second lieutenant in the Signal Corps of the United States Army, and leaves Los Angeles in a few days for San Francisco, to be sent from there to the fields of Flanders. Mr. Siegmann was perhaps the youngest enlisted man who fought in the Spanish-American war, and he is the first motion picture director to enlist and obtain his commission.

**Picture Review.**

All Jennings gave a private showing of his first finished production, "The Lady of the Dugout," at Quinn's Rialto on July 11.

**Ten Comedies a Year for Fatty.**

The Roscoe "Fatty" Arbuckle comedies have proved so successful in the past months as box office attractions that the number of productions have been increased from eight to ten a year, according to plans announced by the Comique Film Corporation, of which Joseph M. Schenck is president and Roscoe Arbuckle vice-president. Arbuckle will hereafter dispense with his usual week's vacation between pictures, and upon completing a comedy, will immediately begin on a new production. Fatty would also like to "discover" an author who can write suitable comedies for him.

**British War Benefit.**

Captain Leslie T. Peacocke, well-known dramatist and photoplaywright, gave a performance of a playlet written by himself called "Sacrilege," for the British Ambulance Society at a downtown hotel in Los Angeles last week. Captain Peacocke was assisted by Miss Bessie Oliver. Bebe Daniels of the Rolin-Pathe studio also appeared at the entertainment.

**Del Ruth Leaves Sennett Studio.**

Hampton Del Ruth, for a number of years head of the scenario department at the Mack Sennett Comedy studios, resigned his position on July 12. Mr. Del Ruth is well known to the industry for his knowledge of comedy construction and direction, and is an avowed believer and exponent in "The play's the thing" movement in pictures.

Mr. Del Ruth states that while he is considering several propositions he has not as yet made any definite or final connections.

**Motion Picture Houses Follow Kinema's Lead.**

The Kinema theater of Los Angeles was the first theater in the United States to install a Red Cross tea room. Since the example has been set by the Kinema, many motion picture houses in the West have adopted the idea. Close to $7,000 has been turned in by the Kinema to the Red Cross since the tea room was opened.

**Miller's Theater Beautified.**

Miller's theater, which is now being managed by the Carl Ray Amusement Enterprises, presents an attractive appearance since the beautiful lobby and foyer has been newly decorated and painted and everything brightened up both inside and out. Lee Lazelle, the house manager, has booked a number of features, including the new William Russell productions, for early showing.

**Bankruptcy Papers Filed by Isadore Bernstein.**

Isadore Bernstein, owner of 97 per cent. of the capital stock of the Bernstein Film Producing Company, filed a petition in voluntary bankruptcy on July 5 before Murray C. White, bankruptcy clerk of the United States District Court in Los Angeles. In the schedule of liabilities listed in the petition, which totals $44,505.80, all claims are listed as unsecured. Assets are given as $54,000, claimed to be exempt.

**Film Stars to Entertain Jackies.**

At a benefit being arranged to take place soon for the Athletic Fund of the Submarine Base near Los Angeles by the Motion Picture War Service Association a number of film stars will assist in the entertainment by appearing in vaudeville numbers, patriotic tableaus, skits and dances. Among the hundred stars and players expected to lend their aid are Mary Pickford, George Beban and Bryant Washburn.

**Ince Boys Theatrical Producers.**

The three young sons of Thomas H. Ince staged a Red Cross benefit in the Ince gardens in Hollywood recently with nearly a hundred children of the neighborhood as performers. Young Bill Ince, ten years old, rehearsed and directed the children, and displayed much of the genius of his father along dramatic lines. The Ince youngsters prevailed upon their father to lend them costumes and properties for the occasion, and after the dramatic performance was given, a motion picture was made of the play.

**Advance Agents of World Democracy.**

Lieutenant Tom Forman dropped in on Los Angeles and Hollywood friends recently. Lieut. Forman enlisted as a private more than a year ago, and received his commission last month. Forman will be remembered as the popular Lasky leading man.

Gus Peterson, of the Triangle camera squad, leaves soon to attend the United States School of Cinematography at Columbia University, having been accepted by Uncle Sam as an ultimate war photographer.

Four men from the electrical department at Universal City have gone to war; Joseph Giltech, James Tait, Charles Monroe and C. Bartwell. Douglas Gerrard, Universal director, is a recruit at the Hollywood Officers' Training School.

John Hays and Haig Prieste, Mack Sennett comedians, have enlisted in the submarine service.

Larry Peyton, of Universal, has left for France.

Tom Kennedy, Mack Sennett comedian, formerly a heavyweight boxer, has been asked by the War Department to set aside his motion picture career for a time and engage in the work of instructing the boys at one of the Army camps the art of pugilism. Tom has signed up to go anywhere Uncle Sam sees fit.

## *Rubbernecking in Filmland*

Personally Conducted by Giebler.

LADIES and Gentlemen, our itinerary today will include slapstick comedy studios, and you will be allowed to inspect the inside workings of the fun factories we visit, a privilege, I assure you, that is accorded to few—but with the understanding that whatever you see will be kept a profound secret and never be divulged to a living soul!

There was a time when visitors were admitted to the comedy studios without restraint. But some of those visitors, Ladies and Gentlemen, were wolves in sheeps' clothing. They violated the child-like confidence reposed in them by the comedy producers. They carried the news of what they saw in one studio to other studios. You can imagine the result.

A producer who was filming a comedy that he planned to be a veritable masterpiece because of the fact that two dozen pies were used in the action was shocked and staggered to learn that a rival was going him one dozen pies better in a side-splitter he was turning out.

A consultation was hurriedly called, and six dozen pies were written in the play by the scenario writer. But it was all in vain. A miserable miscreant carried the news to the competitor, and when the two comedies were released the rival production had a full gross—twelve dozen pies of mixed materials, including gooseberry, cocoanut cream, and custard!

A bitter rivalry ensued. Other producers took up the fight. The pastry cooks began demanding that their names be put on the screen in equal prominence with the star's. If the food conservation laws had not come along and put a stop to it the future could only have been contemplated with a shudder.

This, Ladies and Gentlemen, is the place where Mack Sennett makes his comedies. On this spot it was that the brave little band of pioneers composed of Mack Sennett, Mabel Normand, and Ford Sterling, the "forty-niners of the films," after their hard and arduous journey over the plains and deserts, set up their camera and began making Keystone comedies.

The first building of this plant did not contain as much lumber as was used in the erection of the present animal house and zoo of the studio.

Now look at it. The immense building in which we now stand, the large and commodious structure across the street, the edifices on yonder hill are all necessary for the work of the four companies grinding out comedies.

The large tank on this stage is to be the scene of a water stuff comedy. The ladies grouped on the other side of the pool ready to plunge into its pellucid

depths are Louise Fazenda, Vera Steadman, and Marvel Rae.

Seven trained seals, a pelican, and Ford Sterling, who has just returned to this studio after a long absence, will also be in the comedy. The pelican, who sits brooding in yonder cage, is named Percival. This is Percival's first appearance before any camera.

Here we have a scene with Charles Murray, Al McKinnon, and Myrtle Lind. The gentleman looking on, although you would never suspect it, is Chester Conklin. Ches is not the same looking person without his walrus mustache, is he? Mr. Conklin, as well as being an actor, is also a rancher, and is engaged in the culture of the toothsome bean in his leisure time.

On the hill above are various sets used in Sennett comedies. To the left you will see the Western village where the famous Sheriff Nell stories were staged. To the right, the zoo, where are confined a bear, a collection of white rats, a number of rabbits, a half dozen dogs, a large brunette goat named William, Mrs. Pepper, the famous comedy cat about whom there is a scandal, and her six kittens.

All of these animals are trained and able to register their various emotions before the camera as well as many human actors, William, the goat, being very strong in all of his work.

As we proceed to our next stop a few words on the slapstick comedy will not be amiss. Slapstick comedies are so called because of the part played in their early development by the slapstick, an ingenious contrivance invented by Wm. Shakespeare when he was managing a little theater called the Globe in Hounditch, a neighborhood that was the 42d and Broadway of London at that time.

The slapstick is made by fastening two barrel staves together, and is used by applying it in a violent manner to the person of a comedian immediately below the pistol pocket on his north side when he is gazing in a southerly direction. A loud snapping noise is produced, which never fails to cause roars of laughter.

The slapstick was introduced to the movies along with other of the finer and subtler technique of the regular stage at an early day.

There are two distinct kinds of movie comedies, the parlor or polite comedy, and the slapstick; and while there are many people of the so-called high brow persuasion who profess to dislike the slapsticks there is no doubt of their filling a long felt want and an important place on any movie program.

Indeed, there are millions of people who heartily agree with the well known maker of this brand of films who said, "Our comedies are not to be laughed at."

Here we are at the studios where the well known L-Ko comedies are produced. Three large companies of comedians are employed at this modern giggle works, to say nothing of Hughie Mack, who is large enough—and a great many people think funny enough—to form an entire company all by himself.

The somewhat heavy set gentleman walking across the lot is Hughie. Various native sons and other Californians engaged in boosting the climate have tried to get Hughie to state that his present robust physique is a result of our beneficent weather, but Hughie says that California, while a most charming state, has added nothing to his avordupois, and he has pictures taken before he came West to prove it. Hughie is loyal to the salubrious Flatbush district of Brooklyn, his one-time native heath.

The slender young man approaching is Eddie Berry. The strange thing Eddie is wearing is a corset, but, as you will observe, he does not hide it as many of our young men of fashion do. Eddie wears his corset with frankness and abandon on the outside of his clothes. Yes, Lady, comedians do indeed some strange and weird things.

The man in the wide hat with Eddie is Director Charles Parrott. They are talking over a comedy, or, in studio parlance, "doping out gags."

We will now cross the lot to where you see the workmen putting the finishing touches and the chimney of property bricks on the small building. Here you will see one of the most thrilling sights of movie making. You hear much of the death defying chances taken by the dramatic movie makers, but little of the daring things that are done to make people laugh.

Cast your eye on the lady in the car. What woman would consent to appear before the thirty million of people who attend the picture shows of this broad, fair land of ours wearing a hat like that if she were not made of the stuff of which heroines are composed?

In addition to this daring stunt the lady in the car, who is none other than Alice Howells, will drive the car straight through the walls of the little brown house.

The man with the worried look is Director James Davis, called Jimmie by those who know him well. Jimmie is afraid something may happen to Alice and keep her from finishing the picture.

They are ready! Observe the sang froid with which Alice clutches the wheel—there is no fake or subterfuge—you see. She has stepped on the throttle—no double exposure—the only exposure of any kind is that Alice exposes—she is off! —exposes herself to the chance of getting a cracked bean from falling lumber.

She has struck the building—it crumbles like the walls of Jericho at the toot of the ram's horn. You see her emerge scatheless from the other end of the house, worth approximately sixty-seven dollars and eighty cents a few moments ago, now only fit for kindling.

With a final warning to you to consider all you have seen as sacred, and reposing confidence that not a Jane nor a John among you will spill the secrets of any gag you have witnessed—this well be all for today.

## *Heart Interest Story of Week*

### A Little Story of Friendship.

MARIE MOSQUINA sat in the Symphony theater, waiting. In a few moments Bebe Daniels, her friend and chum, was to appear to the audience in person. Marie knew that Bebe was good in pictures, but she didn't know how she would be before an audience. It was a tense, dramatic moment. Then Bebe came out, and Marie was so filled with pleased surprise that—we quote from Chit Chats about Rolin-Pathe Players—"when Bebe walked out onto the stage and put her number over like a trouper, Marie liked to have fell off of her seat."

## *Studio Shorts*

WILLIAM FARNUM was out on location at Hermit Creek Camp on his birthday, July 4, but when he came in that evening from a hard day's work before the camera he found a huge birthday cake, all frosted over and with the year of his birth worked out in relief, awaiting him.

Winifred Kingston went to San Francisco to attend the opening of the new California Theater tea room which the Naval and Marine Red Cross Auxiliary opened in that city.

Harry Mestayer, recently seen in "One of Us," a dramatic production at the Morosco theater, is now a Triangle star under the direction of Gilbert P. Hamilton in a play called "High Tide," with Marie Yvonne Pavis at the head of the supporting cast.

A joyful reunion occurred recently at the Triangle studio, when Ethel Fleming and Lillian West met on the lot after a long separation. These girls began their stage career together, worked as a vaudeville team, and for a time were both employed at the Balboa studio at Long Beach.

Frank Terry is a new director at the Rolin studio, alternating with Hal E. Roach in the production of the Stan-Laurel comedies.

Dustin Farnum celebrated the Fourth of July at San Jose, Cal., where he took part in the rodeo that formed one of the principal entertainments of the patriotic benefit.

Bert Seibel has been engaged to assist R. William Neill in the filming of the Dorothy Dalton pictures in the future.

Elsie Van Name, of the Francis Ford Company, has been recuperating at Balboa Beach from a recent illness.

Roscoe "Fatty" Arbuckle will lead the grand march at a Red Cross dance to be given in the near future at Long Beach in the glass inclosed studio on Sixth street and Alamitos avenue.

Olive Thomas is expected back from her vacation in a few days to begin on a new production being prepared for her at Triangle.

Harry Harvey is making the final scenes of the last episode of "The Lion's Claws" at Universal City this week.

Victor Schertzinger, director for Charles Ray, composed a song inspired by the making of "The Claws of the Hun," which he calls "I'm Giving You to Uncle Sam," with lyrics by Thomas H. Ince. The song was sung at Grauman's theater in Los Angeles during the week that the film, "The Claws of the Hun," was shown.

Jack Gilbert has returned to Triangle to play opposite Claire Anderson in a production directed by Thomas Heffron.

Francis Paget, author of a new Louise Glaum story, came all the way from his home in Montana to watch the filming of his story at the Brunton studios.

Harold Lloyd and Bebe Daniels appeared in person at the Symphony one evening recently and drew the largest crowd the house has held since B. C. Steele took over the management.

Joy Lewis, leading woman for the Golden Producing Company, took a few days off a week or so ago to have the measles, thus repairing a grave neglect of her early years.

Kathlyn Williams and her husband, Charles Eyton, studio manager of the Morosco studio, have returned to Los Angeles from a month's stay in New York.

Sessue Hayakawa presided over the "Allies' Cafe" at a social function held in Hollywood recently, where pretty girls of all the allied nations acted as waitresses, and the receipts were turned over to a local charitable institution.

A service flag with seventy-five stars now flies from the flagpole of the Ince studios. Enid Bennett was given the honor of raising the emblem which was donated by Charles Ray.

Al Jolson, who is expected shortly in Los Angeles on a Coast tour, is said to have been offered $50,000 for his services for one picture while he is in the West.

Bessie Barriscale has just completed "Conscience" at the Brunton studios, under the direction of Howard Hickman.

Paul Powell has been engaged to direct Carmel Myers in her next Bluebird production. Powell was a political writer on a Los Angeles paper before entering the motion picture industry.

May Allison, who arrived in Los Angeles a few days ago, has already started on her new Metro picture, "The Return of Mary," and her sister, who is also her secretary, is house-hunting for the star. Miss Allison voices a preference for a residence on La Brea avenue, Hollywood, with grounds enough for a war garden.

George Fisher has been engaged to take the leading male role in a Rupert Julian production starring Ruth Clifford. Kenneth Harlan had originally been cast for the part, but his call to a fighting role in Uncle Sam's army prevented him from keeping the engagement.

Margarita Fisher motored from Santa Barbara to San Francisco to take scenes for her new picture, "The Way It Was."

A little daughter arrived at the home of Mr. and Mrs. Millard K. Wilson on July 4. She was given the name of Liberty Bell because she chose such an important day for her birthday.

# All Hustling to Win Pershing Trophy

## *Exchange Managers from New York to San Francisco Announce Their Intention of Pulling Down the Big Prize Offered by this Publication for the Most Intensive Booking of "Pershing's Crusaders"*

NEWS of the offer of the Moving Picture World to present a handsome bronze trophy to the exchange showing the greatest percentage of bookings for "Pershing's Crusaders" before September 1 has had time to reach San Francisco and come back by wire, and one of the first telegrams to be received came from Sol Lesser, of the California State Defense Council. He sent:

"Accept your invitation to compete for trophy to be awarded for the placing of United States war film, 'Pershing's Crusaders,' to the exchange booking the highest percentage of theaters in any territorial division of the United States. Want to congratulate you upon this wonderfully patriotic offer. Am sure it will stimulate the booking of this great picture throughout the country. California hopes to capture the prize. Don't you think length of runs and rentals received should enter into determining the award?"

Mr. Lesser raises an interesting point, but Mr. Lesser does not get our angle. This publication believes that it is doing a patriotic service if it can aid in any degree to stimulate the bookings of this film. It is not interested in the rentals received.

It desires merely to get the subject before the greatest number of persons, that the greatest good may be done. This may suggest that the award should be made upon the basis of showings, but if you carefully consider this angle, you will find it the wrong basis.

The trophy is to be awarded to the exchange doing the most intensive work for the film. All exchanges must have an even chance or the exchanges with the smaller territories would be at a disadvantage. The fair basis is the number of houses in which the film is shown in proportion to the number of houses within the territory of the booking agency. It is no more difficult to book the film for a week or two weeks in a Chicago house, for example, than it would be to book the same film for one day in a town of three or four thousand. The advantage would all lie in favor of the exchange having the greater number of large cities. The proportion of booking to possible bookings is the only fair basis of award.

### New York Exchange Aims at 99 Per Cent.

Naturally Carey Wilson, of the New York exchange, was one of the first to declare his organization in the fight. He gets the right angle, for he writes:

"Since we have already realized that the desire of the Government Committee on Public Information is to have 'Pershing's Crusaders' exhibited in every theater in the United States, it hardly needed your wonderful offer to stimulate us to further efforts, but I can assure you that should it be the good fortune of this exchange to realize our ambition of exhibiting in every house in our territory, we shall be doubly proud of our work if we gain the trophy.

"You may rest assured that we are not daunted by the magnitude of the task before us, and have placed as our goal a percentage of not less than 99, if such shall be found possible by the united efforts of our organization."

It will not be an easy job to completely cover Greater New York, but Mr. Wilson has been a hustler from the days he was an exhibitor in a suburban town, and he can be counted upon to stir his staff to the utmost. He gets the exact angle of the contest. We want to help the film to a showing in every theater in the United States.

Floyd Brown, of Indianapolis, is brief, but to the point. He wires:

"Thanks for your splendid offer to exchangemen handling 'Pershing's Crusaders.' Indiana always goes over one hundred per cent., and we are determined to put her over again."

That's the right idea. The exchange that can do better than 100 per cent. is going to do some tall hustling in the hot weather weeks, but it is possible to do better than one hundred. More power to Mr. Brown and his cohorts.

From Pittsburgh, Pa., comes a wire from Joseph S. Skirboll, in which he says.:

"Congratulations on the patriotic spirit that induced you to make this wonderful offer for a trophy to the exchange booking 'Pershing's Crusaders' in the greatest percentage of houses. We are going in to win this prize."

And from reports received it is evident that Mr. Skirboll started his men hustling even before he sat down to write out the telegram.

### Holan Says "Send It Now."

We hope that C. E. Holan, of A. H. Blank Enterprises, is not premature in his demand that the trophy be sent him right away. He wires:

"Sincere thanks for your co-operation and initiative in offering a trophy to exchangemen for 'Pershing's Crusaders' bookings. Our crew is working night and day in their effort to get this beautiful tablet. You may as well send it now. We have won it already."

That's the right sort of spirit, but we shall have to wait until after September 1 to send out the trophy, but if Mr. Holan has a nail and a hammer he can start now to make a place for it. With the silk flag that is inserted in the eagle's claw the spread is a few inches short of six feet, and it will drop about four and a half feet. That blank space on the wall in Mr. Holan's office can be filled in with a temporary sign that will spur his salesmen to new endeavors.

It should not be difficult to sell this patriotic number. It is a direct message from the Government to its people. It is the spoken word of our Chief Executive put into pictures. It tells what has been done and what is being done to back up the brave boys across the water who have made all Europe gasp with surprise and have made even the boche realize that the Kaiser and his High Command were palpable liars when they assured their deluded subjects that the Americans could not and would not fight and that this country was merely sending over a few thousand men. Those "few thousand"—plus—have kept the Germans goose-stepping it back to Berlin the past week, and there could not be a more timely subject for showing or reshowing than "Pershing's Crusaders."

### Wherein Fabian Differs from His Namesake.

Even Paterson, N. J., once accounted a stronghold of pro-Germanism is over the top with Pershing, for Jacob Fabian, of the Regent, writes:

"In all my years of exhibiting I can truly say I have never seen such enthusiasm or heard such applause. It got every audience on its feet. The first day's attendance was good and it grew daily thereafter until there was a long waiting line, and this in Graduation Week, one of our hardest times as a rule."

At the Garden, Des Moines, people stood in line for hours to see the film, and hundreds are being turned away from the Garden, Washington, D. C. In St. Paul, with a 100 per cent. temperature, hundreds were turned away at every performance and the same report comes from all parts of the country. It is a profitable sort of patriotism to show "Pershing's Crusaders," and it should be easy to sell at least 95 per cent. of any territory. The handsomest trophy ever awarded in the history of the motion picture is waiting for the exchange that shows the biggest percentage.

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### RAVER'S THREE-REELER A WINNER.

Confirming Harry Raver's contention that "length does not constitute a feature," Harold Edel's experiment with "Outwitting the Hun," a three-reel subject, imported by Raver and shown at the Strand during the week of June 30, proved eminently successful. Harold Edel was so pleased at the outcome of the experiment that he wrote Mr. Raver:

"Without question your picture was one of the most delightful novelties that I have ever had the pleasure of running at the Strand and was enjoyed immensely by our audiences; in fact, I considered it the outstanding feature on the bill."

## Kalem's Continuous Performance

**Perfects Machine That Winds Perfect Film on Reel Without Intermediate Handling.**

CHICAGO boasts that out at Packingtown they have buildings into one end of which they drive live pigs which emerge at the other in the form of hams, shaving brushes, lard, spare ribs, cigar cases and bacon. This stage of efficiency has not yet been fully achieved in the motion picture business, but in the Kalem laboratories they are showing a machine that comes close to that.

Kalem does not brag about the hugeness of its buildings. The Kalem laboratory has always been located in a loft building in the heart of the commercial district, where they estimate space by square inches instead of feet or yards, and compactness has ever been a consideration.

Since the company abandoned the making of film and turned its laboratories over to commercial printing, meeting the demand has been a problem. Kalem has ever been noted for perfect photography and orders poured in. Now with a lot of Government work in addition speed is more than ever an essential, and the new machine is the result. It is safe to say that the Kalem plant is now the most compact laboratory in the world. A single machine is capable of turning out a million feet a week to each eight-hour shift, and the work is so nearly automatic as to do away with a small army of developers, and the situation is closely akin to that in the shot tower of the American Smelting and Refining Company, where the few men employed have so little to do that the trouble is to keep them in the building. It is not quite as bad as that with Kalem, but the experts who have charge of the machine are merely charged with the duty of seeing that the action is continuous.

Positive stock is printed in the usual manner on Duplex printers, which have a capacity of three rolls of film at one time, or 1,200 feet, with but two splices. These 1,200-foot reels are then sent to the developing machine.

In most up-to-date laboratories the shorter lengths would be wound upon racks, immersed in soapstone developing tanks and removed from time to time that the progress of the development might be judged. Then the racks would be dipped into the washing tank, into the hypo, then into another washing tank and finally sent to the drying room to be hung up until ready to be reeled. All of this requires innumerable handlings and is largely dependent upon the skill of the workmen.

In the Kalem machine the full 1,200-foot reel is placed upon the spindle and the end is attached by leader to the previous roll. Once it starts on its half-mile journey it is not handled until the full reel is taken off the other end. By means of a circulatory system with a temperature equalizer the developer is held within half a degree of the proper temperature for as long as the film is in motion, and the line of travel is so planned that frequent inspection can be made at all stages of progress without touching the product or interrupting its progress. If necessary the film can be tinted as it passes through the machine, and toning would probably be practicable, though as yet this has not been attempted.

At a proper point the film emerges from the dark room and passes by daylight to the driers. Here frequent hypometric readings permit adjustments to be made that permit the film to be dried in not less than fifteen minutes nor more than eighteen, experiment having shown that the greatest perfection of product requires that film be dried within these limits. In the entire trip the movement is continuous, and once the developer has been brought to the proper temperature it is practically automatic. Men constantly patrol the length of the machine, but this is more from precaution than necessity.

When the drying cabinet is passed the film is wound upon another reel, and it is possible to turn out a thousand-foot reel with but two splices to the entire length. Should the film break for any reason—and it is seldom that the film does break, in spite of the enormous tension to which it is subjected—there is provision made to take up without delay, and it is generally not necessary to stop the machine, as a splice can be made within the margin of safety.

The machine has been in actual operation for something like three months and, being built in duplicate, can turn out 500,000 feet of finished product every forty-eight hours that represents the six-day, eight-hour shift, yet it is so compact that it requires but a fraction of the floor space of one loft, so light that it comes within the weight limit for loft buildings and is so planned that it can be taken down, removed and set up in a new location, if necessary, within a week.

Rack development is still used for negatives and for toning at present, but even here compactness is as important as efficiency, and a tremendous amount of work can be performed within a limited space, and yet there is no sign of crowding. Miniature projection machines in booths less than three feet square permit an inspection of every foot of film without the waste of long throws, and there is even room for a chemical laboratory, for Kalem is unusual in that it maintains a chemist the year around, and when the first shortage in chemicals was experienced they even made their own developing reagents. In addition it is a licensed distillery, but that will not help any if the prohibtion law goes through, for the still is used only for solutions and the license is merely for the purpose of keeping a line on the retort.

It is a pity that the mechanical niceties of the machine may not be gone into at greater length, for it is easily the most unique machine of its kind in existence, and there are but two other machines known, both of which are older models and vastly heavier. It is an achievement to be proud of from every angle.

## Reicher to Lecture to World Cameramen

**Director Will Discourse to Them on What Constitutes Drama and How to Photograph It.**

ONE of the main requisites for being a good director is a large fund of general information embracing all phases of the motion picture business, as well as things generally, says Frank Reicher, who is now directing Louise Huff in her second World Picture, "The Sea Wolf."

Mr. Reicher realizes that for even the best productions the advertising and publicity adjuncts must be attractive and magnetic in order to stimulate box office activity. Therefore he is spending much time and effort in getting effective and interesting "stills."

"Lobby displays, lithographs, slides, heralds and newspaper cuts are all made from 'stills" taken during the filming of a picture," says Mr. Reicher, "and consequently if they are uninteresting and lacking in dramatic intensity the advertising and publicity material will reflect this fact. It is easy enough to get good 'stills' once the photographer has a thorough understanding of what drama is."

In pursuance of this idea Mr. Reicher is going to give a talk at the World studio in Fort Lee to cameramen and others who are interested on the subjects of what constitutes drama and how to put it into still pictures. One of his basic ideas is to photograph action without interfering with the players—the use of the snapshot as distinguished from the posed "still."

## Ovations Greet Clara Kimball Young

**Player's Tour Through Western Country Marked by Large Outpourings of the Public.**

CLARA KIMBALL YOUNG'S personal appearance tour of the western coast under the supervision of Manager Harry Garson for the purpose of recruiting eligibles for United States Navy enlistments has proved a remarkable success. While en route to New York from San Francisco, where she dedicated the Red Cross tea room in the California Theater Building, Miss Young stopped to make short visits in the cities of Portland, Oregon, Tacoma, Seattle and Spokane, Wash. It is announced that the entire tour has been one continuous demonstration of western loyalty and friendship.

Upon arrival in Portland Miss Young was tendered one of the most enthusiastic welcomes ever accorded a player in the city. A mile-long procession awaited her, made up in large part of the mayor and city officials, army and navy officers, foreign officers, with Major Baker and the United States spruce division heading the parade.

In Seattle Miss Young was met by a navy band consisting of 140 pieces, accompanying the governor. The line of march led from the railway station to the Washington Hotel, during which time ten speeches were made en route. The one automobile in the parade carried the governor and Miss Young. The same night ten thousand sailors and marines, with five bands, participated in a parade. Charles M. Schwab and a party of friends reviewed the parade from the grandstand in front of the Washington Hotel.

At Tacoma Miss Young was met by the mayor of the city, attended by two bands and battalion troops from Camp Lewis. During her short stay in the city she was elected an honorary member of the Chamber of Commerce, and made two speeches in behalf of Government enlistments.

Miss Young's welcome to Spokane was equally enthusiastic. The mayor of the city, prominent citizens and the United States Army post greeted her on arrival and paraded.

# Where Service Really Serves

By Epes W. Sargent

## Goldwyn Publicity Starts with the Chief Executive and Continues Effective Until the Last Small Town Has Been Played

PROBABLY no one man can claim credit for being the first to use the much abused word, "service." It began in the mercantile trade papers and seemed to break out in the picture game overnight—like a rash. One day the word was in the dictionary and the next it was all over the announcements of manufacturers and smeared the trade sheets. Everyone was talking service, but the trouble was that it mostly ended in talk. Most large production companies talk service. Most trade papers have service bureaus. Most exchanges spell service with a capital letter, but the trouble is that the man who most needs service to help him sell his wares complains that he gets no service.

The chief trouble seems to be that service starts as a headline in the house organ and stops at the same place. Where it does go further, those who most need its aid get little of it. Where an honest effort is made really to give service it is "too much Broadway," to quote one aggrieved exhibitor. Most service runs to four-column layouts and lobby and stage ideas that require the co-operation of a scene studio and the employment of a property man. The house able to afford these adjuncts does not need the service bureau. It can also afford an advertising man. It has house capacity, patronage and the field from which to draw a greater clientele. It can take huge spaces in the newspapers and employ costly lobby effects. It probably does all those things and mostly in its own way. It is the little man and not the first run exhibitor who most needs the help. The man who can get the high priced runs has also the money for an advertising man and an artist. The man who puts his future in pawn when he books an old run feature and who cannot afford large layout is the man who must be helped to sell his subjects, for unaided he cannot do so. If he were competent he would probably be in a larger house in a better town. Service to serve must care for the great and small alike, and that is the sort of service to which the Goldwyn company pins its faith.

### McLaren Was Enthusiastic.

It is to an exhibitor and not the Goldwyn officials that this story owes its inception. Most of you know W. S. McLaren, of the Majestic and Colonial, Jackson, Mich., if you read the Advertising for Exhibitors department. Mr. McLaren paid his annual visit to New York the other day and of course he dropped in to see the Moving Picture World. He came across the street from the Goldwyn offices, the last call on his list of companies supplying his theaters with film, and he fairly bubbled over with enthusiasm at the Goldwyn service.

"They have a real system," he declared. "They have a hundred or so stills on every release, and if you need any they can get them right out of the file. They have got the stars who are coming up instead of falling back, and they help the exhibitor to sell them to the public. They don't try to make money out of the exhibitor until they have shown him how he can make money with them. I tell you it's a treat to see the way they handle things."

And so, appreciating a non-alcoholic treat, this writer went to see, too, and the result is this story, which really is a joint interview with Fred B. Warren, the chief executive, and Dwight S. Perrin, his publicity manager. The quotation marks are lacking, but this is merely to prevent confusion over the dual personality of the interviewed.

### The Goldwyn Creed.

Mr. Warren is an enthusiast on salesmanship. His idea of the successful conduct of a film business is to sell film to the ultimate consumer, the public, rather than to the exchange or exhibitor. He does not use superlatives about stars or productions, the vastness of his studios or the excellence of his plays. He will even admit that in the past Goldwyn productions have verged too much upon the stage drama to be always good motion picture plays. He knows this better than anyone else and has arranged that the coming plays will be more nearly motion pictures and less stage dramas done over. He is an enthusiast for the clean, heart-interest play with ample action, but it is not until you mention salesmanship that he really takes full interest. Perhaps nothing will more clearly show his aims than this extract from a letter he had just written to Hunt Stromberg, who is to have charge of the new house organ, the Gold-winner:

> We must teach the buyers of our pictures how to attract the public—how to sell our shows at a profit to the exhibitors themselves.
>
> We must remember that 90 odd per cent. of the exhibitors have no large financial resources; that whatever exploitation they do must cost them little or nothing; that the big, prosperous first run accounts are not criterions and that most of the big houses with their own facilities will reject your suggestions. You are, therefore, mostly appealing to the sensibilities of the little fellows.
>
> I have in mind certain elements of the old Success magazine without its sugary stickiness. I want to tell exhibitors—your customers—how the successful showmen get values out of each production in turn; what they did to stimulate patronage and what it cost them to do this. I want to tell not only of productions ahead—still to come—but those that are past release, for thousands of customers are still to play the past releases—the little fellows who most need help.

Mr. Stromberg, by the way, is a good example of the Warren method of picking men. He is not a motion picture man. He is the son of an advertising agent and himself grew up in that business. He was engaged not because he knows pictures, but because he knows selling through advertising in all its angles, with the intimate knowledge of the man who sells advertising. Mr. Warren does not believe in hiring men merely because they know about motion pictures. He hires them because they know about the more important side of the matter. It is much easier to tell a new man about pictures than to tell a picture man, rutted in the old fashioned methods, about selling. In planning a new house organ he got a thoroughly practical advertising man who is now getting his motion picture training.

### Prefers Salesmanship to Film Knowledge.

In the same way the exchange managers have been picked for their selling knowledge. His exchange manager in Seattle, for example, comes from the Western Electric Company, and never sold an inch of film until he took up the Goldwyn product. The head of the Denver office came out of a packing house and the Los Angeles man came from a large department store. The nearest approach to a picture man is Lucas, a newspaper editor who runs a big supply house in Atlanta for a side line, and handles Goldwyn in the southeast.

As in the case of Mr. Stromberg, Mr. Warren figures that it is easier to tell a salesman how to sell films than to make a film man into the right sort of a salesman, so he picked good salesmen and educated them by correspondence; not by means of a series of cut and dried form letters, but through a live correspondence framed to fit the make-up of the man he is writing to and dealing with the problems the man himself is facing. The first lesson that a salesman learns is that an exhibitor cannot pay his rental bills unless he can dispose of the film to the public. The second lesson is that the average exhibitor is not an advertiser. To be successful he must advertise, and so the exchange manager has it impressed upon him that to collect his bills he must first help the exhibitor to do the right sort of advertising. Service is more than a word in the Goldwyn offices—it is an act. From Mr. Warren down to the nethermost office boy the one big thought is "help the exhibitor make money with us."

And the exchange manager does not take his cue from the main office. He is supposed to think for himself. That he does so is shown by one recent instance. The Cleveland exchange manager wrote that he had the opportunity to enlist the services of M. J. Brandt, formerly with the B. F. Keith enterprises and more lately with the Stillman theater. He wrote that with Mr. Brandt on the staff he was certain he could increase business by a material sum.

Yet Mr. Brandt was not employed as a salesman. He was a veteran showman, and it was his business to teach showmanship, not to sell films. He "sat in" with the local man-

ager on Goldwyn pictures. He showed him how to advertise in order to get the most money, and he stayed with one group of exhibitors only long enough to be certain that they now could do it by themselves and went on to another set of houses. He simply spreads the gospel of advertising among Goldwyn exhibitors. He shows them how to "clean up" on these and other releases. And business in the Cleveland district has exceeded the estimated increase.

The idea will be used in the other exchanges, but not until the right man can be found. No one will be appointed with the official title and supposed to make good because he carries this title. In each office a man must be found who knows that territory, for advertising methods differ, and the man who would really aid must be a man who knows his territory. More than that he must be a teacher; must be able to communicate his knowledge to others quickly and lastingly. He must be able to put on a few subjects in such a way that the exhibitor gets a great light on the whole theory of advertising film. To merely announce service men is not sufficient. Most of the Goldwyn salesmen know enough about advertising to qualify as "experts," but the service man must be something more than a surface scratcher.

As it stands, the Goldwyn salesmen are able to give advertising hints to their clients and the new sheet should give even more aid, but the personal interpretation of advertising methods is to be a part of the Goldwyn service.

### The Future Before Them.

And Goldwyn salesmen have something to look forward to as a result of good service. The company is not overnamed at the top. The executives are few and the openings many. The men in the field know that they stand a chance of coming in to a desk in the home office and this is an incentive to hard work. The same spirit is shown by the home staff. A time clock does not form a part of the office furniture, for Mr. Warren takes a pride in the fact that stenographers and clerks, along with the higher officials, are often at their desks and hard at work half an hour or more before the official commencing time. Mr. Warren himself sometimes has to rout out the night watchman, for he has been at his desk as early as 4 o'clock, doing a day's work before breakfast.

All of this is merely prefatory to the real story of Goldwyn service and its planning. Mr. McLaren did not overstate when he said they had a hundred or more stills for each release. The instructions are that not fewer than fifteen stills are to be turned in for each reel of release. This gives a minimum of 75 stills for a five reel feature and 90 for six reels. In actual practice from 150 to 200 stills are made for each subject and the number may run to 300 or

**Two Pairs of Stills from "The Heart of the Sunset," Showing a Duplication of the Poses as a Precautionary Measure.**

more in the case of special pictures. And these stills are not merely shots at scenes. They aim to tell a part of the story or at least to suggest some dramatic moment.

Two sets of the stills are mounted on linen and bound in leather covers. One book goes to Mr. Warren and the other is retained in the press room, for reference. A sample still and its negative is filed in a letter case and other cases contain duplicates. Ten or fifteen sets are kept on hand for special use, apart from the sets picked out for the regular lobby display. These can be taken from the file at a moment's notice and given or sent some inquiring exhibitor. When the stock runs low others are ordered. And it must be remembered that these are not photo reproductions but actual photographs themselves. They cost more, but they are worth more.

The books tell their own stories of the care used in getting these stills. The photographs are set in in the order in which they appear in the story, all from one scene being held together. The earlier in the play the scene occurs the closer to the front of the book that set of photographs is. The cut shows two pairs of stills from "The Heart of the Sunset." It will be seen that each pair is practically like the other, but one is bound to be better than the other and the better of the two can be chosen. Often three or four stills are made of practically the same pose and perhaps a dozen or more pictures will be taken of an important scene, showing the advancing action. As a result it is always possible to get a first class set of lobby pictures and still have others to use for general purposes or to amplify displays.

The standard sets represent the pick of at least a hundred poses, and these are printed in quantities to supply the ex-

**A Photograph of the Drawings from Which the Larger Exhibitors May Make Up Their Own Layouts or Reproduce in Enlargement.**

changes. If more prints are desired they can be had from the exchange or from the home office, but no house could possibly show the three hundred odd pictures used for "Polly of the Circus," for example. From another angle, the exhibitor in a town who plays a picture after the first showing can offer the newspapers new prints for the photoplay page and for advertising cuts.

### Both Cuts and Mats.

Some of the stills are worked up into stock advertising displays which are offered the exhibitors in both electros and mats as may be most convenient. Four of these are supplied for each subject, two of them being one column width and two double column size. One of each is short and the other deep, supplying practically all ordinary needs. It has been found that where an exhibitor desires to take more than a double column space he generally prefers to make his own layouts, but a mat service is issued which offers the exhibitor the full pages used in the Moving

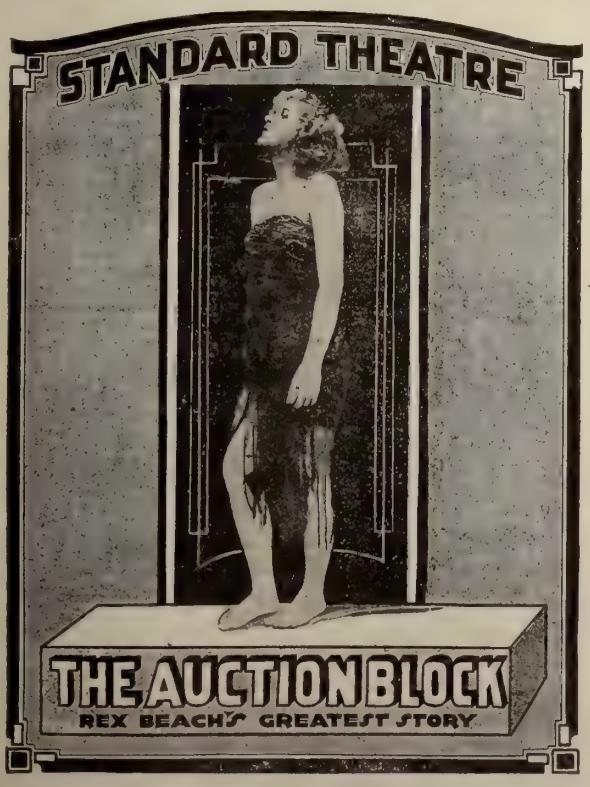
Picture World, but provided with a newspaper screen cut in place of the fine screen halftone.

If you will notice these Goldwyn full pages you will see that they serve as well for the public as for the exhibitor, for Mr. Warren's theory is that the exhibitor is merely the public once removed and that what appeals to him will appeal to his patron. For this reason you will find that the subject pages for Goldwyn carry a punch appeal instead of "greatest ever" and similar superlatives. It is the aim to catch attention through an interest-getting line rather than through the use of monstrous adjectives. Take "The Venus Model," for example. It does not announce "the popular star" but "the girl who found a fortune in a bathing suit." The exhibitors and most of the public know that Miss Normand is a popular star, but the allusion to the bathing suit, when accompanied by a smashing picture of the suit and the star attracts attention. The advertisement "sells" the exhibitor and he uses the same line to "sell" his patrons.

This was being done long before all this talk arose of producers turning their advertising pages into service bureaus. Goldwyn had already solved the problem. The catch phrases were there, the cut was there and all that was necessary was to use them. The mat will give newspaper screen and the clipped page can be used for the lobby display, either plain or touched up with the brush to cover a larger surface.

### Special Drawing Sheets.

For the man who wants to make his own layouts there are the scene cuts and a special photograph sheet giving the reproduction on highly glazed paper of the four ready made advertisements. These are photographs of the drawings and the blacks are jet black and the whites absolutely white. It is the same as though the exhibitor had been handed original drawings, for the photography is so clear that enlargement to any size within newspaper limits is entirely practicable. The general proportions of width and height must be observed, but the one column cut can be raised to a half page or more if desired, or the cut may be routed to let in other type. The illustration shows an original layout made from a portion of one of these sheets by the Standard theater, Cleveland. The figure was cut out

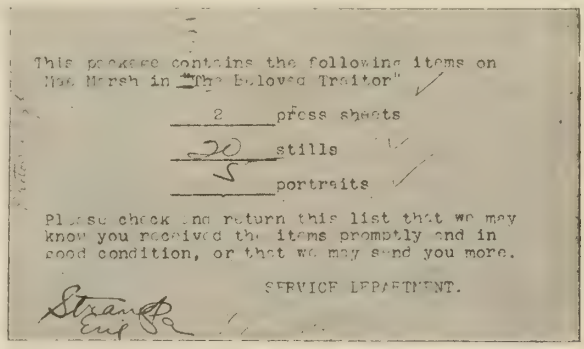



**An Original Layout Made from a Figure Clipped from the Drawing Sheet and Provided with a Drawn Background.**

and a new background provided. In most cases a manager can get the services of a sign painter where a good figure artist may seldom be had. With the figures supplied it is only necessary to cut them out to use them as the attractor of a drawn in background which may be mortised for type or hand lettered in proportion.

### The Goldwyn Packets.

Four weeks before any Goldwyn subject is released all exhibitors who do a reasonably large business are sent a packet of material. This does not mean the first run houses alone, but the larger of the second flight. In each packet is a post card invoice which is to be returned as an acknowledgement of receipt, to guard against omissions. If any of the material has been omitted, the deficiency is at once made good. To check delivery the packages are sent by first class mail, special delivery, registered and with a return receipt demanded. If there is no receipt received the fact is noted and a tracer is sent or another package forwarded. The package, which is sent in a special envelope, stiffened with board, contains stills and portraits in quanti-


This package contains the following items on
Mae Marsh in "The Beloved Traitor"

2 press sheets
20 stills
5 portraits

Please check and return this list that we may know you received the items promptly and in good condition, or that we may send you more.

SERVICE DEPARTMENT.

**A post-card invoice sent with the Goldwyn service packets to insure accurate delivery of material.**

ties varying with the house and its needs. The post-card reproduced here was returned by the Strand theater, Erie, Pa. The contents of the package consisted of twenty stills, five portraits and two press sheets. Two press sheets are always sent, as they are printed on both sides. There is material on both sides for clipping, and it is little more expensive to send two than to send an eight-pager printed on one side only.

The press sheet, of course, lists all other aids, and these may be ordered from the exchange in ample time for first run. The regular lobby displays, which are supplied in 8 by 10 inches and 11 by 14 inches, are different from these special shipments. The press sheet also suggests a campaign in keeping with the picture, and this campaign varies with each subject. In this it differs from many press campaigns in which the title seems to be the chief variant.

### No Trade-Marks Used.

And there is no immense Goldwyn trade-mark plastered all over the cuts and mats. Mr. Warren does not feel that he has a right to require the exhibitor to do his advertising for him. The line "It's a Goldwyn" is generally used, often being placed where it may be routed out if desired, but there are no three-sheet displays to overshadow the house signature.

One recent innovation is the use of the editorial advertisement. This advertisement is an adaptation of the editorial style of the Hearst newspapers and is used on the proposition that if the editorials contribute so materially to the circulation of these papers the same idea will profit the exhibitor. But the adaptation is not merely a physical copy of the style. The text itself is patterned after the Brisbane style. It is not so much the manner in which the type is set that counts. It is the thought back of the type; the realization that simple argument, simply presented, is more forceful than the grandiloquent parade of many-syllabled words. They take the essence of the story, present it in simple phrase, but with a cunning appeal to the emotions. It is recommended that it be set in the general style of the Hearst papers, double column, leaded, short paragraphs and a generous use of all capital words. A bit from the first story, on The Service Flag, gives the idea.

> THE SERVICE FLAG of the warm-blooded, nation-loving millions who have made this the greatest country the world has ever known.
>
> The star of the negro cabin in Alabama, where a black boy has gone from the Cotton Belt.

The star of a Columbia River salmon fisherman.

The star of a waiter in a Chinese réstaurant in New York's submerged civilization.

The star of the millionaire or the millionaire's son rubbing elbows with the son of his mother's laundress.

The honor token of a Great Lakes deck-hand and a California fruit packer.

One hundred million people are today thinking of these assorted products of our American civilization who are being re-made in the crucible of war.

It looks like simple stuff to write, but it is not easy if it is properly done, for it takes a keen appreciation of the story and an equally good knowledge of how to express the idea at once simply and forcefully.

To show how an idea is followed through by Goldwyn, when the first of these advertisements was prepared, a letter was sent to the advertising managers of the leading newspapers in the cities and larger towns, telling of the new scheme and suggesting that he get after Goldwyn users to take up the new form. It meant a larger space, in most cases, which interested the advertising manager, and made him a personal local "plugger." It meant more business for the house, which is why the advertising manager was turned loose.

**To Help the Exhibitor the Idea.**

In most instances the press department strives to get out good looking advertisements and nice sounding stunts. These please the chief executives who seldom know what good advertising means. If it sounds all right and properly features the company and its stars and producers, then it is pronounced good, whether it has pulling power or not. It is not sufficient to show Mr. Warren pretty advertising. He wants effective advertising and more, he knows what will and will not be effective. He wants a scene cut that tells something or a line that makes a portrait a problem. He is not content to present Mae Marsh merely as herself, popular as she is. He wants a line drawing attention to the predicament in which Miss Marsh finds herself in this particular production. He wants the pull of her name plus the pull of the story. If a scene cut is used it is more than ever necessary to make it interesting with a line telling what the scene means and rousing interest in the story. The tableau must illustrate a punch in the story and then be presented in words as well as picture to get the double appeal.

And the service is not ended until the last man in the smallest town has been shown, personally, if necessary, how to make money with that picture. The exhibitor, large and small, is regarded as a partner in the Goldwyn enterprise. He must prosper or the company will not prosper. He must make money in order that they shall be able to show a profit and no exhibitor is too small an account to be worth while. One first run account may be worth a dozen exhibitors at the other end of the line, but those twelve exhibitors are at least as worthy of effort as the man at the head of the column. The exchange managers have been trained to go after the small accounts as well as the big ones. They have been trained to take an interest in all exhibitors, whether they now deal with Goldwyn or not. "Service that really serves," might well be the Goldwyn slogan, for the press department and the selling end is not content until every possible exhibitor has been booked up and helped to clean up with a story. Mr. McLaren was right. It is a treat to survey the Goldwyn service and trace it to its end, for the end comes only when no further service is possible.

## *World Film to Classify Posters*

**Will Issue to Exhibitors According to Clientele Either Scenes Melodramatic or of Heart Interest.**

A NEW help has been arranged for World customers. It is an important link in the World service chain, as it guarantees that every exhibitor will receive the particular kind of paper best suited to meet his requirements.

It is the custom when issuing lithographs to have them include, when the action of the play permits, a one-sheet and a three-sheet poster depicting intensely dramatic situations (fights, murders, etc.), and the other one-sheet and the other three-sheet depicting love scenes or scenes of heart interest or pathos or straight portraits, all strong in their appeal, but of a character entirely unlike the other posters.

Arrangements have been now completed whereby a distinctive mark is placed on all the paper so that the theater catering to a class attracted by the ultra-melodramatic will receive the paper that will boost its box office. By the same token the theater of an opposite kind will receive the paper that will appeal most forcefully to its patrons.

Arrangements for putting this plan into effect have been perfected and the necessary orders issued to branches and salesmen.

## *Break Wires to Stop Gerard Film*

**Performance of "My Four Years in Germany" Interfered With—How Would-Be Buyer Was Interned.**

WHAT looked to Manager Kelly of the Lincoln theater, Massillon, Ohio, like a well defined plot to prevent the showing of the moving picture, "My Four Years in Germany," Ambassador Gerard's story of his experiences at the Kaiser's court, was discovered about 3 o'clock on a Tuesday afternoon when the picture house was suddenly plunged into darkness, says a recent issue of the Evening Independent of Massillon, and the picture abruptly stopped. Manager Kelly made a hurried investigation and traced the trouble to the rear of the theater building, where it was found that the wires furnishing the electric current had been cut or broken in two. The electric light company was notified, and linemen were dispatched to the theater and the break repaired. Expert wiremen declared that the wires had been tampered with.

In this connection it was learned that when the picture was first shown to the producers in this country one man offered $350,000 for the rights in America. In less than two weeks this man was interned in a German camp by Government agents on other charges. It was supposed that if he had bought the rights in this country the picture never would have been shown publicly.

## *Washington Men Face Express Difficulties*

**New American Railway Organization Serves Notice on Exchanges There'll Be But Two Collections.**

THERE is a great deal of consternation in the Washington exchanges following the notification received by them from the American Railway Express, the organization resulting from the consolidation of all of the companies, that hereafter only two pick-up calls would be made daily, at 10:30 a. m. and 2 p. m. It is the feeling of the managers that this will not be at all adequate and that they might just as well have no calls at all as to have these. Since the first of the month the express service has become more troublesome than at any other time except perhaps during the embargo period.

The Washington Exchange Managers' Association is doing all that it can to arrive at more efficient means of getting films to the exhibitors in the territory. To this end a committee, consisting of W. P. Wilson, chairman; Vivian Whitaker and Herbert E. Elder, has been appointed to confer with the express officials to see what can be done toward more satisfactory service. Being on the job here this committee will be able to do good work for the benefit of the whole country, for it is felt that if a schedule of this kind is laid out for Washington a similar practice will be adopted in other large cities

### STERNBERG DOING GOVERNMENT WORK.

Joe Sternberg, of the World Pictures laboratory, who has had charge of all film for this concern from the time it left the camera until it was shipped to the branches, has joined the photographic division of the signal corps.

Mr. Sternberg has been stationed at Columbia University, where he will be engaged in important work connected with the preparation of a film which will be used as an aid in training recruits. This film will show the molding of a citizen into a soldier, from his induction into the army to his advent on the field of battle, and will include the first steps in training, such as learning to salute, the manual of arms, etc., up to bayonet practice and bombing.

For the past nine months Mr. Sternberg has been in the employment of the Government, in addition to working for World Pictures. During this time he was employed by the War College in an advisory capacity supervising laboratory work for the Government at the Paragon studio.

### GILROY (CAL.) THEATER CHANGES OWNERS.

The World Theater, which has had a successful record under the management of Mrs. Anna Wicker, who has been operating the place since her two brothers, the original owners of the World, joined the army, has been sold to C. D. Stickley and Harry Brooks, of San Francisco.

# Manufacturers' Advance Notes

Scene from "Beyond the Shadows" (Triangle).

## Triangle's "Beyond the Shadows" Is Story of Canada

DIRECTOR GILBERT P. HAMILTON has just completed his production of "Golden Fleece," a picturization of Frederick Irving Hamilton's story by that name. It is offered as the first release of the Triangle program for the week of July 28, and features Joe Bennett and Peggy Pearce, the former Keystone comedienne. Jack Curtis, who played the Drainman in "The Servant in the House," is also in the cast.

Disappointment and discouragement follow in the trail of the penniless young inventor who buoyantly comes to the city to seek a market for his device. At first he is downcast and morose when he finds he has fallen into the hands of a patent shark. Then his despair is turned to fury, transforming the innocent country boy into a temporary desperate outlaw when he comes to believe the police are crooked.

Joe Bennett is Jason, the farmer inventor; Peggy Pearce appears as Rose, the boy's sweetheart, and Jack Curtis is Bainge, the misjudged detective through whose efforts the swindler is finally jailed when Jason reaps the just reward of his labors. George Elwood Jenks scenarioized the story and Gilbert Warrenton photographed.

"Beyond the Shadows," the second Triangle release for the week of July 28, features William Desmond with Josie Sedgwick, who appears for the second time as his leading woman. It pictures life in the Canadian woods, and the exploits of the free traders are vividly related. The cast is of unusual length, and it is said that J. W. McLaughlin, who directed the production, has secured an unusually good atmosphere for the picture.

Desmond, as Jean Du Bois, will have a chance to strengthen his reputation as a fighter for justice. As a free trader he falls in love with Eleanor Wyatt only to find that she is the wife of his long-forgotten brother, a quitter and a smuggler who remained in the settlement of Charlemange when his parents left to seek their fortune in the northwest.

Ralph R. Westfall wrote the story, with scenario by Charles J. Wilson Jr. Steve Norton was cameraman.

## How Schade Got 'Em For "The Venus Model"

HOW one exhibitor made the most of Mabel Normand's appearance in her recent Goldwyn production, "The Venus Model," is demonstrated by report from Sandusky, Ohio, where the picture enjoyed a highly successful two-day run at the Schade theater.

George J. Schade, owner of the theater, utilized his knowledge of showmanship and advertising in the most practical and original way, and with the aid of Service Expert Brandt, of the Goldwyn Cleveland branch offices, a swimming contest, open to all women of Erie County, Ohio, was staged in Sandusky Bay.

The contest was held Saturday, July 13, two days in advance of the showing of "The Venus Model." Ample newspaper publicity was given the event and enthusiasm reached fever heat when it was announced that a handsome loving cup, to be known as the Mabel Normand "Venus Model" cup, would be presented to the winner. In addition to the cup, each contestant was presented with an autographed photograph of Miss Normand. The rules of the contest barred professional swimmers, resulting in a large entry of Erie County's best amateur talent. Preliminary publicity included the publishing of a telegram sent from the Goldwyn Fort Lee studio over the signature of Miss Normand, in which "The Rainbow Girl of the Screen" officially announced her presentation of the loving cup and wished every contestant the "best of luck."

As an added attraction, mainly to entertain the huge crowd which turned out to witness the event, a professional swimmer wearing the fetching Mabel Normand Venus Model bathing suit, thrilled the spectators with fancy diving and swimming stunts prior to the start of the swim. Intense excitement prevailed when the leading mermaid swept over the line and was formally presented with the Mabel Normand trophy.

The "stunt" was a money-maker.

## Fox Schedules Strong Quartette of Specials for August

FOUR productions from the east and west studios of William Fox are to be released as special features in August, according to a schedule just announced. This is the order in which the pictures will be issued:

Jane and Katherine Lee in "Doing Their Bit," a fast, sprightly story of two children's war on slackers and disloyalists, written and staged by Kenean Buel.

Gladys Brockwell in "The Bird of Prey," a story of Mexican border intrigue, love and vengeance, written by Charles Kenyon and staged by Edward J. LeSaint.

Virginia Pearson in "The Liar," a powerful story of an alien blood strain that brings shame and suffering to a beautiful woman, directed by Edward Lawrence.

Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of love and patriotism written by Hamilton Thompson, and directed by Harry Millarde.

The first of the announced films, "Doing Their Bit," shows the impish Jane and Katherine in a drama of strong plot and stirring action. The Fox starlets are supported by Franklynn Hann, Gertrude Le Brandt, Beth Ivins, Alex Hall, Kate Lester, William Pollard, Aimee Abbott, Jay Strong, R. R. Neil and Edwin Sturgis.

"The Bird of Prey" is said to be one of the strongest plays yet enacted by Gladys Brockwell. The scene of the play is laid along the Mexican border during the days when Villa and his bandits were troubling the United States, and Miss Brockwell gives a powerful delineation of a woman who sacrifices herself to Mexican bandits to save American ranchers. Supporting Miss Brockwell are Herbert Heyes, L. C. Shumway and Willard Louis.

Virginia Pearson is nearing the completion of "The Liar," which is being directed by Mr. Lawrence at the Blackton studio in Brooklyn. The play is understood to be one of striking originality in plot, and the director is said to have introduced several unusual scenes.

"Bonnie Annie Laurie" is said to be of a particularly high order of excellence. In it Miss Hyland for several scenes portrays the role of an English Red Cross nurse.

Scene from "The Savage Woman" (Select).

# Select Denies "The Savage Woman" Will Be a Special

THE Select Pictures Corporation wishes to deny officially the persistent rumors which have been in circulation, to the effect that Clara Kimball Young's forthcoming production, "The Savage Woman," would be treated as a "special" and released on the open market. It is true representations have come from many quarters requesting the picture be thus handled. These requests, naturally, come from exhibitors who are not holders of Clara Kimball Young series' contracts.

If the Select Company were looking only to the monetary return there would be little to the argument in opposition to such a course. But Select officials are looking further. They have decided positively against thus exploiting the picture. "The Savage Woman" will be treated in every respect as one of the Clara Kimball Young series of Select pictures. This is despite the fact that this latest of Clara Kimball Young's pictures has been produced at a cost almost double that of the average subject in the series.

In "The Savage Woman" Clara Kimball Young is seen in the novel role of a girl of French extraction who has grown to maturity in the wilds of Abyssinia, where she has seen the face of no white man save that of her father, a half-savage outcast from the world of civilization. She roams the jungle, meagerly clad in the skins of animals shot by her father, bedecked with the gewgaws and ornaments of savagery. When her father dies she is driven through necessity into a series of adventures the telling of which forms a most novel story.

For some of these scenes it was necessary for Director Edmund Mortimer to recreate the ruins of a mammoth temple, which really exists in the Abyssinian wilderness. For other phases of the story there were created an Abyssinian village, an Italian villa, complete with its approaches and surroundings, and a French chateau, with its many rich interiors. A huge company was assembled in California, where the picture was made, and held together during the weeks of its filming. Miss Young's sartorial equipment, again, ranges from a meager skin worn about her body, through all the barbaric trappings of a jeweled Priestess of Abyssinia, to the rich and varied equipment of a favorite of fashionable Parisian society striving to maintain her own against other favorites of the French capitol.

"The Savage Woman" is the next succeeding production after "The Claw."

### Big Six Films Going Strong.

The first of the William Fox Big Six of 1918, "A Fool There Was" and "The Bondman," were released last week and, according to a statement issued by the corporation elicited not only the most favorable comment from exhibitors, but also inquiries regarding future releases in this group of successes.

"Thousands of persons," read one letter from an exhibitor, "who didn't see 'A Fool There Was' and 'The Bondman' when I showed them at my theater a few years ago have come to see them in their new form. I played to capacity houses all week. Many of my patrons asked me when I was going to show the others of the Big Six, declaring that there was little wonder that these films should be chosen among all the Fox productions for release."

### Cracks Three Ribs for Camera.

So realistic was a fight which Victor Sutherland and Edward F. Roseman, members of the William Fox company that staged "The Liar," starring Virginia Pearson, that Victor Sutherland is now going about in a surgeon's plaster, three of his ribs having been broken. Both Roseman and Sutherland are six-footers, and when Director Lawrence called for a good he-man battle they went to it without any regard for the late Marquis of Queensbury. At length Roseman pierced Sutherland's guard and with a stiff right jab sent his opponent sprawling into the camera. Sutherland picked himself up and was for continuing the battle, but Director Lawrence said he was well satisfied. Later it was discovered Sutherland's three ribs were broken.

### Elinor Field Picture Set for August.

The first of Elinor Field's pictures under her contract to appear in Strand-Mutual comedies will be "What Will Father Say?" Cullen Landis heads the supporting cast. The director is Scott Sidney, who has directed the last series of Strands. The story is by Clarence A. Frambers. The picture deals with the efforts of a bride and bridegroom to make a favorable impression on the young man's father, whose violent objection to the son's marriage has cost him an interest in his dad's business.

Miss Fields has a chance to smile her most bewitching smile in this first picture, which will be an early August release.

## *First Betzwood Issue Is "When East Meets West"*

THE title of Lady Tsen Mei's first release for the Betzwood Film Company has finally been decided on and will be "When East Meets West." That much overworked and seldom realized phrase, "something new," will be seen in both this super-feature and in "Sandy Burke," which is the second release of the company, starring Louis Bennison, of "Johnny Get Your Gun" fame. In connection with the latter star it is interesting to note that the scenes of Harry Leon Wilson's "Ruggles of Red Gap" and "Ma Pettingill" stories were all laid on the ranch of Louis Bennison, in Modoc County, California, and all the characters in these stories are real and live on the ranch today. "Ma Pettingill" lives there now and is the wife of the ranch manager.

Lady Tsen Mei has insured her hands, arms and back against possible injury in the sum of $10,000. The full beauty of these indispensable portions of her anatomy are shown in her first release, "When East Meets West," in her scenes in Washington in American evening clothes. Her back is believed to rival the famous Kitty Gordon's and other female stars who have earned a reputation of "beautiful backs."

## *Mutual Sets August 18 for Riley's "A Hoosier Romance"*

A HOOSIER ROMANCE," by James Whitcomb Riley, produced in five parts by William N. Selig, will be released by the Mutual Film Corporation August 18. It was directed by Colin Campbell. The cast is headed by Coolleen Moore and Thomas Jefferson. Mr. Campbell is now at work on "The Country Fair," which will be in six parts.

"A Hoosier Romance" is one of the best known and most widely read of the writings of the famous Indiana pot. In anticipation of the forthcoming production a cameraman was sent to Mr. Riley's home shortly after the purchase of the book, and some interesting informal pictures of the poet were filmed. These will be shown for the first time in "A Hoosier Romance."

"'A Hoosier Romance' comes up to the standard that I have set for Mutual productions," declared Mr. Sheldon in announcing the release. "I have promised the motion picture exhibitors that no production will be released over the Mutual name which does not measure up to the best in screen art and does not offer money-making opportunities for the exhibitor. 'A Hoosier Romance' does both."

### Another Star in Her Service Flag.

The list of service stars in Leah Baird's dressing room is growing. The most recent addition was occasioned by the enlistment of her brother-in-law, Emmett Beck, in the naval forces of Uncle Sam.

Mr. Beck is well known in motion picture circles, having been a member of the Imp, Victor and Vitagraph stock companies, as well as having at different times appeared in Thanhouser special features. Previous to his motion picture experience he worked in vaudeville and also in concert work, being an accomplished musician both in band and orchestra.

### Sixteen Ebonies Have Been Released.

Sixteen Ebony comedies have been released by General Film Company, according to a statement issued this week, and the increasing demand for these subjects is making necessary the working out of production plans far in advance. A surprise finish is one of the novel features in "When You Hit, Hit Hard." The climax comes when the changes from a closeup to a long shot, showing all the action to have transpired in a motion picture studio with director and cameraman in the continuity.

## *Triple Trouble" Is New Essanay-Chaplin Comedy*

ESSANAY announces the release of a new Charlie Chaplin comedy, "Triple Trouble." This picture is in the usual ngth of Chaplin comedies, two parts. he comedy is new throughout. Although haplin has not been working with Essan- for some years the company states that is film is not a reissue, nor a rehash, it a new film in its entirety.

The film was made when Chaplin was orking with Essanay, but was not issued the time. It was decided to hold it up r a more opportune time for release. here having been but one new Chaplin m issued in several months, George K. oor, president of Essanay, decided that e time was ripe for its release. While e market has been flooded with reissues d old films it was believed the public ould eagerly welcome an entirely new medy by the master comedian.

The comedy is declared to be full of e famous Chaplin antics, replete with haplin humor and brimming over with e genuine Chaplin fun.

The film was taken at the Essanay udios on the Coast and several thousand et made. It has been carefully edited own to two reels so as to snap with ction and life.

The comedy is being released through e George Kleine system, and prints have een shipped to all the branch offices and xhibitors invited to see the film for them- elves.

The full amount of advertising is being ot out on this comedy, more material in act than on the usual feature produc- ion. This will include a full line of paper ith snappy scenes from the play, slides, indow cards, lobby displays, 11 by 14 and 2 by 28, both in color and sepia, cuts f scenes, mats, stills, press sheets and dvertising hints for exhibitors.

### Princeton Campus in World-Picture.

An altogether unusual honor was re- ently bestowed on World-Pictures when rinceton University permitted the use f its campus for the filming of a number f important scenes in a new picture, The Unveiling Hand," in which Kitty ordon is starred. The picture for this eason ought to be of intense interest to ll sons of "Old Nassau" and also for the dditional reason that unconsciously a umber of professors who were on the ampus at the time posed before the amera and were included in several of he scenes. Before the university would ive permission for the use of the campus hey insisted that the manuscript be sub- itted to them for approval.

Quintet of Sunshine Comedy Contributors.

## *Fine Cast Behind Emily Stevens in "Kildare of Storm"*

HARRY L. FRANKLIN, who is to direct Emily Stevens in "Kildare of Storm," has assembled an unusually splendid cast in support of the young star.

King Baggot, he of widespread fame and popularity among movie fans, will play the role opposite Miss Stevens, namely, that of Clayborn Kildare, the young southerner. Although the parts formerly played by Mr. Baggot have been many and varied, of wide range in type and big opportunities in character and delineation, the role of Clayborn Kildare gives this sterling actor one of the best in his entire career, calling, as it does, for the most subtle psychology of motives, the most delicate shadings of characterization—in other words, a far reaching knowledge of human nature.

The Jacques Benoix of the piece will be played by Crauford Kent, who thus makes his Metro debut, although he is well known to lovers of the photoplay. Mrs. Benoix will be played by Mrs. Maggie Breyer, an established favorite with Metro audiences. Another Metro actress is also a member of Miss Stevens' company. Helen Lindroth who will play Mrs. Leigh, the mother of Kate Kildare—Emily Stevens. It was in another mother role that Miss Lindroth made her first appearance before a Metro camera, in support of Emmy Whelen in "The House of Gold." Edward Davis will play the lawyer.

"Kildare of Storm," was originally the first novel of book length by Eleanor Mercein Kelly, who, at the time of its publication had already won for herself an enviable position among the short story writers. Mr. Franklin will be assisted in directing Miss Stevens by P. Thad Vőlkman who has been a member of the Metro staff for some time.

### "Over the Top" for Liberty Theaters.

"Over the Top," Vitagraph's famous war special with Sergeant Arthur Guy Empey, is to be shown to Uncle Sam's soldiers in all of the National Army camps, according to a statement issued this week by Walter W. Irwin, general manager of the Vitagraph distributing organization. This comes close upon the announcement that the American Defense Society had listed "Over the Top" as a patriotic subject for benefits to be conducted all over the United States, and Mr. Irwin says that as soon as dates can be settled upon it will be shown under the auspices of the Women's National committee of the society all over the country. These benefits, however, will be separate from the showings planned for the Liberty theaters in the sixteen training camps of the country.

Scene from "The Marquis and Miss Sally" (General Film).

### Here's Lila Lee's Supporting Cast.

For her first appearance in films, Lila Lee, newest Paramount star, of recent and delightful vaudeville memory, will have an exceptionally fine cast. The picture is "The Cruise of the Make-Believes," by Tom Gallon, with the scenario by Edith Kennedy. George Melford is director. Harrison Ford is leading man.

Raymond Hatton has a character role. Others in the cast are William Brunton, Parks-Jones, Spottiswoode Aitken, Bud Duncan, Eunice Moore, Maym Kelso, Nina Byron, William McLaughlin and Jane Wolff.

The picture is a whimsical story of New York tenement life and an imaginary place known as Dream Valley.

### First National Pushing "Crusaders."

Full page advertisements are being used in Collier's Weekly, The Literary Digest and Leslie's Weekly to acquaint the general public with the merits of "Pershing's Crusaders" now being released under the auspices of the First National Exhibitors' Circuit in the various parts of the country.

These "ads" are expected to supplement the local advertising campaigns of exhibitors.

Scene from "Bound in Morocco" (Artcraft).

## Official War Review No. 4 Is a Stirring Release

THE Official War Review No. 4 will be released by Pathe, July 22. This is issued by the Division of Films, Committee on Public Information. In this new war review picture one beholds for the first time on the screen in this country just what happens after a great German assault on the lines along the West front. These pictures, taken by British cinematographers at the risk of their lives, show British soldiers weary after days of fighting leaving the first lines. They are covered with mud and exhausted to the point where they seem barely able to drag one foot after another. But the smile of victory illuminates their dirt-streaked faces, and as they observe the cinematographers pointing the eye of the camera in their direction they wave their hands cheerfully, and apparently muster up a hearty cheer. They are shown on their way to rest. Good food and a chance to fraternize with their French comrades in the rest billets a few miles back are also given them.

Another view shows roads being prepared for an artillery advance, munitions trains bringing up shells from the big guns, the field artillery prepares for an attack, and the "limber line" that carries munitions to the batteries at the front is clearly pictured. Just what kind of people the plain soldiers are in the ranks of the German army is a question paramount in the minds of all Americans at home. In this reel are shown thousands of Germans who have been captured by the French and are being marched to the rear. These pictures vividly show the low order of mentality of the Germans in ranks, but at that these prisoners appreciate their good fortune in falling into the hands of their enemy, for they grin and nod, and bow and scrape for their warm food which to them seems to be the treat of a lifetime.

Another vivid part of this reel shows a French village that has been made the target of the big guns of the Germans and is a devasted and heart-breaking ruin. There are many pictures in this view taken by the official Italian army cinematographers, and show the Austrian positions at Valbella Peak as they appear from an Italian outpost; Italian guns on Monte Grappa bombard the foe, other batteries throw a curtain of shells to cover the advancing Italian infantry, the Italians reach their objective capturing possessions on Valbella Peak. In this section, too, are shown pictures of hundreds of Austrians captured by the Italians and being treated by doctors and being fed by kindly Italians.

American soldiers are shown pushing forward to take their part in the heavy fight in a sector in France. Our crews man a battery of big guns, and there is a stirring picture of a brave American soldier who was severely wounded in holding the post and now stands before his admiring fellow doughboys while the cross of war is pinned upon his blouse.

## Golden Filming Serial Scenes in Newfoundland

DIRECTOR Joseph A. Golden of Western Photoplays left New York recently for Newfoundland, taking with him the entire company employed in filming the Leah Baird serial, including the leading man, Charles Hutchinson, who recently recovered from a spell of sickness.

Several sea episodes will be filmed, the principal scenes occurring aboard a beautiful yacht which has been chartered for the purpose. The company will live aboard the yacht during their Newfoundland stay.

A small fleet of motor boats will also be used by Director Golden, and it is said that a number of exciting and thrilling scenes will be filmed.

**Lytell at Work on Fourth Metro.**

Bert Lytell, the young Metro star, finds his role in "Unexpected Places" very much to his liking. Under the direction of E. Mason Hopper Lytell has romped through the first week's work on the picture at Metro's west coast studios in Hollywood, and the results has been not only substantial but satisfying.

Rhea Mitchell again is leading woman, Rosemary Theby is playing her second time with the young Metro star in the role of Cherie, an adventuress. Others in the cast are Edythe Chapman, Colin Kenny, Louis Morrison, John Burton, Staton Heck and Jay Dwiggins.

## Fox Has Produced Many Works of Standard Merit

WITH the announcement that William Fox has just purchased "Buchanan's Wife," by Justus Miles Forman; "The Strange Woman," by William J. Hurlbut, and two more Zane Grey books, "The Last of the Duanes" and "The Lone Star Ranger," the Fox Film Corporation can point with pride to the list of notable works of literature which it has put into the films.

This list includes some of the best known works and the names of the best writers in this country and Europe. Not only have the books of contemporary writers been bought, but William Fox has gone into the classics. Among these are "Les Miserables," "A Tale of Two Cities," "Salome," "Cleopatra," "Camille," "The Two Orphans" and "The Clemenceau Case."

"Jack and the Beanstalk" was adapted from the childhood classic of the same name, as were "Babes in the Woods," "Aladdin and the Wonderful Lamp." "The Conqueror," starring William Farnum, was based on the life of Sam Houston, the great pioneer of the Southwest. "Treasure Island," of course, was the picture of Robert Louis Stevenson's famous book. "Heart of a Lion" was adapted from Ralph Connors' "The Doctor," and "Du Barry" was the picturization of the famous play of the same name.

## Affiliated Is Explained to Delegates in Boston

THE co-operative booking plan of the Affiliated Distribution Corporation at the Boston convention occupied some attention upon the part of the convention's delegates. This interest was given added impetus by the presence at the convention of Charles C. Pettijohn, general counsel of the Affiliated, who attended the convention in response to an invitation of the leaders of the Motion Picture Exhibitors' League.

Mr. Pettijohn let it be known upon his arrival that the sole purpose of this attendance was to devote himself to the interests of a harmonious union of exhibitors and that the co-operative booking plan of the Affiliated would have no part in this discussion.

Notwithstanding Mr. Pettijohn's stand, however, a number of the delegates upon their own initiative held informal conferences upon the subject. Especially was this true among the exhibitors present from New England and St. Louis. It was the first time that these exhibitors had had an opportunity to investigate at first hand the merits of the movement, as the Affiliated organization has not yet entered those fields.

Following the convention John Manheimer, president of the Manhattan local of the Motion Picture Exhibitors' League and a director for the Exhibitors' Booking Corporation of Greater New York on the Affiliated board, remained in Boston to cooperate with the exhibitors of that city in the formation of the New England unit of the Affiliated.

## Gerard Film Cracks El Paso Preceden

WHAT has been termed by local newspapers as the biggest event in El Paso theatrical annals has been the conversion of Liberty Hall, El Paso, Texas, one of the largest auditoriums in the country, into a motion picture theater for the first time in its history for the showing of Ambassador James W. Gerard's, "My Four Years in Germany."

The great demand for seats and the magnitude of the picture prompted the management of Liberty Hall, which heretofore was devoted exclusively to the staging of operatic productions, concerts, pageants, and other elaborate forms of entertainment, to break a precedent.

## K. C.'s Liberty Plays Goldwyn's Full Week

THE new Liberty theater, Kansas City, Mo., among the beautiful playhouses in the West, was recently opened with many city officials and scores of representative citizens as invited guests. In many respects the Liberty is said to be a noteworthy achievement in theater building.

Erected exclusively for motion pictures, everything in it is adapted to them—the seating arrangement, the peculiar system of aisle lighting that makes all parts of the theater accessible, the spacious lobby and the large foyer beyond. The Liberty seats 1,200, room for more than two hundred other chairs having been sacrificed to gain space in aisles and between rows.

Samuel Harding, manager of the new Liberty, advertised the opening of his house on a lavish scale. His enterprise was reflected in a splendid page advertisement in the Kansas City Star. Aside from a picture of the manager and a four-column reproduction of the pretty playhouse the page was devoted to the attractions that are to be shown.

Manager Harding has arranged to present all Goldwyn Pictures for a full week at the Liberty. The Goldwyn-Rex Beach productions will also have week engagements.

Mr. Harding and his brother, Dave H. Harding, the latter acting in the capacity of secretary and treasurer, have organized an orchestra second to none in the West. As director the Hardings have Frederick J. Curth, for several years concert master of the Kansas City Symphony orchestra. Mr. Curth directs an orchestra of sixteen pieces at the Liberty. Then there is a beautiful Austin organ of special design, with an echo organ.

The Liberty was erected at a cost of $250,000 on ground worth more than a half million dollars.

### Roccardi Has Role in Fox Play.

The person who made lemonade out of the lemons Fate handed him had nothing on Albert Roccardi, a player in the Virginia Pearson company which just completed "The Liar" for William Fox, under the direction of Edmund Lawrence. Roccardi, several months ago, was in an accident which resulted in the fracture of several bones. He was in a hospital for a long time and underwent several operations. "The Liar" was the first play he has appeared in since his recovery from the accident. His injuries had been of such a nature as to make it easy for him to play the part of a cripple.

Gail Kane.

## Gail Kane's "Love's Law" to Be Released in September

MISS GAIL KANE has completed the first of her new series of productions for Mutual release under the title of "Love's Law," a thrilling story of life and love, and is at work on another not yet named.

The new Kane offering was just written by Joseph F. Poland, the author of more than one hundred produced photoplays. The scenario was prepared by J. Clarkson Miller, who is responsible for some of the best acting plays on the screen.

The success of Miss Kane's former Mutual productions is a fair index to the quality of the forthcoming series of eight plays, the first of which will be released early in September.

The successful Mutual productions of Miss Kane included "The Serpent's Tooth," "Souls in Pawn," "Southern Pride," "The Bride's Silence," "Who's Wife," and "The Upper Crust," all of which proved box office assets.

The play is finely staged and the photography is excellent, according to Mutual. The direction was in the hands of Francis J. Grandon. Included in the cast are Courtenay Foote, leading man; Reed Hamilton, Frederick Jones, Mathilde Baring, and Emile LaCroix.

### Murder Mystery for Virginia Pearson.

A murder mystery forms the basis of "The Goddess of Chance," which Virginia Pearson has just started under the direction of Edmund Lawrence for William Fox at the Blackton studios in Brooklyn. The play was written by Harry O. Hoyt, and in it the heroine unravels the mystery which surrounds the murder of her father. It is said several novel situations are involved in the play. Miss Pearson is supported by a large and capable cast.

## Miss Heilstadt Puts Over "Tarzan" in Novel Fashion

THE showing of "Tarzan of the Apes" at the Marquette Theater in La Salle, Ill., during the first week of July, was signalized by one of the most effective lobby displays ever seen in that city, although put on at a minimum of expense and the maximum of ingenuity.

Miss Olga Heilstadt, the young woman who manages the Marquette Theater, wished to give "Tarzan" a proper lobby exploitation, having read of the excellent work accomplished along this line in other big cities. She found, however, that it was simply impossible to secure either live or stuffed wild animals for the occasion, so she very cleverly hit upon the idea of utilizing toys instead.

Dressing the entire front of the theater in heavy green foliage with some imitation Spanish moss and a thick mat of stage grass to give the proper jungle atmosphere, she then erected various cages and small tanks in which miniature lions, tigers, apes, alligators and other fierce denizens of the wild were incarcerated. A small bronze elephant standing on a pedestal at one side of the entrance also added to the effectiveness of the display. Signs warning spectators not to feed the animals or to enrage them in any way were posted in conspicuous places.

Needless to say "Tarzan" did a big business in Marquette besides creating no end of humorous comment.

The effective manner in which Miss Heilstadt overcame the seeming handicaps that confronted her in putting on "Tarzan" shows how much can be accomplished when the exhibitor applies brains and originality to the problems of showmanship.

Scene from "Lafayette, We Come"

## "The Bluffer" Starts At World Studios

Clara Beranger's picture play, "The Bluffer," was put in work last week at the World studio at Fort Lee. It will have an all-star cast, including June Elvidge, Irving Cummins, Frank Mayo, George MacQuarrie, Muriel Ostriche, Tony Merlo and others. Travers Vale is directing.

# *Griffith's "Great Love" Makes August Artcrafts Notable*

FOUR Artcraft productions are announced for release during August. The schedule includes two special productions of D. W. Griffith and Cecil B. DeMille, a Douglas Fairbanks feature, and a Thomas H. Ince production starring William S. Hart. The release of these productions have been scheduled as follows: August 5, Douglas Fairbanks in "Bound in Morocco"; 12, D. W. Griffith's "The Great Love"; 19, William S. Hart in "Riddle Gawne"; 26, Cecil B. DeMille's "Till I Come Back to You."

As the title "Bound in Morocco" would indicate the scenes of this latest Fairbanks offering are laid in Africa. The story was written by Allan Dwan, who also directed the picture, and the author-director is said to have woven a tale of mystery, adventure, romance, and love through which the athletic comedian runs and leaps with reckless abandon to afford his audience laughs. With its scenes of desert life, its picturesque costuming, its pretty women and savage-visaged men, Hugh McClung, the cameraman, had a lot to work with. Pauline Curley is Fairbanks' leading woman, Frank Campeau again is seen in the "heavy" role, and other players of note included in the cast are Tully Marshall, Jay Dwiggins, Edythe Chapman, and Fred Burns.

Much has been said and written concerning "The Great Love," the first of David Wark Griffith's special productions for Artcraft. In making the picture, Mr. Griffith had the sanction and co-operation of the British Government, and the actual help of many of the foremost people of England, including Queen Alexandra, mother of King George. Also appearing in the picture are Lady Diana Manners, the Princess of Monaco, the Countess of Drogheda, the Hon. Mrs. Montague, Countess Massereene, Violet Little, Elizabeth Asquith, daughter of the former Prime Minister, and others of prominence. In the cast of professional players appear Lillian Gish, George Fawcett, Robert Harron, George Siegmann, Henry B. Walthall, Mansfield Stanley, Rosemary Theby, and Gloria Hope.

Thomas H. Ince presents William S. Hart in "Riddle Gawne," a Western story said to be perfectly suited to the talents of the popular Western star. Charles Alden Seltzer is the author of the tale, which ran serially in the Argosy under the title, "The Vengeance of Jefferson Gawne." Katherine MacDonald is Mr. Hart's leading woman, and in the supporting cast are Lon Chaney, Gretchen Cohill, and Tomanoto the Japanese actor. Lederer, Gertrude Short, Leon Kent, Milton Ross, and E. B. Tilton. Mr. Hart, himself, directed the production under Mr. Ince's supervision.

"Till I Come Back to You" is the title of Cecil B. DeMille's special Artcraft. It is essentially a war picture, the scenes being laid in Belgium just prior to and subsequent to the Hun invasion. The story has until now been announced under the title "Paths of Glory," and was written by Jeanie MacPherson. The production is also notable in the fact that Bryant Washburn, who will hereafter appear as a star of Paramount pictures, makes his bow as a Famous Players-Lasky player in the leading male role. Opposite him is Florence Vidor, and others in the cast are Winter Hall, G. Butler Clonbough, Georgia Stone, Julia Faye, Lillian Leighton, and Clarence Geldart.

# *Edith Story at Work on "Shadow and Substance"*

MANY rarely beautiful exterior scenes for "Shadow and Substance," the Edith Storey picture by Lois Zellner, were filmed last week at the four hundred acre estate, the summer home of a prominent New York business man at Tarrytown on the Hudson. In fact, Director Herbert Blache, assisted by Edward Lawrence, arranged some really remarkable effects, particularly so in view of the fact that the play, a strong, virile story of the northwest, replete with breeze and decisive action, calls for scenery of the particularly rugged type.

And it is in these scenes that Baby Ivy Ward, who plays little Billy, has an opportunity to again display the rare emotional ability of which she is such a wonderful exponent, although but four years of age. Her part not only calls for the depicting of the normal, happy, playful child, but she is also called upon to display, first, suppressed feeling, then genuine grief, then, with the tears still streaming down her baby face, the radiant happiness brought by the return of a dear lost one.

In Miss Storey's company are Frank Mills, Lilie Leslie, Joseph Kilgour, George Stevens, Augusta Perry, Mathilde Brundage, Harry Linson, Ben Walker, John

# *Wake Farnum by Shots. Then Hand Him Vibrator*

WILLIAM FARNUM, the William Fox star, celebrated his birthday, July 4, in Hermit Creek Camp, Grand Canyon, Arizona, where he was at work on the picturization of Zane Grey's novel, "The Rainbow Trail," under the direction of Frank Lloyd. In honor of the occasion the members of Mr. Farnum's company presented a vibrator to the star.

Mr. Farnum was awakened at 6:30 o'clock in the morning by a volley of twenty-six revolver shots fired by the members of the company. The echoes flung back by the 3,000 feet of rock that rises from the camp to the rim of the canyon awoke the star on the sleeping porch of his little one-room house. At first he thought all the racket was in honor of Uncle Sam, but when he found that he shared the day with the nation he fired six shots himself.

Mr. Farnum made a brief speech expressing his gratitude and his pride in being thus remembered by his friends, and then spent most of the day making scenes for his picture.

### Engineers Watch Motor "Accident."

Representatives from two automobile factories and also from an accident insurance company requested permission of producers Golden and Alperstein to witness an "accident" which the film men were arranging to take place last week.

In one or the episodes of the Leah Baird serial an incident is recorded before the camera showing the head-on collision of two automobiles, both approaching each other at terrific speed.

Representative engineers of the auto factories were allowed to examine and make a report on the condition of various parts of the autos in question immediately after the shock, and it is believed valuable information was obtained which may be the means of safeguarding the lives of other "movie" stars whose auto accidents may not be so premeditated.

### "Her Only Way" for Norma Talmadge.

It has been decided to give the title of "Her Only Way" to the production on which Norma Talmadge is working to be released by Select Pictures. The story is from the pen of George Scarborough, the playwright, and was prepared for the screen by Mary Murillo, scenario writer for the Norma Talmadge Film Corporation.

This is the picture upon which Director Sydney A. Franklin has been working for the past few weeks, and in which Miss Talmadge is supported by Eugene O'Brien, her leading man; Jobyna Howland, and Ramsey Wallace. Miss Talmadge is working hard trying to complete the filming of the production during the fourth week of July, but the rainy weather of the last two weeks has greatly interfered with the schedule.

### Charles Hutchinson Recovers.

The recovery of Charles Hutchinson from his recent accident while working in the coming Leah Baird serial was an occasion of a volley of cheers at the Crystal studio. "Hutch" is a prime favorite with every one of his co-workers.

Mr. Hutchinson as an actor, athlete, "dare-devil," and all around screen performer is popular and widely known. Featured by Harry Raver in his series of Alma Hanlon productions he rapidly became a strong favorite, and will be followed through the Leah Baird serial by many admirers.

Charles Hutchinson.

Starting in the screen profession at the old Imp studio he rose rapidly. Later he played leads and directed for the Victor Company, and also in many well remembered Blache features. Then he went to the Crystal. Thus he was then as now under the same roof, and under the directorship of J. A. Golden.

Some of his best known dramatic work was in "War Brides," with Nazimova; "Not Guilty," with Cyril Scott; "Divorced," with Hilda Spong, and "Hearts and Flowers," with Mrs. Thomas Whiffen.

Under the directorship of Mr. Golden a skillful blending of the dramatic ability of "Charlie" Hutchinson with samples of his athletic prowess and "hair-raising" nerve should make the coming serial a succession of heart throbs and real "movie" punches.

### Third Snakeville Series Starts.

"Sophie's Birthday Party," the last of the second series of Snakeville comedy reissues, is released this week by General Film. This is the twentieth Snakeville comedy released. It will be followed by a third block of ten subjects, the first of which, "When Slippery Slim Went for the Eggs," is scheduled for release next week. The Snakevilles have been given a hearty reception by exhibitors who are in search of high grade slapstick comedies, General Film reports.

Some of the subjects in the new series just announced by Essanay are "When Slippery Slim Went for the Eggs," "Others Started but Sophie Finished," "Slippery Slim Gets Square," "Snakeville's Twins," "Snakeville's Beauty Parlor" and "Versus Sledge Hammers." Sophie Clutts, Slippery Slim and Mustang Pete remain as the chief characters in the new series.

Louise Glaum.

## In Photodrama of France Louise Glaum Finds Ideal

AS a story for the filming of her fourth Paralta picture, Louise Glaum has found one which is her ideal film play. It is a drama laid in the Champagne district of France, with the war as a background, in three periods, each ten years apart. The story was written by Francis Paget.

"I have liked many of the pictures in which I have appeared, especially the non-vampire type of my Paralta Plays. In fact, I love my part in each, and, of course, do not accept a story that I am at all doubtful about liking—it would not do, because that feeling would grow, and I could not do my best with it. But when Mr. Paget's story was given me I knew before I had finished reading it that it was the best I had ever been given from the standpoint of the star.

"I suppose many would consider the part too hard to play, for it involves much study and work to play what is really three separate parts in the same picture. The fact that the story is built around events rather than around the star gives opportunity for the star to put forth effort and win greater popularity, interest, and sympathy than in those conventional star vehicles where all is prepared for her to walk the stage and emote a time or so.

"Then there is the satisfaction in being able to portray three different ages—three different women—all in the same picture, putting myself into each one of them."

## Justus Miles Forman Story

BUCHANAN'S WIFE," the well-known novel by Justus Miles Forman, who lost his life on the Lusitania, has just been purchased by William Fox. The purchase is in line with Mr. Fox's policy of buying only the best stories by the best-known authors, this policy being exemplified very strikingly in the last two weeks by announcements that Mr. Fox had purchased "The Strange Woman," the great stage success by William J. Hurlbut; "The Last of the Duanes" and "The Lone Star Ranger," by Zane Grey, and "The Two-Gun Man" and "The Coming of the Law," by Charles Alden Seltzer.

Friends of Justus Miles Forman have spoken of "Buchanan's Wife," which was the last book Mr. Forman wrote before sailing on the last voyage of the Lusitania, as being almost supernatural in its foreboding of disaster.

In speaking of the purchase of "Buchanan's Wife," an official of the company said he "considered the book one of the strongest and best adapted for motion pictures he had read in a long time."

## Goldwyn Closes Prize Contracts for Showing Star Series

EVIDENCE of the immediate approval of Goldwyn's adoption of the Star Series booking policy is afforded by the announcement by the company of the signing of contracts with S. L. Rothapfel for both the Rialto and Rivoli theaters, and with Harold Edel for the Strand. Thus Goldyn's individual star series productions will have their New York first-run presentation in three leading screen institutions.

Goldwyn also announces the closing of and important contract for all of the Ascher Brothers-Lumliner & Trinz-Schaefer houses, numbering twenty-seven in all, in Chicago, for the complete output of fifty or more productions in the coming season under the star series plan. Announcement likewise is made of the signing of the Stanley and Palace theaters and all of the great Stanley chain of houses in Philadelphia under contract with Jules F. Mastbaum for the complete new year's output of the company.

"The signing of New York's three great motion picture theaters and the Stanley and Ascher bookings are matters of pride to Goldwyn," says Samuel Goldfish, president of Goldwyn. "The Stanley group represents the second largest booking of theaters that it is possible for a company to obtain in the United States. The booking, obtained through Messrs. Nathan, Harry and Max Ascher, is the third largest available in the country.

"It is worthy of note that Mr. Rothapfel is giving his endorsement to the Goldwyn standard of production and that the endorsement first given us in New York last year by the late Mitchel H. Mark is continued this year by Mr. Edel.

"The endorsement that the late Stanley V. Mastbaum gave us by a solid booking of all Goldwyn Pictures at his Stanley theater is repeated for the coming season by his brother, and we continue to have our splendid representation in the largest and best houses throughout the Philadelphia territory.

"In our first year we played all of the Ascher Brothers' houses in Chicago, as well as every representative theater in that territory. Mr. Nathan Ascher has just closed his contract for every production we are to make in the coming twelve months in twenty-seven houses, all of his own and the theaters of his allies."

Goldwyn Pictures distribution for the Dominion of Canada for a period of years will be in the hands of J. J. & Jules Allen, rated as the largest exhibitors and distributors in the Dominion. This announcement follows the signing of a contract this week between Goldwyn through Samuel Goldfish, its president, and J. J. Allen, of Toronto.

The Allens, besides being powerful distributing factors in Canada, also own and operate the Allen theater, Toronto, the cornerstone of their theater interests, and theaters in Montreal, Quebec, Calgary, Moose Jaw, Brandon, Edmonton, Winnipeg and Regina.

Distributing offices are maintained in Toronto, Montreal, St. John, N. B., Calgary, Winnipeg and Vancouver, B. C. In addition these two successful brothers are the heads of the Monarch Film Company, Ltd., and Famous Players Film Service, Ltd.

## Mystery Sets Dominate Leah Baird Serial

ONE of the most intricate sets ever erected for motion pictures is being installed at the Crystal studios for the use in several episodes of the coming Leah Baird serial. In order to supervise the preliminary installation of same before taking the serial company up to Newfoundland Monday, Director J. A. Golden worked from Saturday morning until Monday noon without rest. However, under his supervision the Crystal studio electrical and carpenter staffs have produced a set declared to be a marvel of mechanical skill.

To explain thoroughly the manner in which the results are obtained would be betraying stage-craft secrets. However, suffice to say that to enable Sheldon Lewis to checkmate Leah Baird, the set opens apparently in an old book store with a stock of thousands of reading matter on the shelves. An entire section of this shelving and wall is made to swing open by the pressure of a button. This opening reveals a complete workshop containing electric motors, switchboards and tools, lathes and revolving steel saws—also a perfect model of a huge radio-torpedo.

A section of the floor of this workshop drops, acting as an elevator down to the bottom of an underground passageway. Constantly running water simulates the trickling dampness of a dismal vault, situated deep under the city. This vault-passage leads to an underground council chamber wherein is located an electrically controlled steel chair.

This set, or rather series of sets, is made to work mechanically at the touch of hidden buttons and levers, and constitutes an important factor in the development of the Leah Baird serial.

### Making of "Judgment" Nears Finish.

A majority of the exteriors for "Judgment," a Metro production co-featuring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and an all-star cast, have been photographed. The most imposing of the interior sets is a massive courtroom, in which the sensational murder trial in "Judgment" takes place. An unusual twist in the plot of "Judgment," which was scenarioized by George D. Baker, make it more expedient—because more artistic—to reproduce the courtroom instead of attempting to photograph the scene in a real triubunal of justice.

Besides Miss Nilsson and Mr. Farnum and Mr. Standing, who is seen as a supreme court judge, the cast of "Judgment" includes Spottiswoode Aitken, Harry S. Northrup, Edward Alexander, Lydia Knott and Katherine Griffith. Will S. Davis is directing the production.

### Select Titles for Blue Ribbons.

Two of the Vitagraph Blue Ribbon features for August which were listed under the title they bear in story form and which titles were declared to be temporary now have been definitely named for the screen. They are:

"All Man," made from "Fiddler's Green," a magazine story by Donn Byrne, and listed for release on August 5. Harry Morey is the star, with Betty Blythe featured in his support, and the play was made at the Vitagraph Eastern studio under the direction of Paul Scardon.

"The Changing Woman," made from the O. Henry story, "A Matter of Mean Elevation." This is scheduled for release on August 19, and will present Hedda Nova and J. Frank Glendon, stars of "The Woman in the Web" serial, in their first Blue Ribbon feature as a starring combination.

### War Fireworks in Secret Telegram.

Spectacular pictures of trench fireworks are an exclusive feature of Screen Telegram No. 40, Mutual's latest news release. The film was taken at Columbia Heights near Washington, D. C., and is a graphic and realistic display of war pyrotechnics. The demonstration includes aeroplane bombing, fighting with liquid fire, gas attacks, rocket firing, and hand grenade throwing. The picture covers both day and night scenes.

The cameraman was so close to the actual test of the bombs, aeroplane and grenade, that several times in the course of the exhibition he was forced to abandon his camera and flee.

# Madelyn Clare Is Leading Woman in "Young America"

WORK on "Young America," the George K. Spoor feature production now is nearing completion. Interior scenes have all been taken and Director Arthur Berthelet is working on exterior settings which are being made in and about Chicago.

Madelyn Clare.

"Young America" is a picture in seven parts, taken from the Cohan and Harris stage success written by Fred Ballard. The role of leading woman is taken by Broadway's mystery girl, Madelyn Clare, and sympathtizes with the village bad boy, the part taken by Charles Frohman Everett, a nephew of the late Charles Frohman. It is through her influence that the boy's better side is brought out and the village bad boy finally turned into the typical manly young American.

Miss Clare comes from a theatrical family. She herself has played before the footlights ever since she can remember. Later she was sent to school at Mount St. Joseph's, Cincinnati, and to Mount St. Vincent, on the Hudson.

After finishing school she played in stock in New Orleans and then was signed with the Orpheum circuit. Her first picture was with Tyrone Power, in which she played the leading woman's role. She also starred in "Love Thy Neighbor," but made her greatest success with the Lincoln Cycle, in which she created the part of Nancy Hanks, mother of Lincoln.

When playing on Broadway she was known as the "Mystery Girl." Miss Clare is a typical athletic, outdoor girl, being an enhtusiastic golfer and horsewoman, besides being an expert with the oars.

# Authenticity Sought for Fox's "The Prussian Cur"

ONE of the notable features of "The Prussian Cur," the William Fox dramatization of the German spy system in America, is said to be the fidelity to actual events which R. A. Walsh has observed throughout the picture. Not only are the big episodes based on many court records, government announcements and authenticated newspaper reports, but the "inside" workings of the Kaiser's secret agents are exposed by Captain Horst von der Goltz, ringleader in the plot to blow up the locks of the Welland Canal in Canada and self-confessed German spy.

The activities of enemy agents and propagandists, it is declared, are followed closely from the time when Ambassador Bernstorff launched his "invisible embassy" in Washington up to the present hour. The damaging of airplanes by pro-German workmen, the destruction of war supplies, the burning of factories, the stirring up of labor troubles—all these crimes have been faithfully depicted on the screen from the most trustworthy information.

The scenes in the palace at Berlin were shot in sets that were exact duplicates of the originals, with all the "atmosphere" and local colors that it was possible to create. The same truth holds with regard to the German Embassy at Washington. For these scenes in the nation's capital some of the furniture used actually came from the former offices of Count von Bernstorff, having been disposed of shortly after the Ambassador was sent home.

The big scene in which President Wilson reads his famous war message to a joint session of Congress is said to be an impressive film portrayal of a historic event. She plays the part of the young married woman, the only woman who understands

Scene from "Waifs" (Pathe).

# Four All Star Series for Release by Metro

METRO will issue four exceptionally strong All Star Series pictures during the month of August. The first and most notable of these is the picturization of Edith Wharton's greatest novel, "The House of Mirth," with an all star cast including Katharine Harris Barrymore, Henry Kolker, Joseph Kilgour, Edward Abeles, Christine Mayo and Lottie Briscoe. Miss Wharton's masterpiece, which was adapted for the screen by June Mathis and Albert Capellani, has been produced on a scale commensurate with the famous classic itself under the direction of Mr. Capellani. The three other August releases will be "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum with a cast of unusual distinction headed by Herbert Standing; "Flower of the Dusk," in which Viola Dana is starred, and "Shadow and Substance," starring Edith Storey. They will be released in the order named.

"The House of Mirth," which will be issued August 5, calls for scenes of luxury.

The story is not only a powerful one, but keen as well, with the keenness of which Edith Wharton, the celebrated author of "The House of Mirth," is mistress.

"In Judgment Of," starring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and an all-star cast, will be the August 12 release, George D. Baker, Metro's western manager of productions, is the author of the scenario. It is a tense drama, strong in its appeal to the emotions. Miss Nilsson has the role of Mary Manners, daughter of a political dictator. Mr. Farnum has a part peculiarly suited to his personality.

Myrtle Reed's celebrated novel, "Flower of the Dusk," will be the August 19 release with Viola Dana as the star. John H. Collins, who adapted the novel for the screen, also directed the picture.

Edith Storey's picture, "Shadow and Substance," which will be the August 26 release, is a story of the great north woods by Lois Zellner. Herbert Blache directed the picture. Frank Mills, Lillie Leslie, Joseph Kilgour, George Stevens, Augustus Perry, Harry Linson, Ben Walker, John Cohill, Tomanto, the Japanese actor, Mathilde Brundage, and Baby Ivy Ward gives Miss Storey splendid support in the picture.

### Vitagraph Serial Gets Big Start.

"A Fight for Millions," third of the Vitagraph serials, featuring William Duncan, was released to exhibitors on July 15, when the first episode, entitled "The Snare," was shown. A following episode will be exhibited weekly.

Like its predecessors, "The Fighting Trail," "Vengeance—and the Woman" and "The Woman in the Web," this serial was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. Duncan appears in the dual role of star and director, and has with him Edith Johnson and Joe Ryan, and a large company of cowboys and athletes, many of whom have appeared with him in his other serials.

The serial has been booked for all of the houses in B. S. Moss circuit in the New York territory, on the Pantages circuit on the Pacific Coast, and in many other chains in different parts of the country.

### "Her Moment" Goes to Loew's.

The first appearance of "Her Moment," the sympathetic problem story by Samuel London, featuring Anna Luther, will be in the principal Loew houses in New York in the first week in August. General Film's New York exchange closed arrangements for this engagement after a special showing of the film for the Marcus Loew reviewing staff.

Donzella Cross,
Saleslady of Universal's Salt Lake City Office.

In accordance with an announcement from the Triangle Distributing Corporation, Harry Mestayer will be the featured player in "High Tide," a Triangle play scheduled for release on the program for the week of August 17. He will replace Jack Livingston as the lead in this production.

## *Two Noted Players for Metro's "Pals First"*

TWO important additions to the cast supporting Harold Lockwood in "Pals First," which Metro will distribute under the banner of Screen Classics, Inc., were made last week with the engagement for the picture of Ruby de Remer and James Lackaye. Miss de Remer will play the leading feminine role, while Mr. Lackaye will enact the part of Dominie, the pal of Danny Rowland, the character portrayed by the star.

Though her career covers a period of only two years, Miss de Remer has achieved considerable success, both on the screen and on the stage. Her stage engagements included appearances as a principal in the last winter's "Midnight Frolic" and as prima donna in the Weber and Fields production of "Back Again." In her several screen engagements Miss de Remer played leading roles, her most noteworthy appearance being as the featured player in "The Auction Block."

Mr. Lackaye has been appearing on the stage and screen for thirty years. He was with Sol Smith Russell for two years; also with David Warfield in "The Grand Army Man," James A. Herne in "Shore Acres," the original "Cameo Kirby" company, in which he played opposite Nat Goodwin and later Dustin Farnum; Lew Fields in "The High Cost of Loving," "Excuse Me" and "The Gentleman from Mississippi." For six years he was starred in "York State Folks."

His picture appearances have also been numerous, and include a long engagement in the Bingle series and parts in many Metro releases, among them "The Upstart," which Edwin Carewe, who is directing "Pals First," produced.

Mr. Lackaye is a prototype of Thomas A. Wise, who played the same part in "Pals First" on the "legitimate" stage that Mr. Lackaye is playing in pictures. This is the second time he has played parts created by Mr. Wise, the first occasion arising when he was engaged to play the Wise part in "The Gentleman from Mississippi."

## *"Salome" Being Booked Only in the Big Towns*

THE big ruled chart in the offices of Samuel F. Kingston of the Fox organization, whereon are noted the bookings of "Salome," biggest of Fox offerings of the season, is fairly sprouting datings. The ever-spreading drive already has penetrated to Seattle. The enveloping movement now in process of formation will effectually pinch off the southwest—and then Salome, siren heroine of the great Pagan court drama, re-enacted for the first time on the screen, will have the entire country in the grip of her fascinating arts.

Dates already set for primary offerings of the new spectacular drama, which embodies in its scenic investiture a complete rehabilitation of the Jerusalem of forty years before the coming of the Saviour, include such diverse centers as Boston, Kansas City and Seattle.

With the routing of the various editions of the picture play begun only four days ago, nine cities of importance have been booked for engagements of a week upward.

The Seattle engagement will begin on August 10 at the Orpheum. "Salome" will be seen at the Plymouth in Boston on August 19. It will be shown at the Teck in Buffalo on August 25, and at the Shubert in Kansas City on September 27.

Scores of requests for booking have been rejected by the Fox management, which is independently presenting the spectacle. It has been necessary to emphasize all over again that the production is absolutely reserved for the larger cities and that booking arrangements will be closed only with the biggest houses in those cities. A two-dollar scale will prevail.

Scene from "The Dream Lady" (Bluebird).

## *Universal's "Dream Lady" Preaches Happiness Gospel*

PREACHING the gospel of happiness, "The Dream Lady," with Carmel Myers in the title role, is the sort of light and amusing entertainment which exhibitors find most welcome during the summer months. Although she has risen during the last few months because of the manner in which she has handled roles of a character nature, Carmel Myers shows in this five-reel Bluebird feature that she is just as much at home in portrayals which do not require her to appear as an Italian, Spanish, or Gypsy maid.

In "The Dream Lady" the Bluebird star enacts the role of Rosamund Gilbert, who all her life had indulged in dreams which circumstances made it impossible for her to realize. When she finally came into possession of a legacy, Rosamond promptly set out to bring about the realization of every last one of them—and did.

The cast supporting Miss Myers includes Thomas Holding, formerly leading man for Olga Petrova; Kathlees Emerson, Harry Von Meter, Philo McCollough, and Elizabeth Janes. "The Dream Lady" is scheduled for release on July 29.

### Twenty More Prints for "The Geezer."

So many requests for bookings on "The Geezer of Berlin" have been received by the various Jewel exchanges that orders for twenty more prints than originally arranged for have been placed with the home office of that organization.

Harry M. Berman, sales manager of Jewel Productions, Inc., is authority for the statement that there is every indication that "The Geezer of Berlin" will exceed in point of volume the number of bookings obtained to date on "The Kaiser."

"The fact that the first comedy ever handled by our organization combines mighty fine comedy with patriotic propaganda is undoubtedly the reason for the demand for 'The Geezer of Berlin' that has already made itself felt," declared Mr. Berman.

The release date for "The Geezer of Berlin" has been definitely set for Aug. 1.

### Studio Leased for Flagg Comedies.

The Fifty-Fourth Street studio has been leased by Jack Eaton, of Town and Country Films, Inc., to be used for the making of the James Montgomery Flagg comedy series. They started there on picture No. 2, "Romance and Brass Tacks," in which picture they are starring Peggy Adams as the romantic girl.

Playing opposite Miss Adams is Olin Howland, late star of "Leave It to Jane." The leading juvenile part is played by Harold Foshay, formerly a Vitagraph player.

## *Fred Stone Starts Work On His Second Artcraft*

FRED STONE has finished "Under the Top," his first production for Artcraft, at the Famous Players-Lasky studio at Hollywood, and almost immediately plunged into the production of his second picture. This will be "Johnny Get Your Gun," from the successful stage comedy in which Louis Bennison was starred. Under the direction of Donald Crisp a number of the opening scenes have already been taken, and the picture is said to be progressing with whirlwind speed.

The final week in the production of "Under the Top" in all probability was one of the busiest ever experinced by Fred Stone. In fact the seven days may fairly be called "stunt week" for the comedian, for he probably did more stunts in that period that he would ordinarily do in several months at any other time. He jumped, ran, rode, climbed, and tumbled from early morning till late at night until he must have had difficulty in remembering whether he was going or coming.

For one thing, the other day Stone vaulted over seven horses, a considerable stunt for one who has not been doing it day in and day out for some time. Later he rode bareback, doing all the things a lady in fluffy skirts and fleshings usually does on a curveting steed.

### "The Hypocrites" in New York.

"The Hypocrites," the six-part George Loane Tucker productions starring Elizabeth Risdon, will open its New York engagement in the principal Marcus Loew houses in the metropolis, it is announced by J. A. Hammell, manager of General Film's local exchange in the Godfrey Building.

The strength of this feature, the Broadway popularity of the story and the excellence of the production from every standpoint are said to be the deciding reasons for the adoption of this attraction for the Loew houses. The film, although just announced, has brought in a great flood of inquiries already and its prospects in New York are represented as more than flattering.

Scene from "Flower of the Dusk" (Metro).

## *Viola Dana Going Fast on "Flower of the Dusk"*

RAPID progress on "Flower of the Dusk," Viola Dana's current starring vehicle, is reported by Director John H. Collins. It is the second of Myrtle Reed's famous novels to have been secured by Metro for picturization. Director Collins has made the scenariozation in five acts.

"Flower of the Dusk," always one of the most popular of Miss Reed's human stories, calls for many charming New England scenes, many quaint types, and provides Miss Dana in the dual role of Constance North, the mother, and Barbara North, the daughter, with splendid opportunities.

Director Collins has engaged a cast, really two casts, one for the prologue and one for the play, that comprises not only many well known favorites on stage and screen, but those whose artistry will bring to life our friends from "Flower of the Dusk."

In the prologue we find Viola Dana playing Constance North, the mother when she was a young girl, and opposite her is Guy Coombs in the role of Lawrence Austin, whose love for her, as hers for him, is the great joy and at the same time sorrow of her life.

The part of Constance North, Miss Dana's husband, is played by Howard Hall. Mattie Austin is played by Bliss Milford, a well known Edison favorite. Alice Martin plays Miriam, Charles Sutton is the minister, and the roles of the two aunts are in the capable hands of Mrs. Ford and Maggie Breyer.

In the play others in the cast are Jack McGowan and Margaret McWade.

### Two Fairbanks' Aids Go To War.

Joseph Henaberry, author and director of two of Douglas Fairbanks' greatest Artcraft successes — "The Man from Painted Post" and "Say, Young Fellow"— has been called to the colors. He left Hollywood for Fort MacDowell, San Francisco, where he will be permanently stationed until he leaves for overseas service.

Henaberry's contract with Douglas Fairbanks covers a period of five years, and should the war end before that time, as it is fervently hoped it will, he will again assume his duties.

Another member of the Fairbanks organization to be called to the colors is William Shea, who holds the distinction of having assembled and assisted in the editing of every Douglas Fairbanks production for Artcraft to date, starting with "In Again, Out Again," and concluding with "Bound in Morocco." Shea is now at Camp Kearney, Cal., where he has been assigned to special duty that deals with film entertainment for the soldiers.

## *Ince Engages Walthall to Star in "False Faces"*

AS one of its special releases the Famous Players-Lasky Corporation will offer Louis Joseph Vance's story, "False Faces." This subject will be produced by Thomas H. Ince, and will present a most elaborate visualization of the Saturday Evening Post serial, disclosing the further adventures of "The Lone Wolf."

Henry B. Walthall has been engaged by Mr. Ince to star in "False Faces." Walthall's latest screen work will soon be viewed in D. W. Griffith's "The Great Love," in which he appears to particular advantage. The screen version of "False Faces" will be prepared by J. G. Hawks, who has many Ince scenarios to his credit.

The main plot deals with the establishment somewhere near Martha's Vineyard of a U-boat base and the destruction thereof through the chance intervention of the French ex-criminal, now virtually a secret agent. A lovely girl is an apparent intrigante, but in reality is also connected with Governmental work, and the result is the foiling of the plans of the Huns in America.

### "No Children Wanted" (At Oakdale).

Gloria Joy, the youhtful child star of the Oakdale Productions, makes her appearance in the second of the series, "No Children Wanted," this week, according to General Film. This is in accordance with the bi-monthly release schedule adopted by General Film Company in the distribution of the series. Ethel Ritchie, R. Henry Grey, Edward Jobson, Neil Hardin and Daniel Gilfether are the other well known players who appear in this feature.

"No Children Wanted" is a sympathetic story of the struggle of a small daughter for parental love, which is denied her by a society-loving mother and a literary father, who becomes involved in an arms-smuggling case.

The next Oakdale production to be released is "Miss Mischief Maker," again featuring Gloria Joy.

## *Fox Completes Four Plays and Has Five Under Way*

WITH four plays just completed, William Fox has five more productions in work at the Fox studios in the east and in California. At Hollywood, Tom Mix is entering the third week of "Mr. Logan, U. S. A.

J. Gordon Edwards, directing the super-production, "The She-Devil," has entered the third week, and William Farnum and his company are in the Grand Canyon, working on "The Rainbow Trail."

In the east Peggy Hyland is still at work on "Bonnie Annie Laurie," a story of Scotland and the great war, written by Hamilton Thompson. Virginia Pearson is nearing the finish of "The Liar."

Plays that are finished include a big production just completed by Richard Stanton in the east; another play in the east and two in the west.

George Walsh has completed "Under the Yankee Flag," described as a "breezy stor of love, adventure and war," and Gladys Brockwell has completed "Kultur." This picture, which reveals German secret intrigues which caused the war, has just been shipped east from the Hollwood studios. The other Fox production just completed is "Lawless Love," which was done by Jewel Carmen under the direction of Robert Thornby. Miss Carmen has just returned from a ten-day trip in the mountains, where the final scenes were taken at Huntington Lake.

## *Animated to Show Flight of Big Bombing Langley*

EDITOR JACK COHEN, of the Universal Animated Weekly, is celebrating a scoop which he scored over his contemporaries when he succeeded in obtaining the only pictures filmed of the Langley's premier flight recently.

The Langley is the largest aeroplane ever made in America, and the initial flight, which took place at Elizabeth, N. J., was surrounded with considerable secrecy. The Universal Animated Weekly, however, was invited to send its representative to film the event, and was the only news weekly accorded this signal honor.

Although it was expected the usual pictures of the trial flight would be made an agreeable surprise was in store for M. M. Flanders, the cameraman who covered this assignment, when he was invited to accompany the Langley into the air. Quick to take advantage of the opportunity, Flanders obtained some remarkable pictures of the manuevres through which America's largest aeroplane was put while being thoroughly tested.

Incidently, this particular Universal cameraman has the distinction of having made more aeroplane flights than any cameraman not in actual service. He has taken motion pictures in these bird machines while they were performing side-slips, loop-the-loops, nose spins, and other exceedingly dangerous acrobatic stunts which every birdman in charge of a battleplane must know.

The flight of the Langley will be shown in one of the forthcoming issues of the Animated Weekly.

### "Triumph of Venus" Progressing.

Results from the limited territory in which General Film Company has begun to release "The Triumph of Venus" for exhibition indicates tremendous popularity for the feature, the home office of the company states. Bookings have been particularly heavy in the Cleveland territory and at other points in Ohio.

In New York City the picture is being played steadily at a large number of houses, and the Edwin Bower Hesser mythological story, with Betty Lee featured as Venus, seems to have considerable appeal centered in the unusually clever swimming scenes.

**Exchange Manager and Star.**

Baby Marie Osborne of Diando, appearing in Pathe productions, and E. D. Tate, manager of the Pathe Exchange, Inc., Los Angeles.

### May Allison at Work on Coast.

May Allison, rounding out her first week at Metro's west coast studios in Hollywood after her arrival there from New York, is making excellent progress in Hale Hamilton's "The Return of Mary." The star is being directed by Wilfred Lucas in George D. Baker's screen adaptation of the successful stage play.

As before her arrival Director Lucas already has photographed all the scenes in the picture in which the star does not appear, the production was well advanced when Miss Allison began work.

Darrell Foss, lately of the Triangle forces, is Miss Allison's leading man, and the cast also includes Clarence Burton, Frank Brownlee, Joseph Belmont and Claire McDowell.

### "A King in Khaki" to Be in Six Reels.

"A King in Khaki," in which Harold Lockwood makes his initial bow as a star in the productions of Screen Classics, Inc., distributed by Metro, will be presented in six reels instead of five.

**Edwin Carewe,**
Directing Harold Lockwood in Metro's "Pals First."

## LEON SCHLESINGER ON ROAD FOR MANX-MAN COMPANY.

J. L. KEMPNER, the newly appointed sales director of the Manx-Man Company, which is distributing the Hall Caine photoplay through the Goldwyn exchanges, announces that for the purpose of getting in touch with the exhibitors, Leon Schlesinger, general sales representative, will leave New York this week to tour the country.

Mr. Schlesinger will also confer with the managers of the Goldwyn branches in the territories through which he passes and with their press representatives. He is especially interested in talking to the publicity men, as the publicity angle on the "Manx-Man" is a strong one. The impressive publicity fact about the picture is that it cements Anglo-American feeling better than almost any other big picture on the market now and that the British-American clubs and societies that exist in every state will be glad to boost the work of exploitation.

"For instance, in Providence, R. I., we found a British-American society that offered to print its own invitations to the showing, so interested were they in the picture and the chance for publicity for their own work," says Mr. Kempner. "The Providence Journal, one of the leading newspapers of the country, gave the society, the picture and the exhibitors booking it no end of fine publicity."

Mr. Schlesinger will first visit Middle West exhibitors, covering Illinois, Indiana, Iowa, Michigan and Wisconsin. He will carry with him a condensed film version of the "Manx-Man" and complete plans of the publicity mentioned above. He will frequently call on editors and societies, but because of the amount of territory he wishes to cover, will usually

**Leon Schlesinger.**

leave that branch of the work to the exhibitors and Goldwyn representatives. However, he will give the publicity campaign in each territory such a start that its final success will be guaranteed—at least, that is his expectation, and further reports from him should prove interesting.

### Kansas City Supply Company Busy.

The United States Government is showing at the Garden theater in Kansas City for the third week the celebrated "Fit to Fight" pictures. The two Power's machines for the projection were furnished by the Kansas City Machine and Supply Company, Inc.

A notable event in Kansas City was the opening of the Liberty theater, owned by Harding Brothers, and which, it is reported, cost in the neighborhood of $200,000 to build and equip. The complete booth equipment, consisting of two Power's latest type 6-B machines, with double dissolving stereopticon, and also a Gold Fibre Screen, were furnished by the Kansas City Machine and Supply Company.

**Animated Shows Baby Tank.**

Animated Weekly No. 33 gives pictures of a baby tank designed for wire cutting

## "PERSHING'S CRUSADERS" SHOWING IN YORK STATE.

CAREY WILSON, sales manager of the First National Exchange of New York, spent the early part of last week in Buffalo, Rochester, Syracuse and Utica, where he arranged for showings of "Pershing's Crusaders."

Despite the fact that the big war film was given a run of ten days at the Teck Theater in Buffalo during the early part of last month Mr. Wilson closed a contract with Harold B. Franklin, managing director of Shea's Hippodrome in that city, for a special engagement of "Pershing's Crusaders under unique circumstances. The picture will be released in seven weekly installments, and in order to give it adequate publicity Mr. Franklin has erected a large electric sign in front of Shea's Hippodrome, which will be in operation continuously for two months.

In Rochester, "Pershing's Crusaders" will be shown at the Gordon Theater and at the Avon in Utica. It has not yet been definitely decided at what house the picture will play in Syracuse.

Mr. Wilson is enthusiastic regarding the prospects for business in the above mentioned towns, and has been assured of the most thorough possible co-operation on the part of exhibitors.

### Busy Days for Alice Brady.

Alice Brady, whose new Select Picture, "The Whirlpool," has just been released, has been putting in a busy week. Saturday night she returned from a three days' "location" trip. Sunday night she sang at the Casino theater in New York City at an entertainment for soldiers and sailors.

**Ruby de Remer.**

# State Rights Department

Conducted by C. S. SEWELL

## Patriotic Marching Song Founded on Perret Picture

**Will Bear Same Title as Film, "Lafayette, We Come"—Complimentary Autographed Copies to Be Sent to Exhibitors—Elaborate Musical Score and Setting for Complete Orchestration Also Arranged.**

LEONCE PERRET announces that arrangements have been completed for an elaborate musical score and settings for a complete orchestration for "Lafayette, We Come" (Pershing '17). The theme of the score has been written into a patriotic marching song which will bear the same title as the film, and the publishers are negotiating with a well known concert singer to include the song in his repertoire. This is in line with the movement inaugurated by the Lafayette League to perpetuate and immortalize Pershing's inspiring words. It is further contemplated that the song will be sung at the premier performance of Mr. Perret's patriotic film which will be given for the benefit of some war fund.

A large number of copies are now on the press and Mr. Perret will autograph and send them complimentary to exhibitors throughout the country.

Although this patriotic motion picture spectacle has not yet been completed or shown to anyone except Mr. Perret's associates, he has received offers from numerous theater managers, including M. Kashin of the Broadway theater, New York.

This production, which is the first one made by Mr. Perret for his own producing organization, is said to be a timely story of love and mystery, embodying intrigue and war, in which has been ingeniously incorporated powerful propaganda.

Mr. Perret's previous productions include "Lest We Forget," "The Million Dollar Dollies," "The Mad Lover," "The Accidental Honeymoon" and "The Silent Master."

## Artistic Posters Issued For "Hand of Vengeance"

TO advertise properly its new twenty-reel photo-serial, "The Hand of Vengeance," the Gaumont Company announces the preparation by well-known artists of strikingly artistic lithographs in the form of one, three and six-sheet posters. These posters, with beautifully toned drawings of some of the most dramatic situations in the story, have been prepared to attract the eye of the public to such an extent that it will want to see at least one episode. The story is claimed to be so absorbing, the photography so well done and the action so thrilling that no person who sees one episode will miss seeing the others. The manager of a theater in one of the Rocky Mountain states who ran a former Gaumont serial had to repeat it twice, making three runs of the entire serial, before he could satisfy his patrons.

The artistic posters are not restricted to the first few episodes, as each episode will have its full quota of slides, photographs and beautiful lithographs. The Gaumont Company has issued a special one-sheet on heavy calendered paper, somewhat in the nature of a "hanger," which is a novelty and which should make a hit with the distributors and their salesmen. This one-sheet contains three-color facsimiles of all the posters for the first five episodes, with the synopses of these episodes. A similar sheet in three-color work will show facsimile posters and synopses of the last five episodes. These will not only prove attractive publicity aids for the exhibitors when hung in their offices, but will prove equally attractive to the public when hung in theater lobbies.

## World Rights on New Film Secured by M. H. Hoffman

M. H. HOFFMAN is understood to have secured world's rights to a six-reel photoplay which will be handled on the state right market. Mr. Hoffman is at present in Mt. Sinai Hospital, New York, where he is recovering from the effects of a serious operation, and it is announced that a statement regarding his plans will be issued as soon as he is able to leave the hospital.

Mr. Hoffman has also secured from Crest Pictures Corporation the New York City and northern New Jersey rights to "The Grain of Dust," featuring Lillian Walker, which will be distributed under the direction of Hy Gainsborg, who reports one hundred advance bookings of this picture based on David Graham Phillips popular story.

For several months Mr. Hoffman's health has been failing. As announced in a previous issue, it was necessary for him to undergo an operation. However, he has so far recovered that he has obtained special permission from the hospital authorities and is holding conferences and outlining his future activities. It is said that his forthcoming announcements will be of especial interest, particularly to producing managers.

## "Patience Sparhawk" Is Now "The Tiger Woman"

PETROVA Picture Company announce that the final editing and titling of Madame Petrova's fifth production has been finished. The picture is a film version of the celebrated novel, "Patience Sparhawk," by Gertrude Atherton, and it will be released as an adaptation under the name of "The Tiger Woman."

The scenario is the work of Mary Murillo, who has been responsible for many successful screen vehicles. The production is the first to be made in the new Petrova studios at 230 West Thirty-eighth street, and marks the second appearance of Ralph Ince as director for Madame Petrova. Director Ince is said to have achieved many remarkable effects in "The Tiger Woman," both as regards tricks of the camera and scenic investiture.

Practically all of the players who will be seen in the leading roles of "The Tiger Woman" are playing with Petrova for the first time. It is announced that this has been done in order to give the cast a touch of freshness and to dispel the set atmosphere which the same players usually carry from picture to picture. The cast includes Vernon Steel, Rockcliffe Fellowes, Norma Seifert, Mathilda Baring, Gene Burnelle, Frederick Treusdell and Tefft Johnson.

## Arrow Announces Sales on Variety of Subjects

ACCORDING to Dr. W. E. Shallenberger, the usual activity of State Right buyers attending New York for fall purchase of productions is somewhat anticipated this year as is evidenced by the following sales of productions made by the Arrow Film Corporation during the week ending July 20: "The Grain of Dust" to the Specialty Film Company for Texas, Arkansas, Oklahoma, Louisiana and Mississippi. Kerrigan reissues thirty single reels and ten two reel subjects to Specialty Film Company for Texas, Arkansas and Oklahoma. Four five reel Allison-Lockwood reissues to W. H. Film Company for Delaware, Maryland, District of Columbia and Virginia. "The Hand of Vengeance" Gaumont ten episode serial to the American Film Company for the six New England states. "The Eyes of the World" to the First National Exchange of New Jersey for Northern New Jersey. "To-Day" and "The Mad Lover" to the Four Square Pictures Corporation for Michigan. Four five reel Lockwood-Allison reissues to Harvey B. Day for Western Pennsylvania and West Virginia. "The Sunset Princess" to C. C. Hite Attractions for Ohio.

"This," said Mr. Shallenberger, "to my mind, is the answer to two questions—first, is there a healty State Right market, and, second, is the independent field of motion pictures in a prosperous condition?

"A glance at the sales recorded will show every variety of productions including one and two reel reissues, five reel reissues, special attractions, serials and a road show attraction and all of these sales were effected in our office without expense excepting the necessary expenditure for trade paper advertising and screenings and the minor disbursement entailed in the issuance of the Arrow Bulletin." Mr. Shallenberger just returned from Boston where he attended the Convention and will announce, shortly, the closing of exclusive contracts for representing producers.

## Metro Exchange to Handle "The Warrior" in New York

GENERAL ENTERPRISES, INC., announces that arrangements have been completed whereby the New York Metro Exchange will release "The Warrior," starring Maciste, in New York. The film will open in New York City as a hot weather attraction on the Marcus Loew circuit on July 22, which will mark its first presentation in New York outside of the special engagement at the Criterion theater last season.

Special music has been arranged, and an elaborate series of posters will be used to advertise "The Warrior." This picture deals with the struggle on the Italian-Austrian front, contains many comedy incidents and is said to be exceedingly timely in view of the recent victories of the Italian army.

## *Gaumont News Reels Show Many Interesting Events*

GAUMONT GRAPHIC No. 16 shows one of the most impressive funerals ever held in New York City. The body of Major John Purroy Mitchel, who fell to his death from an airplane in which he was practicing to fight against the Hun, was borne to his grave with the ceremony of a full military funeral, attended by the dignitaries of the nation, who acted as pallbearers, and comrade flyers who dropped flowers from their planes overhead as the cortege passed up Fifth avenue.

This issue also shows the biggest "splash" the West has ever known—the launching in one day in San Francisco of eight destroyers and nine big freight-carrying vessels.

Among the other subjects: Official War Pictures show our boys handling heavy howitzers, and coast artillery somewhere in France; Edward V. Rickenbacker, famous auto racer, who is now an American "Ace"; the seizing of a big New York evening paper, said to be owned by the German government, and many other news events.

Gaumont News No. 17 pictures the annual convention of the B. P. O. Elks at Atlantic City; the enormous wheat crop of 1918; the visit of Dr. Naon, Argentine Ambassador; the presentation by the government to the city of San Francisco of a service flag commemorating the 33,487 sons of liberty of that city who are now fighting in France, and many other scenes showing the activities of our womanhood, etc., etc.

From the nation's capital come pictures of General March, chief of staff, who gives the American war news to the public each week; the testing of a new invention which will cut German wire entanglements like paper, and a "gunless battle," showing how we will be able to fight the Prussian devils with their own weapons—bombs, liquid fire and gas.

## *Effie Shannon Engaged For New Graphic Film*

AMONG the well known players engaged by Director Ivan Abramson for his latest production, "Ashes of Love," which he is now making for Graphic Film Corporation, is Effie Shannon.

Miss Shannon has had a number of years' experience on the speaking stage, having appeared with the late Herbert Kelcey in a great many successes, including the David Belasco production, "Years of Discretion." She has also been seen in motion picture productions, including "Her Boy," for Metro.

## *Change in Type of Petrova Pictures Proves Popular*

"TEMPERED STEEL," the fourth special vehicle starring Madame Olga Petrova, is said to be meeting with success throughout the United States and Canada, and numerous letters are being received by the Petrova Pictures Company stating that the writers consider "Tempered Steel" to be the best vehicle in which the Polish star has appeared.

The reception accorded this film is gratifying to Madame Petrova and her associates, inasmuch as the production marks a radical departure from her customary type of story. In this picture she interprets a character utterly unlike any she has been seen in heretofore—that of a stage-struck Southern society girl. The story is a melodrama and contains a variety of thrills. It was directed by Ralph Ince and written expressly for the Polish actress by George Middleton.

# *Selznick Secures New York Rights on Brady Film*

**"Stolen Orders," Featuring Kitty Gordon, Carlyle Blackwell, June Elvidge and Montague Love, to Be Handled with Extensive Exploitation Campaign—Tennessee and Alabama Franchise Sold to Special Feature Company.**

RIGHTS to William A. Brady's "Stolen Orders" for New York state have been purchased by Lewis J. Selznick, and this production will be handled by Select Pictures Corporation in this territory, in connection with an extensive exploitation campaign which will soon be inaugurated. The sale of rights for the states of Tennessee and Alabama to W. E. Drummond of Special Features Company, Knoxville, Tennessee, is also announced. Mr. Drummond has been very successful with Mr. Brady's previous spectacular production "The Whip" and is said to be enthusiastic regarding "Stolen Orders."

This production, with a star cast, including Kitty Gordon, Carlyle Blackwell, Montague Love and June Elvidge, is said to be particularly timely in view of the startling disclosures of the operation of enemy secret agents in this country, and the daily intimations in the press of even more sensational disclosures in connection with systematized propaganda and spy work in existence here. It is a stirring story of diplomatic intrigue and an exposition of the fact that the innocent are not infrequently made the tools of those higher up in the game to sow discord and stir up strife that the Huns may profit.

## *Sales of the Week*

**Activity in State Right Market During Past Seven Days.**

WILLIAM A. BRADY announces sales of territory on "Stolen Orders" in another article in this issue.

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Magnet Film Exchange, New York, has secured New York City rights on series of twenty-four Fatty Arbuckle comedy reissues, from W. H. Productions Company.

* * *

M. H. Hoffman Exchange, New York, has purchased New York City and northern New Jersey rights from Crest Pictures, for "The Grain of Dust" featuring Lillian Walker.

* * *

General Enterprises announce that New York Metro Exchange will handle in New York City "The Warrior" starring Maciste.

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Bernard H. Bernstein has disposed of the following territory on "A Lion of the Hills": Colorado, Wyoming, Utah and New Mexico to Ben Cohen, Denver, Maryland, Delaware, Virginia and District of Columbia and North Carolina to Superfilm Attractions, Washington; New York and northern New Jersey to Matrix Photoplays, New York; North and South Dakota, Minnesota and Wisconsin to J. M. Kuhn & Co., Minneapolis; Kansas and western Missouri to Emerald Film Service, Inc., Kansas City, and New England States to Major Film Company, Boston.

* * *

J. W. Burke, of the Mid-West Feature Company, Denver, has secured from William A. Brady, Colorado, Utah, Nevada and New Mexico rights on "Stolen Orders."

* * *

Sol L. Lesser of All Star Feature Distributors, Inc., San Francisco, has secured rights to "Hearts of the World" for eleven additional western states: Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota. He now controls all territory west of Mississippi River on this production.

* * *

Announcement of sales on "The Grain of Dust" series of Kerrigan and Allison-Lockwood reissues, "The Hand of Vengeance," "Eyes of the World," "Today," "The Mad Lover" and "The Sunset Princess" is made by Arrow Film Corporation in another article appearing in this department.

* * *

Ernest Shipman announces the sale of "Berlin via America" to the Hodupp-Towne Company, Kansas City, for the state of Missouri.

* * *

Hiller & Wilk have disposed of "Raffles, the Amateur Cracksman," for Colorado, Wyoming, Utah, and New Mexico to J. W. Burke, of the Mid-West Greater Features Company, Gas and Electric building, Denver.

* * *

S. A. Lynch Enterprises, Inc., have disposed of rights on "Carmen of the Klondike" for eastern Pennsylvania to W. J. Haggerty, of the Triangle Film Corporation, Philadelphia.

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Hearts of the World Company announce the sale of Canadian rights to "Hearts of the World" to Jules and J. J. Allen, of Toronto.

## *Simmonds Speaks of "Mickey"*

JOSEPH SIMMONDS, president of W. H. Productions Co., in connection with the announcement that this company would distribute "Mickey," says:

"We are now on the brink of a great change in the public sentiment toward motion pictures. From the beginning of the war a gradual dislike of war pictures, bloodshed and destruction and misery became apparent.

"My experience with motion pictures in England the first two years of the war has been helpful to me. I found that the English people demanded interesting and entertaining comedies and comedy-dramas in preference to other types of film. The same conditions prevail in this country now, and comedies and comedy-dramas of good quality are greatly in demand.

"We have taken a step in advance by acquiring the rights from the Western Import Co. of 'Mickey,' which we intend exploiting on the state rights market. We believe that 'Mickey' will become a household name with motion picture fans, and our exploitation campaign will be so thorough and concrete so as to make it possible for any exhibitor not only in this country, but in foreign countries to properly exploit 'Mickey.' A great deal has been said about the merits of this production, and a great deal more will be said, but this is one instance where the picture itself will more than live up to its praise. This is also a psychological time for the release of this feature, because it is a big, clean production possessing every element of human nature, and one of its strongest assets is the fact that it is not a war picture, so that men, women and children in seeing 'Mickey' will be carried away with its beauty and entertaining qualities.

## *Form New England Company to Handle Griffith Picture*

IN connection with statements appearing in one of our earlier issues that New England right to D. W. Griffith's "Hearts of the World" had been sold, it is announced that the Hearts of the World Company of New England, Inc., has been formed to exploit this production in that territory. Edwin Golden has been appointed general manager, and an office opened in the Little Building, Boston, rooms 612 and 614.

# Trade News Brevities

## Expressmen's Combine Disrupts Shipping

**Amalgamation of Forwarding Companies of Seattle Works Havoc with Film Distributing Concerns—Collections Are Made Regularly, But Hitch Is at Railway Stations.**

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The consolidation of the express companies of Seattle this week is causing the film exchanges a lot of trouble. The regular collection trips are being made, but it seems that no system of handling the films at the railway stations and on the trains has yet been established. One exchange sent a film to Tacoma, an hour's run from Seattle, and did not receive it back again until four days after it was due. The officials of the express company were unable to say where it had been in the meantime. It is hoped that order will be established and some sort of efficient service assured within the next week.

### Griffith's Film Draws Big Crowds.

"Hearts of the World," the big Griffith picture, is playing to bigger business this week than any other picture which has appeared in Seattle since the first run of "The Birth of a Nation." It opened at Levy's Orpheum on Saturday, July 6, and on that and the following day thousands were turned away from the doors, while during the week the crowds have not abated. Warren F. Lemon, of Los Angeles, is managing the showing here for Mike Rosenberg, of the De Luxe Feature Film Company, which bought the Northwest rights.

### Big Producing Company for Seattle.

Frank Montgomery, who has just resigned as director-general of the Titan Film Corporation, of Spokane, will arrive in Seattle next week to investigate the possibilities of a big, first class producing company in this city. Mr. Montgomery is familiar with Seattle and its surroundings, having been formerly connected with Alexander Pantages in this city.

### Danz Opens His Third Theater.

John Danz, who opened his new theater, the Star, on South Second avenue this week, holds the record in this city for building and equipping a real motion picture theater. The Star, although a small house seating only 350, is the prettiest and most up-to-date theater south of Yesler Way, and it was opened just 29 days after the closing of the soft drink establishment that previously occupied the location. This makes Mr. Danz's third motion picture theater in Seattle, the two others being the Colonial on Fourth avenue in the upper part of the business district and the High Class in the lower part of the city on South Second. Paul Shulz, who has been managing the last named house, will also have charge of the new one.

### Lannon Buys Arbuckle Reissues.

Jack Lannon, president of Greater Features Company, announces that he has bought 24 reissue Arbuckle comedies from the W. H. Productions Company, which gives the Greater Features Company more comedies than any other two exchanges in Seattle, according to Mr. Lannon.

### Melvin Winstock Does Patriotic Work.

Melvin G. Winstock, manager of the L. J. Schlaifer Attractions Company, was asked by the Washington State Harvesters' League to distribute through the territory a film entitled "Harness Your Holidays to a Harvest." The single reel picture was furnished to the exhibitor free of charge, except for the express. Mr. Winstock distributed it to 250 houses in 35 days. The work was done by Mr. Winstock free of charge in order to help along the food conservation program. Another feat in patriotic work was accomplished by Mr. Winstock during the recent War Savings Stamp drive. He was appointed to conduct the sale of the stamps in his precinct, where he sold $17,090 worth in one evening.

### McKee Back from Rotary Convention.

C. E. McKee, manager of the Orpheum theater, Everett, returned this week from the convention of International Rotary Clubs in Kansas City, where he went as the representative from Everett.

### Seattle Film Men to War.

Al. Rosenberg and Billy Nelson, who enlisted in Base Hospital Unit No 50, have left this country for France, having spent several months in a training camp in California. Al was formerly secretary of the De Luxe Feature Film Company, of Seatle, and Billy was booker at the Kleine office.

S. P. Peck, well known film man of Seattle, will report for training at Camp Lewis on July 20. Mr. Peck was most recently connected with the Exhibitors' Film Exchange as assistant manager.

Louis Amacher, booker at the World office, will also report at Camp Lewis on July 20. Mr. Amacher has the reputation of being one of the best bookers in the Northwest.

R. T. Stone, formerly shipper at the Seattle Artcraft-Paramount office, is at the Non-Commissioned Officers' Training Camp at the University of Washington.

### H. B. Dobbs Helps Re-edit "War Brides."

H. B. Dobbs, manager of the Seattle Select office, who was called to Chicago to attend a conference of branch managers and home office executives, was sent to the New York office by Lewis J. Selznick to re-edit "War Brides" for national redistribution. The new edition makes this picture a preachment against Germany and everything German instead of a pacifist propaganda picture as it was before.

### Exchange Personals.

Harry Lustig, Western special representative for Metro, and Carl Stearn, Seattle branch manager, left for Los Angeles this week, where a conference of Western branch managers is to be held starting July 12.

J. W. Parry, well known in Seattle film circles, who left to go on a wheat ranch in Alberta early last spring, has returned to the film business as booker at the Seattle Artcraft-Paramount office. Mr. Parry bought his wheat ranch and left it in charge of his brother-in-law.

R. E. Charles, formerly booker at the Seattle Select office, is now on a farm trying to get in condition so that he will be accepted in the navy.

Eddie Hudson, formerly salesman for Goldwyn out of Seattle, is now with the Select office, and is leaving this week for a trip through Oregon.

Jean Perry has just completed a record breaking trip for Select. Mr. Perry, although a newcomer in the ranks of film men, is making good with a bang.

### New Seattle Picture Theaters.

Joe Gardino has opened the Victory theater on Third avenue, near Pike street.

John Hamrick, owner of the Rex and the Little theaters, two uptown houses, is building a new theater on South Second avenue.

### Theater Changes in the Territory.

A. Butler has installed a motion picture machine at Ashford, Washington, near Mt. Rainier. He will run pictures once a week for the entertainment of the tourists.

Sam Mendelson, who formerly managed the Empire theater, Anacortes, is now operating his own house, the Rose. Jack Kaufman, who operated the Green Lake theater in Seattle last winter and spring, is the new manager of the Empire. Business is booming in Anacortes on account of the shipbuilding going on there, and there seems little doubt but that both houses will do well, especially since it is known in film circles that both managers are live wires.

J. W. Hedges has opened a new theater in Middleton, Idaho. It has seating capacity of 500, and was built at a cost of about $8,500.

The management of the Majestic, Boise, Idaho, has opened a house in Middleton, Idaho.

## Dayton Trade Brevities

By P. J. G., Dayton Theater Bldg., Dayton, Ohio.

### Dayton Houses Observe Bastille Day.

DAYTON, O.—Bastille Day was observed in all of the Dayton theaters. A special musical program was presented at the Dayton, the symphony orchestra playing such patriotic numbers as "The Marseillaise" and "The Star Spangled Banner." This orchestra is under the direction of Hewitt H. Thomas.

### Burrowes Denies Report.

Gilbert Burrowes denies the report appearing in local papers that the Auditorium, when completed, will be used for stage productions.

### Dayton Installs Art Gallery.

The most important improvement this week is the new art gallery at the Dayton, which includes prominent canvases. The mezzanine floor is a mecca for art lovers, while the foyer on the lower floor will delight those who revel in autographed photos, of which there is at least two hundred, including well known stars.

### Film Men Who Visited Dayton.

Among the film men visiting Dayton this week were Lew Foster, George Eastman, J. Maurice Ridge, of Metro, and R. H. Haines, of the First National exchange. Eastman announced that he had engaged Harry Shaw to sell Sherry pictures.

## St. Louis Trade Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

**Working for Better Children Pictures.**

ST. LOUIS.—The National Visual Library, of which Miss Sarah Edwards is St. Louis representative, is an organization working in conjunction with the National Visual Libraries throughout the country for the showing of better pictures—mainly interested in the showing of better pictures for children, and very active throughout this territory in the last few months.

The National Visual Library is now working in connection with other organizations to bring about a convention in St. Louis in 1919 of the Moving Picture Exhibitors' Leagues of America.

Miss Edwards denies that the organization has behind it any other motives than those which will tend to better the industry, and disclaims certain allegations and assertions that recently appeared in certain trade papers. This National Visual Library has not been incorporated, but expect to be soon.

**Robinson Joins the Service.**

Charles A. Robinson, former salesman in this territory for Select, has resigned and entered the service of Uncle Sam, and his personal address is Private Charles A. Robinson, 36th Company, 9th Training Battalion, Camp Pike, Ark.

**Jamison Selling Select Pictures.**

J. D. Jamison, formerly branch manager for the Kleine Company at Seattle, former salesman for the Fox Film Corporation, Pittsburgh, and later branch manager of the International Film Corporation, Oklahoma City, has been employed as salesman for the Select Company in this territory.

**Woody on Way to Omaha.**

J. S. Woody, field manager of Select Pictures Corporation, who has been here for the past two weeks, left on Tuesday of this week for Omaha, where he will spend a week or ten days with C. W. Taylor, who is manager for the Select Company at Omaha. "Jack," as he is familiarly known by film men, is a native St. Louisan, and well known by the film men. During the course of his stay here he helped in forming the new St. Louis Film Board of Trade.

## News from Utica, N. Y.

By C. A. Carroll, Utica Observer, Utica, N. Y.

**Wood Buys the Lyceum Theater.**

UTICA, N. Y.—The Lyceum theater property at Amsterdam, N. Y., has been purchased by Samuel Wood, a well known merchant of that city, who has long been interested in Amsterdam real estate, and by acquiring the Lyceum theater property makes his individual property holdings in that city total six-teen. The premises has a frontage of 60½ feet, is 175 feet deep, and is occupied by a three-story brick building containing a large auditorium, two stores, and four flats. The late Joseph Galiese was the first manager of the Lyceum theater, which he subsequently disposed of to locate in Schenectady after a successful career in the Lyceum. Solomon Bernstein took over the theater and did a highly profitable business. He disposed of the lease to Edward C. Klapp when the latter assumed the management, also of the Rialto and Amsterdam theaters, after having previously conducted the Regent. Mr. Klapp now controls the Rialto, Amsterdam, and Regent theaters in Amsterdam. For several weeks past the Lyceum has been closed, its last manager being Frank J. Terwilliger. Details as to the opening and management under the new owner have not yet been announced, but the theater will soon be renewing its bid for patronage.

# Canadian Universal Announces Season Plan

**Toronto Distributing Concern Gives Out Program for 1918-19—To Release 370 Subjects, Exclusive of Five Serials—Has Branches in Five Other Cities in the Dominion.**

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO.—President Clair Hague of the Canadian Universal Film Company, Ltd., has made announcement of plans and program for 1918-19 throughout the Dominion. According to present arrangements the company will release through regular channels exactly 370 subjects, not including five serials. The various releases include 10 Jewel productions, 26 Specials starring Mary MacLaren, Mae Murray, Harry Carey and Dorothy Phillips, 52 Bluebird photoplays, 12 Alice Howell Century comedies, 52 L-KO comedies, 52 Lyons and Moran Star comedies, 52 two-reel Western and Railroad dramas, 52 Screen Magazines, 52 Current Events.

It is announced that exhibitors can book any of this array of films separately or may contract for the entire output.

Mr. Hague will shortly release "Boy Scouts to the Rescue" in Ontario. The Canadian Universal headquarters are in Toronto, but branches are situated in five other Canadian centers, St. John, N. B., Montreal, Que., Winnipeg, Man., Calgary, Alberta, and Vancouver, B. C.

President Hague has arranged to exercise direct interest in the advertising and publicity details for the Canadian Universal during the coming year. Changes have been made in the "Service Department" of the Toronto headquarters, which will enable Mr. Hague to have charge of various publicity campaigns.

**Dunlop Goes Into Exhibiting Game.**

Jack Dunlop, chief accountant of the Universal's head office in Toronto, has resigned. He recently took over the Peter Pan theater, Toronto, and he has gone to Port Stanley, Ontario, presumably to look into a theater proposition there.

**Coliseum Acquired by Modern, Ltd.**

Announcement is made that it is the Modern Theaters, Ltd., a Toronto corporation recently organized, which has taken over the Coliseum theater at 2215 Queen street east, Toronto. The representative of this company in charge of the theater is F. E. Stonge, formerly manager of the Oakwood and Garden theaters, Toronto. The Modern Theater Company has also acquired the Iola theater, Danforth avenue, Toronto, and Mr. Jenks is the manager under the new control.

Various changes are to be made in the Coliseum theater. New equipment is to be installed and the house will be renovated. It is the intention of the company to acquire more local theaters.

**Odlum Transfers House Staff.**

The house staff of the Grand Opera House, St. Catharines, Ontario, has been transferred by Manager Odlum to Port Dalhousie, which is St. Catharine's summer outing center. Manager Odlum has a summer pavilion where picture shows are presented and dances are held each evening. Because of the daylight-saving arrangement it has been found necessary to hold the picture portion of the nightly program until after 9 P. M., and the closing hour is 11.30 instead of 10.45. The Grand at St. Catharines will be reopened late in August.

**Canadian Soldiers See "Fit to Fight."**

The presentation of the special feature, "Fit to Fight," depicting the ravages of venereal disease, which has been shown throughout American army circles, will be conducted in Ontario for the benefit of members of the Canadian overseas army under the direction of Col. J. W. S. McCullough, chief health officer for Ontario. Colonel McCullough proposes to show the picture to the general public in the moving picture theaters in various cities.

**Bernstein Gives to French Relief.**

Manager J. Bernstein of Loew's theater, Toronto, turned over $100 from the proceeds of his house on Monday, July 15, to the Secours National, the local French relief organization, which was conducting a tag day on that date.

**Holman Increases Its Orchestra.**

The Holman theater, Montreal, Quebec, controlled by the Canadian Universal Film Company, has been broadening out with respect to its program attractions. When the theater was remodeled and reopened last spring it was decided to have a two-piece orchestra. This was a conservative move, but the theater has made such good progress that it was soon decided to use a complete orchestra. Leon Kofman has been appointed director of the new organization which was started on Sunday, July 14.

**Extend Run of Gerard's Picture.**

Gerard's story, "My Four Years in Germany," was given a second week's run at the Province theater, Winnipeg, to enable, according to the announcement, Winnipeg's 247,000 people to see the picture. The two weeks' run was terminated on Saturday, July 13. The matinee admission price was 25 cents and the evening price for adults was 50 cents, while the charge for children with parents was 10 cents. Shows were given five times each day during the two weeks.

**Specialty Making Several Pictures.**

The Specialty Film Import, Ltd., Montreal, Canadian Pathe distributors, are engaged in producing several pictures. One of the features was prepared for the Montreal Fire Department for presentation in place of the annual benefit performance. Another production is a military feature which is being taken for the Canadian authorities and involves the taking of pictures at a number of military cantonments in Eastern Canada. The third production, it is announced, is a social welfare release entitled "Save Our Babies." The titles for the latter picture are in both English and French.

**Empire Enjoys Prosperous Times.**

Manager Don McCrae, proprietor of the Empire theater, Quebec, is highly optimistic regarding the future success of his theater and is willng to talk about his confidence. He is not complaining about present business. He recently installed two new projection machines and other new equipment in his house.

**Only One Theater in Toronto Closes.**

Only one Toronto theater has been closed. This is the King theater, College street and Manning avenue. The date of reopening has not been set. All other local film houses are running full blast.

## STRAY ITEMS FROM OHIO.

**Exhibitors Keep Open Despite Mayor.**

Tiffin.—The exhibitors of Tiffin, O., where the mayor recently closed the shows on Sundays, have determined to put up a fight. They kept their theaters open contrary to the order, and the owners of the Grand and Sigma theaters were arrested and held to the Grand Jury.

**Davidson Joins Fox Forces.**

Cleveland. — D. L. Davidson, better known in the trade as "Dave," has joined the Cleveland Fox forces, and is now traveling out of Cleveland. Dave is a well known exhibitor, having operated theaters in Cleveland for many years. He started out the week of July 17.

# Scoville to Enlarge His All Night Theater

**The Idle Hour, in Kansas City, the Only Picture House West of New York to Remain in Operation Over Night, Is to Have Its Seating Capacity Increased to 800—Alterations to Cost About $15,000.**

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The Idle Hour theater, which has been operating for about five years in this city, and is the only house west of New York to remain open all night, has found it necessary to enlarge its seating capacity. W. D. Scoville, proprietor, has taken a lease on the adjoining rooms on Grand avenue, which will double the capacity, giving the theater room for about 800 patrons. About $15,000 will be spent on remodeling, an entrance being put in on the Grand avenue side, and the 12th street entrance still maintained. A new front of glazed terra-cotta, French windows, and a hanging canopy is to be built and rest rooms furnished up. The policy has been changed to run features on account of the difficulty of securing a split program. "We will have a new house here inside of a month," said G. T. Scoville, manager. "The whole interior is to be redecorated. For the past three years we have kept open all night, averaging about 500 patrons after ten o'clock. This has been so successful that we do not feel inclined to make any changes in that respect." The Idle Hour is known among exchange men as being one of the most successful small theaters in Kansas City.

### Feld Returns from Managers' Meeting.

Milton Feld, manager of the Universal Film exchange, has just returned from Chicago, where he attended the managers' meeting. Mr. Feld will have a salesmen's meeting immediately to explain the information which he got from Mr. Laemmle. One of the points under discussion was the service for the coming year.

### Card Arranging for Distribution.

L. S. Card, general manager of the United States Exhibitors' Booking Corporation, Longacre building, New York City, is spending about three weeks in Kansas City arranging for the distribution of the United-States Feature Productions. These have been placed with the Yale Photoplay Company and the Standard Film Corporation. He is arranging the first booking on "Just a Woman," featuring Charlotte Walker.

### Williams Returns to Picture Game.

Morty Williams has returned to the fold, having gone back to the Standard Film Corporation after a six months' absence in Joplin, Mo., where he was interested in mining operations. Mr. Williams, who has been eleven years in the film business as salesman, is leaving on a trip through Kansas, stopping at the larger towns such as Wichita, Emporia, Topeka, etc.

### Hendricks Promoted to Booker.

Charles Hendricks, formerly shipping clerk at the Mutual, has been promoted to booker, and Mr. Propps, formerly poster clerk, is going into the shipping department. Owing to war conditions, Mutual is trping out a lady poster clerk to fill Mr. Propps' place.

### Will Advertise Metro Feature Heavily.

The Garden theater is arranging to play "To Hell with the Kaiser," the new Metro feature, for two weeks beginning July 21. The advertising campaign is to be unusual, perhaps the biggest thing put out in this territory for some time. About 3,000 lithographed sheets will be used. The Garden is billing not only the immediate territory in Kansas City, but also the nearby towns, and especially those with interurban connections. Special pains are being taken to map out newspaper campaigns, using both display space and stories from time to time which will be illustrated by scenes from the production. Admission will be 25, 50 and 75 cents.

### Kansas City Branch for A. H. Blank.

The A. H. Blank Enterprises, controlling the First National Exhibitors' releases and independent subjects, will open offices in the Ozark building in Kansas City, making this a distributing center for the Kansas and Missouri district. S. Goldflam, traveling representative of the company, will have charge of the Kansas City offices.

### New License Schedule Adopted.

Joplin, Mo., has adopted a new license schedule for amusements. Moving picture houses will pay $72 a year, the same license paid by vaudeville houses. Those which combine pictures and vaudeville pay $100 a year.

### Edwards Succeeds Vaughan at Kleine's.

C. C. Vaughan, manager of the Kansas City office of the George Kleine productions, will take charge of the St. Louis branch of the exchange. Mr. Barrett, who has had charge of the St. Louis office, is going to Dallas, Tex., to take Mr. Graham's place, while Mr. Graham will be transferred to Philadelphia. Mr. Vaughan came here from the Mutual at Omaha, Neb., as assistant to J. E. Story, who has since taken charge of the Kansas City office of Pathe. "Cal" Edwards, lately with the United Bookings, but better known in connection with Pathe, with which he was associated for four years as manager, takes the place made vacant by Mr. Vaughan's departure.

### Men Who Have Joined the Colors.

Phil L. Ryan, general manager of the Standard Film Corporation, has volunteered for service with the Signal Corps of the United States Army, and is now with the 8th Depot Battalion stationed at Fort Leavenworth, Kan. Mr. Ryan, who has been with the Standard since its organization about two years ago, is one of the youngest exchange men in the trade.

William Warner, salesman for Select Pictures Corporation at Kansas City, has left to join the army at Camp Pike, Ark.

C. L. Matson, advertising manager of the Kansas City Feature Film Company, has gone to Jefferson Barracks, St. Louis, to join the army. Mr. Matson has tried a number of times to enlist in the Marines, but on account of fallen arches was unable to pass the physical examination. Previous to Mr. Matson's departure the office force presented him with a wrist watch.

Frank Cass, sales manager of Bluebird and special attractions department of the Universal Film exchange, Kansas City, has been called to the army service, and left July 15 for Jefferson Barracks, St. Louis.

The Metro Kansas City office presented Harry Harden, formerly booker with the exchange, with a wrist watch and compass as a little token of his loyal and faithful service. Mr. Harden has joined the Signal Corps division of the army.

Frank Cass, salesman for Universal, goes to Jefferson Barracks, St. Louis, in the next call. He will be replaced by J. E. Finch, recently with K-E-S-E, and formerly with the Universal in Canada.

Roder Wild, booker for the Mutual Film exchange, has joined the Reserve Officers' Training Camp, and will leave very shortly for Camp Dodge, near Des Moines, Ia.

### Notes of Picture Theaters.

Scandia, Kan.—Parlee Flotner has leased the picture show at this place. He is the editor of the local paper, the Scandia Journal.

Wichita, Kan.—Wichita's new theater on the third block on East Douglas will be finished and opened to the public by October 1, according to the manager, C. C. McCollister. The building will be 50x140 feet. The total cost when completed will be $78,000.

Satanta, Kan.—The new picture show, the Pocahantas, has been opened.

Fort Worth, Tex.—John R. Griffin, of Itasca, is now owner of the Majestic theater here.

**Frank L. Newman, Of the Regent and Royal Theaters, Kansas City.**

## Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

### Want Sunday Opening in Philadelphia.

PHILADELPHIA, PA.—Sunday opening is again being advocated in Philadelphia owing to the great increase in the population, which is due to the vast number of new shipyards now operating in this vicinity. Thousands of men and women are at present engaged in facilitating the output of the many munition factories and other essential industries. Owing to the fact that a large number are required to work at night they are unable to secure any recreation whatever during the week. In order to try and relieve this situation a great many are of the opinion that motion picture theaters should be permitted to operate on Sundays.

### Philadelphia Brief Items.

Albert Brown, of the Overbrook theater, motored to the Boston convention last Sunday taking his family along with him.

Charles Kellner, of the Brunswick theater, is having a considerable amount of success this summer with his new house.

S. Rosenberg, of the Middletown opera house, was in the city last week securing contracts for the fall season.

Donald Allen and William Widner, formerly of the Vitagraph, is now with the Quaker City exchange, which is under the management of J. Hennessy, formerly of the Stanley Company.

The exhibitors of Philadelphia have challanged the local exchangemen to a baseball game which will be played at Spring Mount, Sunday, July 21. The outcome of the game was on the account of the defeat administered to the exhibitors by the exchangemen at Westville, N. J.

J. S. Evans, formerly of the West Allegheny theater, has taken over the Dreamland theater at 36th and Haverford.

Frank W. Buhler, general manager of the Stanley Company, contemplates making an extensive amount of alterations and improvements at the Stanley theater.

Mrs. Marteo, formerly in the employ of the Stanley Company, has been appointed manager of the Chestnut Hill theater.

## *Iowa News Letter*

By J. L. Shipley, 615 Locust St., Des Moines, Ia.

### Harold Bolster Visits Des Moines.

DES MOINES, IA.—Harold Bolster, vice-president of Goldwyn, spent a day in Des Moines last week en route to Minneapolis. Mr. Bolster had just come from the meeting of Mid-West Goldwyn managers and salesmen in Chicago and reported a most enthusiastic gathering.

### Frisch Aids Theater Manager.

M. J. Frisch, manager of the Universal office, was "special delivery boy" on July fourth, when he took "The Kaiser, the Beast of Berlin" to Marshalltown by auto rather than disappoint Manager J. J. Jones, of the Strand, who had the picture billed like a circus for the holiday. Although he arrived after the regular starting time, Mr. Frisch made the trip from Des Moines in record time, and Jones broke all records for the house in the business the picture did.

### Blank to Open Exchange in Omaha.

A. H. Blank announces that he has closed the lease for his film exchange in Omaha, and that the office which has been conducted in Des Moines will be moved there within ten days. Manager C. E. Holah spent several days in Omaha last week laying the office out and getting ready for the opening.

### D. B. Baker Called to Colors.

D. B. Baker, manager of the Rex at Ottumwa, is another Iowa exhibitor to be called to the colors. Mr. Baker has been obliged to enter a hospital for a minor operation to enable him to don the khaki. During his absence his theater will be looked after by his partner, Mr. Fry, who up to now has not taken active interest in running the business.

### Draft Hits Pathe's Sales Force.

Manager Sheridan, of the Pathe office, has lost three of his crack salesmen through the draft—Mike Garrity, Glenn Alt, and Jake Cohen being called to the colors. The Pathe organization is the only one in Des Moines to be hit by the draft thus far. Manager Sheridan ran over to Omaha for a conference with Sales Manager Quinby, who is making a tour of all Pathe offices. On his return he set about replenishing his road force, and expects to replace the absentees in the near future.

### Gerard's Picture Breaks Records.

Ambassador Gerard's "My Four Years in Germany" broke all records at the Palace theater on July 4, showing to nearly five thousand admissions. Manager Harry Watts put over a strenuous advertising campaign on behalf of the picture, and it certainly brought results notwithstanding that it was second run, first run having been held at the Berchel at dollar prices the week of May 19. "Pershing's Crusaders" packed the Garden five days the past week, capacity audiences being the rule during the entire showing.

### Novel Poster Display at Rialto.

An effective poster display is in evidence at the Rialto. Three sheets are cut out and mounted, and, after being fitted into the frames, are surrounded with a cut out black border which follows the form of the poster. Inside the frame colored electric lights illuminate the poster following its color scheme. It makes a startling display, and stops passers-by.

### Nichols Will Sell Paramount Pictures.

A. W. Nichols, former Des Moines exhibitor, and who has been on the road for the past year for the Universal office, has joined the Paramount forces, and will travel in the interests of that organization.

### Holmes Now Selling for Blank.

Ralph Holmes, former manager of the Grand in Burlington, is now touring Iowa as salesman for the A. H. Blank subjects.

# *Film Trade Notes of Week from Baltimore*

**Monumental City Sends Frank A. Hornig, Louis A. DeHoff and J. Louis Rome to Convention at Boston—Lynch Enterprises, Inc., Makes Application for Increase in Capital Stock.**

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Three well known exhibitors of Baltimore acting as delegates of the Maryland Exhibitors' League left Baltimore for Boston to attend the National Convention of the Moving Picture League of America on Sunday afternoon, July 14. The Baltimore delegation included Frank A. Hornig, president of the Maryland League, chairman of the delegates; Louis A. DeHoff, secretary of the league, and J. Louis Rome, council of the league. They will attend all the sessions of the convention, and expect to arrive back in Baltimore on Saturday, July 20. It is also understood that several other members of the moving picture fraternity of Baltimore went to Boston to attend the convention.

### Carmel Myers at Camp Meade.

Carmel Myers, the moving picture star, and her company of players appeared at Camp Meade on Wednesday night, July 10. She appeared under the auspices of the Jewish Welfare Board, and she and her company gave an entertainment in the Knights of Columbus hut. The title of the play she presented was "My Unmarried Wife." After the play was finished, Miss Myers sang several selections, and then went through the audience shaking hands with every soldier there and presented each one with cigarettes.

### "Birth" Plays to 20,000 Women.

The scientific film entitled "Birth" broke all records at the Blue Mouse theater, 28 West Lexington street, during the week of July 8. It was shown to 20,000 women, and it is understood that more than 5,000 men were turned away from the theater because of the edict of the Maryland Board of Censors that this picture must not be exhibited to Maryland for men. Samuel Cummings, of Washington, D. C., who has control of this feature, had ballots printed and distributed to the audience of 3,000 women who packed the theater on the first two days in order that they might vote on whether men should be allowed to witness the film. It is said that only 25 answers were returned stating that men should not be allowed to see the film. Max Covalerchek, the manager of this house, booked the picture for another week beginning July 15.

**Guy L. Wonders,**
**Manager of Wilson Theater, Baltimore.**

### Red Moon Building Bought.

Control of the building in which the Red Moon theater is located at 20 West Baltimore street has now been acquired by the Caswell Hotel Company. The Caswell is located right next to the theater on West Baltimore street, and it is understood that this building has been taken over in order to enlarge the hotel Whether the Red Moon will still be continued as a theater or be turned into a store property has not been decided as yet, it is understood. George Benjamin, well known in film circles, has successfully managed this house for some time.

### Applies for Increase in Capital Stock.

Application has been made with the Maryland State Tax Commission by the S. A. Lynch Enterprises, Inc., understood to be operating and controlling moving pictures, to increase their capital stock to $2,0000,000 and at the same time to increase the number of directors of the company to 10. It is said that the company was incorporated on April 7, 1917, and at that time the capital stock was $1,000,000, divided into 10,000 shares each having a par value of $100.

### College Adopts DeHoff Plan.

L. A. DeHoff's plan of giving a free show and making the audience dig down for Thrift Stamps as admission is gaining in popularity. President B. O. Rouse, of the Maryland College for Women at Lutherville, Md., has now adopted the plan. He obtains a good program of moving pictures for each Saturday evening, and they are shown in the college hall. The admission is by Thrift Stamp, and each person who wishes to see the show is expected to buy one, which, of course, is their property after purchasing. Official British and United States war pictures and "The Eagle's Eye" serial are included in the program.

### Loans Theater for Benefit Show.

Through the courtesy of B. Cluster, manager of the Cluster theater, 303 South Broadway, this theater was used by the Daughters of Harmony to give a moving picture entertainment for the benefit of the Jewish Welfare Work for the soldiers at camp on Sunday afternoon and evening, July 14.

### Personals of Baltimore.

Harry Woods, who for many years was associated with theatrical and moving picture interests in Baltimore, is now working for the Government. He now travels between Washington, Baltimore, and Wilmington and inspects the cost accounts at the various Government camps.

Harry Patterson Hopkins, who has recently received the appointment as chief organist for the Fox theaters of New York City, is a former Baltimorean, and studied at the Peabody Conservatory of Music, from which he graduated.

Tunis F. Dean, who is now acting as manager of the Grand opera house in Pittsburgh, Pa., is a former Baltimorean, and for sometime managed the Academy of Music in the Monumental City.

### Somerset County Tax.

Princess Anne, Md.—At a meeting of the Board of County Commissioners held in this city on Friday, July 5, the tax levy for 1918 was fixed at $1.10 on the $100. This rate added to the state rate of 36¾ cents on the $100 makes the total county tax rate per $100 for the year 1918, $1.46¾.

# Ship Workers' Influx Boom for Exhibitors

**Arrival of Thousands of Workmen in Orange, Texas, Helps Swell Attendance at Theaters—Three Picture Houses, Each with Seating Capacity of Between 1,200 and 1,500, in Course of Construction.**

By Phil E. Fox, c/o Times-Herald, Dallas, Texas.

DALLAS, TEX.—There is a moving picture boom on at Orange. In this south Texas town at the present there are three moving picture theaters each with a seating capacity of between 1,200 and 1,500 in the course of construction.

The reason is the new shipyards which are bringing thousands of workmen eager to aid Uncle Sam to the banks of the Sabine River. Moving picture exhibitors at Orange declare that within the past two months the population of their town has increased over 10,000. They claim that the 25,000 mark in population has been surpassed and that business is excellent.

H. R. Ritterman, of the Princess at Orange, is building a new theater. W. T. Minder will open his new Liberty theater at Orange, August 1, with a seating capacity of 1,200. Mr. and Mrs. Minder were in Dallas in mid-July booking First National features. Mrs. Minder is the daughter of J. A. Holton, of Port Arthur, one of the best known Texas exhibitors. The third theater is the big airdome to be opened at once by Haschel Thomas. Mr. and Mrs. Thomas were in Dallas last week. Rumor says that it is possible that they may open a new moving picture theater here.

### San Antonio Has Producing Companies.

San Antonio has two producing companies, the Shamrock and the Sunset, both of which were recently organized. P. S. McGeeney, director general of the Shamrock Photoplay Corporation, has gone to New York with E. C. Harrington and Manager Sotelo, of the Mexico Film Company, of Mexico City. They will arrange for the sale of "Barbare," a film produced by the Mexican corporation recently. It deals with the Spanish conquest of Mexico. William Steiner, of the Photodrama Company and the Jester comedies, will handle the New York end of the proposition.

### Kelly Gets Up an "Excuse" Letter.

Smiling Jimmy Kelly, of the General, declares that a stereotyped "excuse" letter for exhibitors has long been needed. He sends them return post cards, which saves them the trouble of writing excuses when solicited. It has excited considerable comment and brought in a lot of business. It reads, "My town is small—business is bad, our young men have gone away to the war, and I cannot pay you any big price."

### Civic Appeals Board O. K.'s "Shackled."

Mrs. Ethel Boyce, Dallas moving picture censor, put the Indian sign on "Shackled," a Paralta picture, when the Hippodrome theater management tried to show it during the second week in July. The management appealed to the Board of Civic Appeals. The censor was overruled, and "Shackled" was unshackled in a jiffy.

### Theater Company Changes its Name.

Gonzales, Hernandez & Co., of the Star theater, Eagle Pass, announces that the concern has changed its name to Luis Gonzales, Trevino and Brothers.

### Hulsey Goes to New York.

President E. H. Hulsey, of the First National Exhibitors' Circuit, has gone to New York for a week or two.

### Pritchett and Runnells Join Colors.

C. Pritchett and John Runnells, of the Vitagraph forces at Dallas, have been called to the colors. Nine men are in khaki from this branch office alone out of a complement of 28 workers.

### Exchange Men Visit Dallas Film Row.

Several district managers visited film row in Dallas during mid-July, and all report business conditions in Southern and Southwestern territory as exceptionally good.

Arthur Lucas, district manager for Goldwyn, was here from Atlanta, Ga. He took in the convention of exhibitors at Galveston. Then he spent a day or two with L. B. Remy here.

C. E. Tandy, general manager for the S. A. Lynch Enterprises and the Paramount, was here from Atlanta also.

C. W. Wessling, district manager for Pathe, was in Dallas for a few days from New Orleans. He was here to visit J. W. Hill, Jr., the new manager of the Dallas Pathe branch.

T. F. McTyer, manager for the General in the South, is expected here before the end of the month.

John A. Stevenson, personal representative of W. W. Hodkinson, of the W. W. Hodkinson Corporation, was in Dallas for a day or two en route to El Paso.

### Exhibitors Who Visited Dallas.

Many Texas exhibitors visited Dallas during mid-July, most of them en route to the Galveston meeting in their automobiles. Among the visitors were Jim Wilson, of the Lyric, and W. C. Batsell, of the King, from Sherman; Joe Davenport, of the Empire, Waxahachie; W. A. Stuckert, of the Rex, Brenham; E. H. Shields, of the Queen, Navasota; B. C. Bell, of the Gem, Palestine; Ben Myer, of the Queen, Tyler; J. W. Ballinger, of the Alvarado, Alvarado; Will R. Winch, of the Wig Wam, El Paso; J. J. Dillon, of the Alps, Fort Worth; Mr. and Mrs. Henry Stearns, formerly of the Isis at Houston, but now of the Stearns at Kingsville; R. L. Moore, of Moore's theater, Mount Vernon; "Boston" Campbell, Arcade, Denison.

### Dallas Brief Items.

H. M. Owen, Dallas manager of Paramount, is vacationing in Colorado.

Ray Stinnett, of the Jefferson theater, Dallas, is touring the Southwest with his film, "Cleopatra," featuring Helen Gardner.

## Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

### Delegation to Convention Smaller.

MINNEAPOLIS, MINN. — The Northwest's delegation to the national moving picture convention left here Friday, July 11, for Boston. This year's delegation was about one-third the size of last year's, and was composed of President William H. Deeth, Vice-President Ralph E. Parker, Secretary Clyde H. Hitchcock, and Dan W. Chamberlain and Thomas Furniss. Mr. Parker and Mr. Furniss are from Duluth, while the other men are all Minneapolitans. The reason for Minnesota's small delegation this year is due to the fact that Boston is about 1,100 miles farther East than Chicago. The Northwest delegation went to Boston with the intention of waging war on the fifteen cents per reel war tax imposed by certain producers. The Northwest delegation will do its utmost to bring about a reconciliation between the National League and the American Exhibitors' Association.

### Equipment Company in New Offices.

Minneapolis. — The Theater Equipment Company has removed its offices from the Film Exchange building to rooms 832 and 842 Builders' Exchange. J. George Feinberg is in charge of the new offices, Louis Francis having recently gone to Detroit to take charge of the branch office in the automobile city.

### Exchange Managers Back from Meeting.

Minneapolis. — Managers Coen, Evans, and Pearson, of the Universal, Jewel, and First National exchanges, respectively, returned from a three days' Universal managerial conference at Chicago last week and began the work of explaining a new fall policy to exhibitors.

### Three Resign from Jewel Sales Force.

David G. Rodgers, F. O. Peters, and Royal L. White have resigned from the sales force of the local Jewel exchange. It is expected that all three gentlemen will sign up with some other local exchange within the near future.

### Kent Runs Mutual in Milwaukee.

John A. Kent, former salesman for the Minneapolis Mutual exchange, has gone to Milwaukee to take charge of the Milwaukee Mutual exchange, according to Dan Donnelan, chief of the local Mutual branch. Mr. Kent made many friends in this territory, and should receive a royal welcome in Milwaukee.

### With the Minnesota Exhibitors.

Manager Julius B. Reisman, of the Dale theater, St. Paul, and one of the best known exhibitors in the territory, has joined the aviation corps, and is now stationed in Texas. Julius' father is looking after the destinies of the Dale and also the Summit theater during his efficient son's absence.

Annandale, Minn.—Smith M. Jester has sold the Grand theater here to A. A. Jewett.

Red Wing, Minn.—Axel Nielson reports that the Auditorium theater, recently destroyed by fire, will be reopened early in August.

Austin, Minn.—Due to an increase in the city film theater license of fifty per cent., Manager F. F. Latta, of the Cozy theater, has closed his house for an indefinite period. The city license now costs $150, which, with the state, federal, and other taxes, makes film presentation in Austin a nip and tuck proposition.

## Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

### Phoenix Amusement Company Elects.

LEXINGTON, KY.—Directors of the Phoenix Amusement Company, at a meeting on July 10 following a stockholders' meeting, named the following officers to serve during the year: John B. Eliott, president; B. J. Treacy, vice-president, and G. D. Wilson, secretary-treasurer. The directors are John B. Eliott, F. G. Stilz, H. S. Brower, B. J. Treacy, Jacob Speyer, and L. A. Michler.

### Rex Theater Remodeled.

Hopkinsville.—Manager Stockley, of the Rex theater, owned by the Crescent Amusement Company, of Nashville, has just completed remodeling the Hopkinsville house, which is being used until the Princess theater can be rebuilt, this house having been burned a few weeks ago. Work on the building is well under way.

### Film Property of Masonic Home.

Shelbyville.—Motion pictures have been recently made of the improvements and entire grounds and property of the Masonic home at Shelbyville, these pictures being made through the grand lodge officers and executive board of the Old Mason's home. The pictures will be shown in the various lodges of the state.

### Show Work of French Women.

Louisville. — Settlement workers of Louisville recently handled a moving picture outdoor showing at the neighborhood house in which pictures were displayed showing the work of women and children in France during the war. The pictures are shown under the auspices of the Fatherless Children of France.

## *Spokane News Letter*

By S. Clark Patchin, E. 1811 Eleventh Ave Spokane, Wash.

### Mitchell Lewis on the Scene.

SPOKANE, WASH.—Progress is being made with rapid strides at the Washington Motion Picture Corporation studios since the arrival of Mitchell Lewis on the scene, according to the management, and the picture is to be completed in a short time.

### War Picture Plays to High Prices.

While the Auditorium theater has not been crowded by people to witness the presentation of "Hearts of the World," with the exception of two or three performances, the crowds have held up well, and the applause has been liberal. Members of the Washington State Press Association and their wives were guests of Manager J. W. Allender to witness this production. Prices run 25, 50 and 75 cents, and $1.50 for matinee performances, and 25, 50 and 75 cents, and $1.50 for night shows. A large orchestra added to the attraction, and those who witnessed the production praised it. The editors were also shown through the studios of the Washington Motion Picture Corporation.

### Suggests Employing Girl Ushers.

Spokane, Wash.—Suggestions have been made by the local section of the National Boys' Working Reserve that girl ushers be used in theaters.

"We have taken up the matter of girl ushers in the Clemmer theater with A. D. Brewer, general secretary of the Y. M. C. A., and find that there are more boys between the ages of 16 and 21 just now than there is work to do," said Dr. Howard S. Clemmer, manager of the Clemmer theater. "Our ushers, 10 in number, range from 16 to 21 years of age, and in view of the fact that the conditions of labor in Spokane are such as quoted it would seem unfair to the boys to replace them with girls. We have, however, served notice upon the United States Boys' Working Reserve that we stand ready to make the change upon a week's notice from them, with assurance of employment elsewhere for those now in our employ.

"In case we are called upon through the agency of Government endeavor we will engage for our theater none but redheaded girl ushers, thus forwarding in Spokane the spirit and sentiment which evidently has become a fixture of the institution and its management."

This photograph shows L. J. Schlaifer, president of the L. J. Schaifer Attractions of Seattle, Wash., in the new suit which Uncle Sam bought for him. Mr. Schlaifer joined the marine corps several months ago and has been stationed at the Mare Island training camp in San Francisco Bay.

# *Picture Business at Low Ebb in California*

**More Theaters Closing Throughout State Due to Hot Weather—Others Cutting Down Showings Per Week—But Shipbuilding Brings Prosperous Times in San Francisco Bay Region.**

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The tendency toward closing moving picture houses in California during the summer season and to cut down the number of show days per week in others continues, and fewer theaters are now in operation than has been the case in several years. Business in the interior is generally reported to be quiet, with the exception of a few cities where there is manufacturing activity. In the San Francisco Bay region the shipbuilding and shipping industries are causing prosperous conditions and are attracting many workers, with the result that attendance at moving picture houses is very satisfactory, and with some theaters breaking all former records with an astonishing regularity. Taking the territory as a whole, however, there is no doubt but that business is well below normal.

### Edmonds Returns to San Francisco.

W. O. Edmonds, for the past year manager of the Majestic theater at Reno, Nev., has resigned, and has been succeeded by Roy Stoddard. Following a short stay at Lake Tahoe he will return to San Francisco, where he filled the position of manager for George Kleine before succumbing to the lure of the Sagebrush State. While he has not announced his plans for the future it is likely that he will engage in some branch of the film business.

### Attends Metro Convention.

Louis Reichert left recently to attend a conference of Metro managers at Los Angeles at which all the heads of West Coast branches are to convene. Harry Lustig, Western division manager, stopped off here on his way to the meeting, and Carl Stern, of the Seattle branch, was also in town for a short time.

### Petrova Visits San Francisco.

Madame Petrova was a recent visitor in this city, and appeared in person on the stage of the Tivoli theater on the afternoon and evening of July 10 in the interests of War Savings Stamps. In spite of the fact that the special drive for the sale of these stamps came to an end before her arrival, with this city passing its quota of $10,000,000, stamps to the value of $13,000 were sold at the two appearances of this star. Many noted film folks have appeared here during the past few months in the interest of various Government activities, but none made a more profound impression than Madame Petrova, whose speeches were masterpieces of diction and delivery. From here she left for Portland, Ore., and plans to visit theaters in forty-five cities in forty days.

### Tom North Back in California.

One of the most pleasing bits of news that has come to California exhibitors and film men in a long time is the announcement that Tom North has been made manager of the Western division of the Pathe Exchange, Inc., with headquarters at San Francisco. He is now on the Coast, and will arrive here shortly, according to information received at the local office.

### Clune Picture Fills Alhambra.

Capacity houses were the rule at the Alhambra theater during the engagement of "Eyes of the World," a Clune production, this attraction having been one of the most successful since the house was opened under the present management. This picture has been shown in this territory only as a road attraction, and the M. & R. Feature Film exchange, which recently acquired the rights, is having good success in booking it.

### American Company in San Francisco.

J. R. Crone, manager of the American studio at Santa Barbara, was in town recently with a company to make pictures in Chinatown and around the bay. The company was headed by Marguerite Fisher, with Edward Sloman filling the post of director.

### Railroad Men See War Picture.

The entire seating facilities of the Columbia theater were taken over one night during the recent engagement of "Pershing's Crusaders" by officials and employees of the general office of the Southern Pacific Company. Brief addresses were made from the stage during the evening on the subject of war activities.

### Flynn Serial Not to Be Exported.

"The Eagle's Eye," the Flynn serial, was recently screened in the rooms of the Atlas Educational Film Corporation in the Pacific building, but after it had been viewed in its entirety by officials it was decided that it would be best not to have it leave the country at this time.

### Film Men Visit Mare Island.

On July 9 a party of San Francisco film folks visited Mare Island to attend the opening of the naval hospital, among these being Mr. and Mrs. Louis Reichert, of the Metro; Mr. and Mrs. M. J. Cohen, of the George Kleine System; Mr. and Mrs. William J. Citron, of the Fox exchange; Newron Levi and mother, of the Mutual; Mr. and Mrs. M. Zar and George Mann, division manager for the Fox Film Corporation; Mrs. E. Keller, Miss Ruth Keeler, Miss Olson, Miss Haddock, Mrs. Raymond, and Bert Levy. They were brought back to this city on a navy launch. On the following day D. H. Bergh, personal representative of George Kleine, who has been here for the past two weeks, his sister, Mrs. Chevington, and Mr. and Mrs. M. J. Cohen were guests of Major C. C. Riner, Post Adjutant, Marine Barracks, Mare Island. The recent benefit for the Marine Corps band and the recreation fund held at the Exposition Auditorium, San Francisco, under the management of local film men, netted the handsome sum of $5,100.

### Visitors in San Francisco.

Among the California exhibitors who have visited San Francisco of late have been Frank Triguerro, of the Liberty theater, Mendocino; Frank Sprague and wife, of the Quincy opera house, Quincy; Charles Godard, of Godard's J Street theater, Sacramento; Nick Turner, of the Strand theater, Grass Valley; I. H. Morris, of the Sequoia theater, Sacramento; J. Di Stasio, Sacramento; G. F. Madsen, of the Bell theater, Livermore, and A. A. Richards, of the Tokay theater, Lodi.

### Spokane Brevities.

Olga Petrova in "The Light Within," produced by Larry Trimble, now with the Washington Motion Picture Corporation, drew well at the Liberty. "The Way Out" has been secured by the Spokane Engineering and Technical Association to be shown at Natatorium Park in an outdoor amphitheater to aid the War Department. It was sent by Tom Evans, of the Instruction Labratory of the Army in Washington, D. C.

**A Pledge to Save is a Pledge to Fight**
**Buy**
**W. S. S.**

# Kleine Film Aids Marine Recruiting Drive

**"The Unbeliever" Plays Big Part in Buffalo Campaign for New Members—Sergeant Robert C. Graham Gives Lectures Where Picture Is Shown to Good Results.**

By Joseph A. McQuire, 152 North Elmwood Avenue, Buffalo, N. Y.

BUFFALO.—In connection with the Marine Corps recruiting drive being conducted in Buffalo and vicinity "The Unbeliever," the Kleine picture, is playing a prominent part. Sergeant Robert C. Graham, a member of this famous fighting organization, has delivered many lectures at the theaters where this picture has been shown. A cut of Sergeant Graham appears herewith. That his talks go over with a bang is testified to in a letter which he has received from Manager J. E. Byrne of the Piccadilly theater, Rochester. The letter says in part: "Your daily talks to our audiences have unquestionably been of material aid to us in making 'The Unbeliever' a success in Rochester, and we believe, also, that it would be difficult to place a limit on the interest which you have created throughout the city in the United States marine corps.

Sergeant Graham recently had charge of a special section of the Buffalo Express in which the Marine Corps and "The Unbeliever" were featured. The production had a week's run at the Family theater, Buffalo, the week of July 15.

Preceding the showing of the picture at the Family, Buffalo, there was a big

**Sergeant Robert C. Graham.**

recruiting rally held by the Marine Corps at Lafayette square, near that house. Mayor Buck of Buffalo, Council Malone and Sergeant Graham were the speakers. This programme was followed by a flag raising at the Family in charge of a squad of marines. Sergeant Graham lectured at this theater, as well as at the Elmwood, Buffalo, and at the Grand, Bradford, Pa., where the George Kleine picture drew the crowds.

### Hears from Film Men in the Service.

T. C. Montgomery, manager of the Triangle, Buffalo, has received a letter from Frank Worden, former owner of the Gem theater, Delavan, N. Y. Mr. Worden is with the Naval Aviation Forces. His address may be obtained from Mr. Montgomery. He said he was anxious to get a line or two from the film men in the Buffalo territory.

Mr. Montgomery also received a recent program of the Liberty theater at Camp Gordon, Atlanta, Ga. The manager of this house is Ed Hyman, former manager of the Victoria theater, Buffalo. Over his own name Manager Hyman makes this announcement in the program: "Camp Gordon will focus its eyes on the Liberty, for it has made arrangements whereby the coming season will witness a procession of the nation's greatest men and women photoplay stars wending their way Camp Gordonward." The program also prints the names of the members of "the commission on training camp activities." One of the commissioners is Raymond B. Fosdick, formerly of Buffalo. Mr. Hyman also does the booking for other camp theaters, according to Mr. Montgomery. The latter has also heard that another Buffalo boy is also making good in the same business. He is Mat Whitham, former manager of the Allendale moving picture theater, this city. Mat is now manager of the Liberty theater at Camp Wheeler, at Macon, Ga.

### Streimer Acquires United Exchange.

Charles H. Streimer, manager of the Modern Features Photoplays, New York City, was a Buffalo visitor. Mr. Streimer has taken over the United exchange at 84 Exchange street, this city, and has opened the offices under the name of the Modern exchange. The manager is G. H. Christoffers, former United manager here.

### Lyric Being Redecorated.

The Lyric theater, Buffalo, has closed for the summer. Decorators are making the place spic and span so it will be ready for the opening about Labor Day. Charles Bowe, who says he is opposed to long vacations in wartime, is enjoying his midsummer as assistant manager of the Academy, Buffalo. In the old days Charlie was on the Academy staff. Jules Michael, manager of that theater, has returned from his vacation.

### Praises the Moving Picture World.

Mitchell Fitzer, of the Happy Hour, Syracuse, and Ben Fitzer, of the Regent, that city, were Buffalo visitors. Mitchell had his pockets stuffed with cigars for his friends, who congratulated him on the recent birth of a daughter. In his conversation with the representative of The Moving Picture World Ben's enthusiasm consisted of undisguised praise of the Moving Picture World, which, according to his well known circus expression, is "the best film paper on earth."

## Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

### Many Theaters Will Show First Runs.

DETROIT.—John H. Kunsky will show first-run pictures in his Washington, Adams, Madison, and possibly his Columbia theaters, all of which are downtown. The Majestic will use first-run pictures, booking open and putting on pictures more elaborately than ever before, letting them stay two and three weeks if they will hold up that long; the Broadway-Strand will be a first-run house, as formerly; there is considerable talk of the Regent going to pictures exclusively and using first runs; there is also considerable chance that the Colonial theater, Woodward and Sibley street, will be a first-run theater, showing features a full week.

### Affiliated Stockholders Meet.

Stockholders of the Affiliated Distributors' Corporation met in Detroit on Tuesday, June 23, to pay in their money, secure their franchises and to discuss the co-operative booking plan. Walter S. Butterfield, president, acted as chairman. Charles Seaman, of Grand Rapids, and national director, spoke on the recent meeting held in New York which he attended as Michigan delegate.

### Michigan Brief Items.

Arthur Hoganson, former manager of the Stratford theater, Detroit, is now salesman for Pathe in Detroit.

Dave Blythe, former manager of the Drury Lane theater, is now Detroit city salesman for Fox.

H. A. Sommerfield, former Cleveland manager and press agent, is now managing the Drury Lane theater, Detroit.

Eddie Fontaine, former Detroit manager for Pathe, is now traveling salesman in Michigan for Artcraft-Paramount.

Arthur D. Baehr, of the Crystal theater, Detroit, has leased the Palace theater, 14th and McGraw avenues, and has spent about $2,500 in improvements.

J. H. Chambers, of the Hertner Transverter Company, Cleveland, was a Detroit visitor this week, accompanied by Mrs. Chambers.

Vernon Locey, of the Coliseum theater, Edmore, Mich., has taken over the Temple theater at Howell, Mich. He will operate both houses.

F. A. Ogden, of the Knickerbocker theater, Holland, has leased the Bell opera house in Benton Harbor.

Herb Weil, of Port Huron, and Claude Cady, of Lansing, are back from business and pleasure trips to New York City. Both are "magnets" in their respective cities.

The Dawn Masterplay Company announces having secured the Michigan rights to the Spanuth Vod-aVill movies, and will release them at the rate of one every two weeks.

## Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, Ohio.

### Says Public Is Tired of "Sob" Films.

CINCINNATI, O.—According to I. W. McMahan, of McMahan & Jackson, who has a double view of the film business by reason of his dual work as an exhibitor and as a film man, the public is tired of morbid pictures, whether dealing with death and crime on this side of the water or with the war. He believes, from his observation recently, that the public is feeling the strain and sorrow of the war more and more as time goes on, and notes an increasing demand, therefore, for comedies which will make people forget their troubles. "Nobody wants to see sob stuff," declared Mr. McMahan "they have troubles enough of their own to cry about. People want to laugh."

### Gerard's Picture Going Strong.

Cincinnati.—The film presentation of the Gerard book, "My Four Years in Germany," ran a fourth week at the Grand opera house, beginning with Sunday, July 14, and as attendance kept up steadily the picture's total pull during the long engagement will in all proability break records for a consecutive run, although it may not come within a good many thousand of equalling the total number of people who have seen "The Birth of a Nation" in its several engagements. Figures already compiled, however, make it virtually certain that over 100,000 people saw the picture in Cincinnati which is quite a few. A number of special exhibitions, such as one at the University of Cincinnati for the benefit of prospective National Army soldiers training there, helped materially in swelling the number who saw the film.

### Lyric Puts on a Chaplin Picture.

Cincinnati.—The management of the Lyric theater made a pronounced hit during the week of July 14 with the latest Chaplin release, "Charlie's Wet Nurse," coupled with "Nine-Tenths of the Law" as an added feature. The views of exhibitors who believe that the public prefers comedies to more serious stuff were abundantly verified by the crowds which flocked to see the Chaplin film. The Lyric is also running a pair of singers with success.

## *Cleveland News Letter*

By M. A. Malaney, 607 Belmont Bldg., Cleveland, Ohio.

### Film Folks Hold Outing.

CLEVELAND, O.—Cleveland film folks have passed up vacations this summer owing to the war, and instead are giving a series of picnics. The first was held at Willoughbeach, July 12, and over 100 exhibitors and exchange people attended. The party formed at the Belmont building on Prospect avenue, Cleveland, at one o'clock, and went by auto to the beach, a three-quarter of an hour ride.

At the grounds a ball game was staged. This was between the exhibitors and exchange men, in which the score was so mixed up that it was forgotten. The former claimed they won, 68 to 15, while the exchange men say the game was theirs, 90 to 21.

Later there were races, one for fat men, which was won by Joe Deutsch, although Mark Greenbaum and Harry Charnas both claimed they won. The committee, however, ruled that neither of those gentlemen won, because they ran into the race from the side lines, thereby having a better start. There was a women's race, which was won by Mrs. Pupikofer. Miss Kerr was second, and Anna Gusdanovic, third. Then a luncheon was served, and the evening was devoted to jazz dancing, love scenes on the beach, and other diversions.

#### Notes of the Affair.

The committee in charge was Emery Downs, E. J. Smith, Walter Luck, S. A. Gerson, and M. A. Malaney.

The Plain Dealer not only had a staff artist and reporter present, but also had its movie camera director and a cameraman. Movies were taken of each event, and were turned over to the committee.

Frank Greenwald was yelling "when do we eat?" all afternoon, and then when supper time came he had disappeared.

Mark Greenbaum and Harry Charnas indulged in a little wrestling match which the camera missed.

Leon D. Netter retired from the ball game very gracefully after the third inning owing to a casualty to his pants.

There were quite a few still muscles among the ball players the following day. Some hadn't played ball for 10 years.

To furnish a little excitement, Gerson and Dave Schuman got into a little argument about nothing in particular.

### Huber Buys the Mystic Theater.

Findlay.—W. T. Huber, one of the oldest exhibitors in the state of Ohio, has bought the Mystic theater in Findlay, O., and renamed it the New Royal. Mr. Huber formerly ran the Royal theater there, but this house was closed and remodeled.

### Ohio Censors Very Active.

Cleveland.—The Ohio Board of Censors has been rejecting pictures and ordering changes of title with regularity of late.

"Whose Your Father?" one of the latest Fox-Sunshine comedies, was rejected because of the title.

"The Mortgaged Wife," a Universal feature, was held up until the name was changed. It is now known as "The Bargain," and has been passed under that title.

The censors also held up "Berth Control," a Lyons-Moran comedy, because of the name, but they passed it under the title of "Caught in Transit."

### Salesmen Change Positions.

Cleveland.—Numerous changes of positions by salesmen of Cleveland have occurred the fore part of July. Nate Fleisher, for some time with the Kleine exchange, has resigned to go with the Universal. C. A. Browne has resigned as manager of the Fox exchange, and is taking a vacation before getting back into the harness again. Joe Diener has sold out his stock in the Sterling Film exchange and assumed the management of the Foursquare exchange. Lou Gieger has resigned from the Masterpiece, and is now with the Success Film Attractions.

# *Farren Sends Smokes to Boys "Over There"*

**Rochester Theater Manager Each Week Forwards Packages of Tobacco and Other Comforts to Soldiers Overseas—Secures Names of Khaki-Clad Lads in the Trenches from Patrons.**

By L. B. Skeffington, 61 Main Street East, Rochester, N. Y.

ROCHESTER.—Jack Farren, secretary of the Rochester Theater Company and manager of the Victoria theater, has for long shown a decided and deep-rooted interest in the boys in khaki. He has sent out each week to the men "over there" scores of packages of smokes and other good things. In each package he has enclosed a copy of The Pictureplay News, a local publication. During the past two weeks he has received many letters, and all agree on one thing—the men over in France take great pleasure in reading the stories of the plays and players and the gossip of movieland that is published in The Pictureplay News. So now Jack is handing out coupons to his patrons, requesting them to fill in the name of a soldier boy overseas. To each soldier so listed Jack says he is going to enter a subscription for The Pictureplay News.

### Grand Meeting with Success.

The newly reopened Grand theater is meeting with success. Manager Thompson has some progressive ideas and bids fair to bring back to the Grand much of its old-time prosperity.

### Take Instruction Films in Rochester.

Moving pictures that are up to the minute have been taken in Rochester almost every day this week. Aeroplanes manned by officers of the Kodak Park School of Aerial Photography have been going aloft, and sailing over the city have taken all kinds of pictures to be used in the instruction of men in the school. During the past week it has been a common thing to see the birdmen flying about, often swooping down quite low in order to get a good shot at some object of particular interest.

### Kleine Manager in Town.

Louis Green, manager of the Kleine office in this territory, has been in town this week and reports a splendid outlook for business. He has booked several plays at downtown theaters for early showing The splendid work of "The Unbeliever" during its first run here has created a big demand for the picture which should redound largely to both the distributing company and the theater men.

### Taylor Now with Triangle Company.

"Hub" Taylor, probably one of the best known men in the film game in this territory, former representative of Pathe for years and later in business for himself, is now with the Triangle company in western New York.

### Rochester Small Items.

The official "Thriftettes" issued by the Treasury Department will be seen in all local movie houses this week.

Manager Sanford, of the Princess theater, is running off a short film taken in his neighborhood, with the neighbors as actors and actresses.

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## *Washington News Letter*

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

### Mason New Manager at Mutual Exchange.

WASHINGTON.—H. R. Mason, exhibitor and exchangeman of Goldsboro, N. C., is the new manager of the Mutual Film Company's exchange in this city, he having succeeded J. M. Cummings, who formerly held sway.

Mr. Mason is quite well known to the trade in this section. He has been in the game for about eleven years and knows it from both sides of the fence. He opened the second theater to be established in North Carolina and has operated the Acme since that time. In 1907 he became connected with the Consolidated Amusement Company, of Baltimore, and later he took charge of and developed the Consolidated Film and Supply Company, of Atlanta, Ga., with an office in Charlotte, N. C. He was general manager until 1912 and during his regime he had charge of a dozen offices in different localities. He was later connected with the Mutual and World film companies in Atlanta, devoting the past two years to the management of his personal interests in Goldsboro.

### Film Men With the Colors.

Eugene Zukor, son of Adolph Zukor, is to be seen in the natty uniform of a chief petty officer in the Navy, he having been sent to this city for duty in the explosives bureau.

Henry Randel, who has been traveling through North Carolina as a salesman for the Famous Players Exchange, has donned the uniform of a soldier in Uncle Sam's Army and is now stationed in one of the southern training camps.

Samuel J. Mayer, for many years connected with the film business in this city, has gone into the Signal Corps as an accountant. Mr. Mayer started in the game when it was young and he has served in various capacities with the large companies, having held the position of manager with several of these at different times. His latest connection was with the Pathe Exchange.

### Among the Exchangemen.

The resignation of Henry Randel as salesman for the Famous Players-Lasky Company when he left this city to join the colors, and the movement of Owen D. Weems from the company to the Goldwyn exchange, have brought about several changes in the representatives in this territory. It brings back to Washington Fritz B. Wathne, who opened the office of the International Film Service when that was in its glory. After leaving here he was connected with the Triangle in Philadelphia for about a year, but more recently he has been in the automobile business in New York City.

W. A. Busch, who has been traveling in the Virginia territory for about a year, goes to the Maryland and Delaware territory. Mr. Weems formerly handled Maryland. The State of Virginia will be covered by F. L. Greenhalge, who was formerly connected with the Mutual Film Service in this city.

### Marcus Loew Visits Washington.

Marcus Loew was among the visitors of the last week, coming here for the purpose of going over the plans of the new house now undergoing construction. According to reports now, it is a safe bet that this theater will be ready for opening October 1, and when it is opened it will be devoted exclusively to the showing of motion pictures. The rumor for some time has been that vaudeville would be the principal attraction, with pictures as fillers. Mr. Loew is understood to have announced to the contrary.

### Beattus Off on Vacation.

Lawrence Beattus, manager of Loew's Columbia, is taking a well earned vacation and has gone to his former home in Nashville, Tenn., to visit his family. Because of the unusual conditions now existing in the National Capital he has felt it necessary to cut down his vacation this year to a single week.

# Critical Reviews and Comments

*Upon Current Productions*

## "TO THE HIGHEST BIDDER"

**Five-Part Vitagraph Picture Offers Alice Joyce an Appealing Role.**

Reviewed by Edward Weitzel.

SIMPLE in theme, but filled with the human touch that lays hold of the heartstrings, "To the Highest Bidder," a five-part Vitagraph release arranged from a story by Florence Morse Kingsley and directed by Tom Terriss, receives much of its appeal from the sincere and attractive figure Alice Joyce makes of the heroine, Barbara Preston.

The story of an orphan girl's brave struggle to save her old home and help a young brother, the situation that gives the picture its title, is quite out of the ordinary. Finding that she cannot keep up the payments on the mortgage and being warned that she must raise the money or Stephen Jarvis, the holder of the mortgage, will foreclose, Barbara conceives the plan of selling her services for five years. She is noted for her skill as a housekeeper and hopes to realize enough to satisfy Jarvis' claims.

At the auction two men bid steadily against each other. One is an old sweetheart, David Whitcomb, who is just returned from the west. The other is a secret agent, acting for Jarvis. Whitcomb puts up his last penny, but his rival outbids him. Jarvis has had but one desire in life, the acquiring of money—until he meets Barbara. At the conclusion of the story the heroine learns that Whitcomb is unworthy of her, and that Jarvis is the unknown master who has the right to her services. Matters are adjusted happily and Barbara becomes the mistress of the Jarvis home.

Tom Terriss has directed "To the Highest Bidder" with the thoroughness found in his previous pictures. Walter McCrail as David Whitcomb, Percy Standing as Stephen Jarvis, Edna Murphy as Jennie, Jules Cowles as Pug Morrison, Mary Carr as Miss Cottle, and Stephen Carr as Jimmy Preston, round out a competent cast.

## "THE VAMP"

**Paramount Picture Starring Enid Bennett Is Along Familiar But Entertaining Lines.**

Reviewed by Edward Weitzel.

BEARING the Thomas H. Ince supervision stamp, the Paramount five-part picture, "The Vamp," has evidently been written for the purpose of fitting Enid Bennett with a congenial role. It fulfils its mission. C. Gardner Sullivan, author of the scenario, has not attempted to experiment with any new material, but the scenes and situations permit the pleasing young star to realize to the fullest extent on her own personality and to show her skill and earnestness as an actress.

The picture does not make the slightest pretense of digging beneath the surface of life, but is always consistent to its class. Intended for entertaining purposes only, it is not morally obliged to take part in the uplift game or to point out the wonderful new forces that are at work in the world today. The very nature of its theme forbids it. Nothing but highbrow preachment would make the screen patron disgusted with the shadow stage. "The Vamp" belongs to the recess hour. No one wants to be instructed every time he enters a moving picture theater.

After the above little preachment of our own, a return to the plain duty of the reviewer is in order. "The Vamp" tells of an unspoiled young girl who marries a youthful minister, and the pair take charge of a community house in a mining town. An interfering uncle, a vicious strike agitator, and a German secret agent, almost succeed in wrecking the happiness of the minister and his wife, but the girl pretends to be a vampire and traps the pair of villains.

A humorous old Irishman, capitally played by John P. Lockney, is one of the best features of the picture. Douglas MacLean, Charles French, Robert McKim, Melbourne MacDowell, complete the well-selected cast. The production was directed by Jerome Storm, and is a thoroughly satisfactory one. Most screen patrons will enjoy "The Vamp."

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## "THE HOUSE OF HATE"

**Concluding Episode of Pathe Serial Winds Up Story in Blaze of "Old Glory."**

Reviewed by Edward Weitzel.

THE Hooded Terror comes to the end of his criminal career in "Following Old Glory," the last episode of the Pathe twenty-part serial. He is shot by Harvey Gresham while trying to escape from the Weldon house, and after a lively tussle with Pearl. The end of part first sees Pearl and Harvey married, and the second part shows them on the battlefields of France doing their share to aid the Allies. Harvey enlists as a soldier and his wife becomes an ambulance driver. The American is severely wounded, but Pearl helps to nurse him back to health. Pearl White and Antonio Moreno maintain their interest in the serial to the last and act with their usual zest.

## "THE FIRST LAW"

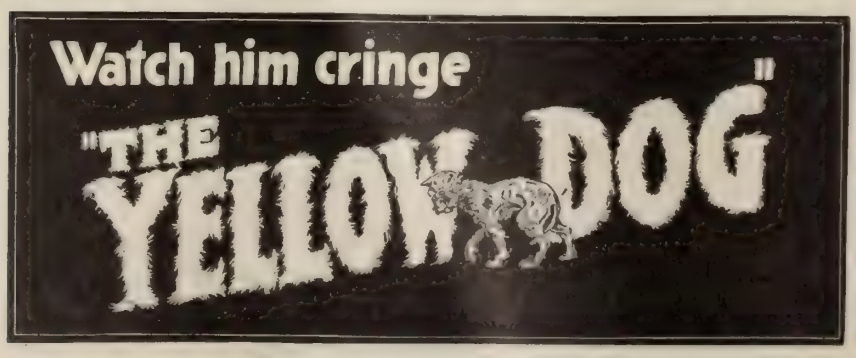
**Irene Castle the Star of Five-Part Pathe Picture That Recalls a Serial.**

Reviewed by Edward Weitzel.

MELODRAMA that sacrifices character study to physical movement and the baffling qualities of the crook story is the only ingredient to be found in "The First Law," a five-part Pathe picture that recalls a serial by its construction and the rapid shifting of its events. Produced by Astra and directed by Lawrence McGill, the story was written by Gilson Willets, and turned into scenario form by Roy Somerville. Irene Castle and Antonio Moreno head the cast.

The plot always aims straight at its mark. It sets out to chain the attention of the spectator and to keep him guessing until the final fadeaway, and succeeds in its purpose. This sort of story will always have a large following. It has been popular in the novel and on the stage, and has its place on the screen. The production, acting, and direction all tend to make the picture acceptable.

The mystery underlying the plot is centered about Norma Webb, the daughter of a retired surgeon who lost his fortune through bad investments. Hugh Godwin, a wealthy young chap, comes to the Webb house to board and falls in love with Norma. She entertains the same affection for Godwin, but will not marry him. It turns out that she is already married to the man who ruined her father. This unwelcome individual turns up one



night and acts so ruffianly toward Norma that she is obliged to shoot him. Thinking him dead, the girl is the prey of a blackmailing private detective, and is forced into becoming the wife of Godwin and using his money to help guard her secret. The discovery that the detective is the real murderer permits Norma to live in peace with the man she has learned to love.

Irene Castle is by no means a remarkable actress. She has acquired ease, however, and holds up her end of the performance quite satisfactorily. Antonio Moreno, J. H. Gilmour, Marguerite Snow and Edward J. Connelly are the main props of the cast.

## "NEIGHBORS"

### Madge Evans and Johnny Hines Featured in World Juvenile Fiction Story.

Reviewed by Edward Weitzel.

BOUND in pasteboard covers, "Neighbors" would be found in Sunday School libraries and the juvenile departments of the public collections of books. The story is by Maravene Thompson, and World Pictures has produced it with clever little Madge Evans and droll Johnny Hines in the cast. Whatever value the picture possesses it owes to the acting by the stars and their support and the direction by Frank Crane.

The series of incidents that are supposed to link the plot together is of a mildly interesting nature, but will prove diverting to the juvenile mind. There are one or two attempts at drama in the story and a love interest between two grown-ups, but the doings of the kiddies always hold the center of the screen. Views of charming New England scenes, stretches of wood and stream, and quiet village life add greatly to the pleasing qualities of "Neighbors."

Clarissa Leigh, a little girl of ten, and her sister, Ruth, the village school teacher, live next door to the Hardings, and Paul Harding loves Ruth. The Hardings are the richest family in town, and Mrs. Harding, having social ambitions, objects to the match. Effie Harding, about Clarissa's age, complicates matters by accusing her little neighbor of stealing a dollar from her, and Clarissa is forced to resort to strategy before she proves her innocence. She also saves Effie from being swept over a dam while adrift in a canoe. Scenes of childish squabbles and merriment fill in the story, which ends with the happiness of the two families over the engagement of Ruth and Paul.

Madge Evans is as natural and unaffected as ever, and Johnny Hines is human and amusing as Paul. Maxine Elliott Hicks, Violet Palmer, J. A. Furey, Mathilde Brundage, Herbert Pattee, Kitty Johnson, Frank Beamish, and Charles Hartley lend effective aid by their impersonations.

## "MAID O' THE STORM"

### Six-Part Paralta Picture with Bessie Barriscale Has Romantic Story.

Reviewed by Edward Weitzel.

AN EXCELLENT indication of the nature of the six-part Paralta picture, "Maid o' the Storm," is given in the title. It is romantic fiction from start to finish, and was written by J. Grubb Alexander and Fred Myton. Bessie Barriscale plays Ariel, a waif of the storm who is found on the seashore by a Scotch fisherman when a baby and who becomes a celebrated dancer in London. The story keeps to its class, its incidents seldom departing from the conventional. It moves along steadily, however, and the heroine's battle to lift herself up to the level of the man she loves will be followed with interest.

Ariel, after her rescue by the fishermen, grows up without any knowledge of the world outside of her narrow surroundings, until a wealthy young man with a taste for flying tumbles on the beach with his machine, and the girl helps to rescue him. She falls in love with him at once, but recognizes the wide social difference between them.

Determined to bridge this obstacle, Ariel runs away to London and finds a refuge with two old musicians. She makes no headway with her plan until they learn that their charge has great natural ability as a dancer. The girl is taken to a manager who offers to pay for her training on certain conditions. Ariel tells him of her ambition and agrees to give herself to him if her hero does not want to marry her after she has been transformed into a cultured woman.

In the meantime Franklin Shirley, the man Ariel loves, becomes engaged to another woman, and the dancer's chances of getting him are very slim. She is about to keep her word to the manager when Shirley's bride-to-be elopes with another man. Orange blossoms for Ariel and Franklin.

The production is generally creditable, although American telephones are used in the London scenes. Bessie Barriscale presents an attractive personality as Ariel and makes the most of all her scenes. George Fisher, Herschel Mayall, Joseph J. Dowling and Howard Hickman are prominent members of an able cast. Raymond B. West directed the picture.

## "THE PLUNDERER."

### William Farnum Scores Again in Ruggedly Forceful Fox Five Reeler.

Reviewed by Walter K. Hill.

THE patron of a theater who would not be immensely pleased and entirely satisfied after witnessing William Farnum and his support present "The Plunderer" will mean nothing in the life of an exhibitor. The man or woman who would feel that they had been denied their money's worth in this presentation will be so few that their patronage would make mighty little difference in a year's receipts.

Farnum is fine, manly and wholesome in his creation of the upstanding chap who took his less forceful "pal" into the West to redeem from the earth the fortune hidden in an abandoned mine to which he had fallen heir. The two friends found in nominal possession of the property a man who, under the guise of caretaking, had robbed the veins of precious metal of their riches by thievish stealth.

The man in charge had a lovely daughter, with whom the weaker "pal" fell in love, and it is their "heart interest" that threads the rugged scenes with pleasurable coloring. Not far away there is another mining camp where a self-reliant woman runs the principal saloon and dance hall. This woman, meeting the leading male character, falls in love with him, and it is her rather unexpectedly awakened high ideals that make her eventually close up shop and leave for parts unknown to begin a better life.

With the thieving "plunderer" reformed and made to give back his stolen treasure; with the weaker "pal" holding the girl he loves in fond embrace, the pictures story "fades out" with the character played by Farnum stalking away, footing it up the mountain side, and bent upon finding the woman who had declared that her love for him had made her abandon saloonkeeping to become better in spirit and deed.

"The Plunderer" is one of the "Big Six" William Fox has announced for reissue in 1918. It is in every detail suited to present ideas of picture entertainment and will furnish excellent amusement to those who depend upon the screen for their favorite amusement.

## "LESS THAN KIN"

### Wallace Reid in Dual Role Makes Paramount Picture Entertaining.

Reviewed by Edward Weitzel.

ALICE DUER MILLER is the author of "Less Than Kin," a five-part Paramount picture featuring Wallace Reid in a dual role. Marion Fairfax did the scenario and Donald Crisp directed. There is a great amount of incident in the story, but it is not always well balanced. A firmer grip to several of the scenes would improve the impression created by the picture.

Wallace Reid is admirable in both the characters portrayed by him. The main role is a young New Yorker, Lewis Vickers, who accidentally kills a man and goes to Central America. Here he meets Robert Lee, who bears a remarkable resemblance to him. Lee is a worthless young chap whose father is anxious to have him return to the United States. On his death bed Lee turns his papers over to Vickers and begs him to assume his name.

Arriving in New York, Vickers goes to the Lee home as Robert Lee, and discovers that the dead man has willed him a badly blotted past that includes a wife and two children and a large collection of debts. He also finds a beautiful adopted daughter in the Lee household and promptly falls in love with her. The only way he can stand any chance of winning the girl is by telling the truth about himself. The arrival of his undesirable family and several of its friends and connections helps to bring out the truth, and the picture ends with a runaway marriage between Vickers and the adopted daughter.

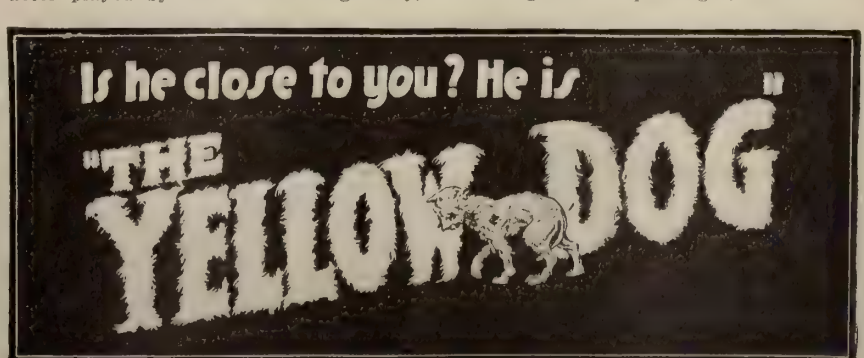
Ann Little as Nellie Reid is a sufficient excuse for Lewis Vickers' devotion, and Raymond Hatton does a clever character impersonation as James Emmons. Gustav Seyffertitz, Noah Beery, James Neil, Charles Ogle, Jane Wolff, James Cruze and Guy Oliver have the other important roles.

## "DANGER, GO SLOW."

### Universal Special in Six Parts Features Mae Murray in Pleasing Comedy-Drama.

Reviewed by Margaret I. MacDonald.

THE majority of people will like the six-part Universal Special entitled "Danger, Go Slow." It was directed by Robert Leonard, and features Mae Murray with a competent cast, including Jack Mulhall, Lon Chaney, Frank Brownlee, Joseph Girard, and Lydia Knot. A little trimming would have improved the version shown to the press, but in spite of a slight bit of padding it must be ad-



mitted that Mae Murray as she appears first in male attire, the youngest member of a gang of crooks, and later as a charming bit of femininity, holds the interest of the onlooker every bit of the way. There is no attempt to explain the presence of the girl in the gang of crooks.

The story opens on a division of swag among a gang of thieves followed by a raid which scatters the bunch and causes the youngest of the lot, a girl in male attire, to seek refuge on a freight train. Finally she arrives at a village where she enters a home of which the mistress turns out to be the mother of one of the gang she has just left, and who is on constant watch for the safe return of her boy. Revealing her sex through the influence of a picture of George Washington which hangs on the wall with the inscription beneath it, "Who Never Told a Lie," she lives with the woman, and in an entertaining way recovers money from the meanest man in the town to pay the interest on a mortgage which he holds over the old home. Upon the release from a prison term of "Jimmy," the long lost son, the girl meets him, rescues him from returning to the gang, and brings him to his mother.

## "MISS INNOCENCE."

### June Caprice Gives Vivid Impersonation Of Madcap in Fox Picture.

Reviewed by Walter K. Hill.

PICTURE lovers who are satisfied to ignore inconsistencies will find this story sufficient unto the pastime it provides. In the earlier sections of the offering, where scenes reflecting convent life may be accepted as faithful representations, there is much interest, and until the heroine, to tangle the plot, does an utterly inconsistent thing in leaving a perfectly good home for an atmosphere of wantonness the interest holds and the story satisfies.

Dolores May (Miss Caprice) has been left at the door of a convent by a mother who had found the babe's advent into life a nuisance. The mother had cast her lot illegally with the main villain of the piece after aiding in sending her husband to prison on fifteen years' sentence.

The Mother Superior and Sisters at the convent discovered that Dolores May had grown into a wilfully tempered and stubborn dispositioned girl, and the subtitles would have us believe that the inconsistencies in the child's conduct had come as an inheritance from her mother. Until the very late scenes in the play the observer is in doubt as to the father's identity, but this is all cleared up after two hastily assembled murder trials following the shooting of the principal villain and the release from prison of the felon-father.

It would serve no special purpose to find all the faults possible in the construction and execution of the story. The picture has been made and will be released without serious detriment to anyone's peace of mind or without marking any "high spot" in the William Fox screen achievements.

As for June Caprice she may be credited with one of the most vivid and effective examples of screen "temper" ever photographed. The complacent Sisters of Charity must have been relieved to know that all things ended well for the babe they had garnered at their door-step.

Marie Shotwell had a difficult and unsatisfactory office to perform as the inhuman mother to whom repentance came just in time to carry on the weakling plot. Frank Beamish as the villain in the case was outstandingly effective, and other players in Miss Caprice's support proved both adaptable and effective.

## "THE DEATH DANCE."

### Alice Brady Shows Artistic Advancement in Select Picture of Fair Merit.

Reviewed by Edward Weitzel.

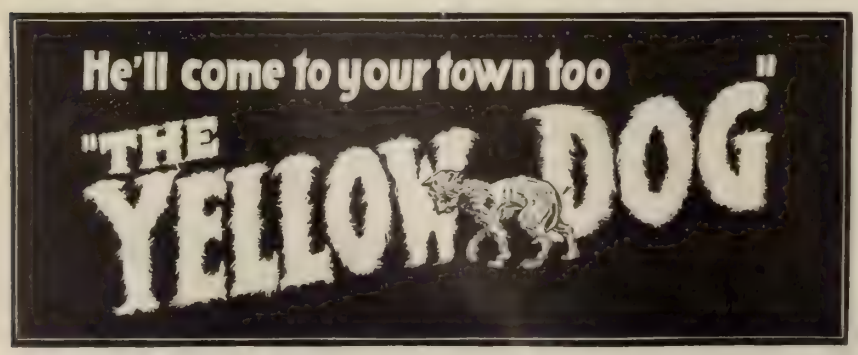
TWO things in connection with the Select picture, "The Death Dance," will strike the spectator very forcibly—Alice Brady's acting, and her personal appearance. Both seems to have advanced artistically since her last photoplay. It is almost as if a new Alice Brady had arrived, a woman who had looked much deeper into life, and whose knowledge had given her greater self-control and greater powers of expression—a woman whose artistic gain was reflected in her face.

Not that "The Death Dance" is a particularly worthy piece of dramatic writing or that the character of Flora Farnsworth, its heroine, offers unusual opportunity for fine acting. Marie Eve, the author of the story, has written a melodrama of fair merit. The characters are quite ordinary individuals, and the entire plot is twisted to bring about the situation that gives the story its title. The picture has action, however, and sufficient interest to justify the admirable production it received at the hands of the star, Director J. Searle Dawley, and the supporting company.

The unfaithful wife of Arnold Maitland brings about the tragedy at the end of the story. M. Boresky, a dancer to whose company Flora Farnsworth belongs, has an affair with Mrs. Maitland. Her husband discovers this, but keeps silent for the sake of his child. Boresky's wife and dancing partner having died of a broken heart the dancer offers the latter position to Flora.

Arnold Maitland becomes interested in Flora, and asks that she let him send her abroad to study singing. She consents. As she is about to leave Maitland is killed in an automobile accident. His partner, Philip Standish, meets Flora and falls in love with her. Mrs. Maitland has begun to want Standish for herself, and, when she finds Flora in her way, goes to Boresky and suggests that in "The Death Dance," in place of pretending to stab Flora, he really kill her. The dancer is infatuated with his new partner, and attempts to carry out the plan. Standish wards off the blow, and the knife makes a fatal wound in Boresky's breast.

Mahlon Hamilton, H. E. Herbert, Helen Montrose, Robert Cain, Rita Spear, Charles Slattery, and Nadia Gary are members of the cast. Paul West constructed the scenario. H. Lyman Broening had charge of the camera.




## "BY PROXY."

### "Red" Saunders Story Produced by Triangle with Roy Stewart a Winner.

Reviewed by Edward Weitzel.

ANOTHER of the "Red" Saunders stories by Henry Wallace Phillips has been produced by Triangle, with Roy Stewart as the hero. Directed by Cliff Smith, the picture contains several fine "long shots" on a cattle range, and the humor of the story is brought out to the best advantage. There is real romance in it also, and "Red" finds a wife for himself when he imagines he is only helping out a friend. Anyone acquainted with the entertaining qualities of this series of tale among the cowboys will not need to be urged to see the picture. Roy Stewart's selection for the character that dominates the story could not be improved upon. The good nature, love of fun, and honesty that he puts into "Red" wins him no end of friends.

Matters start at the point where "Red" and his cow-punchers find themselves with a large herd of likely cattle and no purchaser who is willing to pay anything approaching a fair price. While waiting for a reasonable offer to turn up the boys start a poker game. They have no money, so bet their shirts and trousers and other articles of clothing. The Chinee cook wins everything in sight, takes his plunder to town and pawns it.

While this is going on "Red" discovers that Aleck, one of the cow-boys, is in love. Saunders finds out where the lady lives, and offers to go for her, bring her to the camp, and see the couple married all straight and regular. Aleck is delighted. The scheme works beautifully—except that "Red" brings the wrong lady. However, it doesn't take him long to rectify his error by marrying the young woman himself.

Maud Wayne as Lindy, Walter Perry as Aleck, Wilbur Higbee as a cattle buyer, John Lince as "Shorty" Stokes, and Harry Yamamoto as Ah Sing are excellent, the last named being especially clever as the Chinaman. Steve Rounds should not be forgotten. His skill with the camera is responsible for some of the most enjoyable qualities of the picture.

## "BREAD."

### Mary MacLaren Appears to Advantage In Six-Part Universal Special.

Reviewed by Margaret I. MacDonald.

THE author of the story, "Bread," on which the Universal six-part production of this name is based, evidently endeavored with considerable realism to reveal the unspeakable methods followed by a certain class of theatrical managers in obtaining the most attractive of girl life for stage productions. The result is that while the picture is no doubt truthful in its portrayal, the subject necessitates the use of scenes not pleasant to look upon. We understand, however, that there will be eliminations made in the recutting of the picture which will be a great improvement. Mary MacLaren is the featured member of the cast, and as such does herself and Universal company credit.

The story tells of a village girl who meets accidentally a stage star (an unsavory type) and her manager, who promise her work if she should ever come to the city. Inheriting a small legacy she takes the first opportunity to leave her native village, and in the course of events falls into the clutches of the unscrupulous manager, from whom she manages to extricate herself without harm. Following this, and after her small fortune is spent, come days of starvation. With her last few pennies she goes out to buy a loaf of bread which is accidentally knocked from her hand on to the running board of an automobile. A day dream of what might have happened to her through the loss of the bread breaks into the story at this point, the memory of which helps her to choose between the right and the wrong path when the crisis comes.

## "IMPOSSIBLE SUSAN"

### Five-Part American-Mutual, Featuring Margarita Fisher, Has Unconvincing Characterization.

Reviewed by Margaret I. MacDonald.

IF one is looking for big dramatic values or faultlessness of construction, "Impossible Susan" will fail to please. On the contrary those looking for a pretty little photoplay narrative with a tinge of comedy and a sprinkling of romance will find what they are after. Margarita Fisher plays rather monotonously the role of a child woman, which is more convincing in character, however, than that of Ted, the younger brother of her wealthy benefactor, which is totally inconvincing.

The story covers a part of two chapters in the life of an orphan girl who at her father's death comes to live with her aunt, housekeeper in the home of a wealthy bachelor. The bachelor, a woman hater, decides to experiment with the girl, dressing her in the latest and most beautiful gowns for the purpose of winning a wager in which he has declared that his younger brother will finally fall in love with and marry a gutter girl. When he has succeeded in causing his brother to give up his trifling acquaintances and the wedding of the pair is about to take place the fickle brother goes to bid his old friends good-bye, and marries an old flame over night. The secret is then divulged that the girl is in love with the older brother, and the story closes on their betrothal.

## "SHE LOVED HIM PLENTY."

### Paramount-Sennett Farce with Polly Moran, Charles Lynn and Ben Turpin.

Reviewed by Louis Reeves Harrison.

JUST a rollicking farce, so exaggerated in characters and incidents as to be almost formless, yet filled with ingenious devices from that unfailing Sennett font of invention. Sennett seems to be afraid he will not provide enough material and runs over the edge with a rapidity of action that makes it almost impossible to keep the sequence of events. One has barely time to grasp a situation and laugh before it is rushed off to make room for another, and these follow one another in such quick succession that much of the purely humorous, the amusing side of human nature, is entirely lost.

What is needed in these tremendously active Sennett productions is a diminution of speed, so that the audience mind can have brief periods of relaxation. High tension is all right by itself, but combined with a speed of movement beyond that of average comprehension, it may prove a strain on attention and hinder its own purpose. Some of the Sennett farces have enough sensational material to supply twice as much film as is used, but they usually get plenty of laughs, and, in that respect, "She Loved Him Plenty" is no exception. Charles Lynn and Ben Turpin make a great team for acrobatic farce, and Polly Moran can easily travel where either of them dares to go. The farce will win, but this character of release can stand, what most of the five-reelers cannot, a little letting up of speed. They travel too fast.

## "FALSE AMBITION."

### Alma Rubens Pleasing in Poorly Constructed Triangle Picture.

Reviewed by Edward Weitzel.

THE author of "False Ambition," E. Magnus Ingleton, has utilized many dramatic situations, but shown little skill in building his plot. This five-part Triangle picture is helped vastly by having Alma Rubens as the star. Gilbert P. Hamilton has directed the acting of the cast with good effect, and selected his locations with an eye to their scenic beauty. Jack McKenzie, the cameraman, doing his share of the work in an artistic manner.

"False Ambition" tells of a self-willed young girl who lives in a small fishing village, but who is determined to gain the good things in life at the expense of others. She makes her sister's sweetheart think that she is in love with him, gets him to give her the money for a trousseau, goes away with the money and forgets to come back. Once in New York she takes the name of Zariska and opens a fortune-telling establishment. Prosperity follows her, and she has many clients. Among them is Peter Van Dixon and his friend, Paul Vincent, both of excellent family.

A great temptation overtakes Zariska. The body of a woman is washed ashore from a wreck. The fortune teller finds out the woman is the sister of a Mrs. Horace Pemberton, who is well known in society. Zariska obtains the jewels belonging to the dead woman and impersonates her. She is successful in deceiving Mrs. Pemberton for a time, but is exposed by the man she cheated back in the fishing village, and loses her chance of marrying Peter Van Dixon. Her better nature being awakened by Paul Vincent the two are made man and wife.

The cast, a long one, comprises Peggy Pearce, Alberta Lee, Edward Peil, Walt Whitman, Iris Ashton, Alice Crawford, Myrtle Rishell, Lillian Langdon, Lee Philips, Ward Caulfield, and Lee Hill.

## "THE DEMON"

### Edith Storey Appears in Interesting Comedy-Drama of Corsican Hills.

Reviewed by C. S. Sewell.

GOOD entertainment for warm weather is provided in "The Demon," the Metro five-reel feature released July 22. The plot is light, and has been treated in broad opera bouffe style. Edith Storey as an untrained girl of the Corsican Hills with a will of her own is well cast, and again demonstrates her ability and versatility.

Jim Lassells goes to Africa to seek his uncle who is reported lost. He finds no trace of him, but at a slave auction buys a white child, and places her in a school in Corsica. Years later, while motoring through that part of the world with a party, including his fiancee, fate throws the girl in his path. After many amusing vicissitudes in which a donkey, a goat, and a Corsican nobleman who is a refugee in the hills figure prominently, and in which the nobleman tries his hand at being an amateur brigand to kidnap Lassell's fiancee, all ends in approved fashion, with a match between Lassell and the girl who proves to be the daughter of Lassell's lost uncle and the real owner of the fortune, while the Corsican nobleman's title appeases the former fiancee for her loss.

There is considerable humor and excellent character work particularly on the part of Miss Storey. Lewis Cody does well with a congenial role as Lassell, while Fred Malatesta makes a good comic opera brigand. Among the remainder of a large cast, all of whom are pleasing in their respective roles, are Charles Gerard as Lassell's chum, Virginia Chester as the one-time fiancee, Mollie McConnell as Virginia's mother, and Frank Deshon as an impoverished remnant of the nobility.

The production is an adaptation of a novel by C. N. & A. M. Williamson, and has been well directed by George D. Baker. There are many picturesque scenes, including attractive mountain views. The subtitles are clever, although there is an inclination to use too many of them.

## "WINNER TAKES ALL"

### Bluebird Features Munroe Salisbury in Stirring Story of the West.

Reviewed by Margaret I. MacDonald.

THE Bluebird five-reeler for July 20 features Munroe Salisbury in the role of a sturdy western homesteader with Helen Jerome Eddy and Betty Schade maintaining the feminine interest. The production is a good one, filled with stirring adventure. Its characterization is interesting, and while its story, written by G. W. Ogden, causes us to recall the westerns of a few years back, we are pleased because in this particular case the elements of heroism and villainy have been skillfully directed by Elmer Clifton, and the hero, without appearing in the slightest degree abnormal, is a hero indeed.

The story treats of the daring and chivalrous deeds of a western homesteader named Alan MacDonald, for whose demise a certain professional killer is to be paid the sum of $500 should he succeed in bringing it about. MacDonald being the stoutest hearted and most heroic of the group of settlers in his part of the country, is naturally the center of appeal of the others whose homes are being wantonly destroyed by a greedy and influential ranchman. His love story with a pretty daughter of wealth and his rescue of the daughter of his would-be destroyer when she is kidnapped by the professional murderer, form interesting incidents of the story. The picture contains considerable human interest, and the action is carried rapidly and smoothly enough to hold the interest of the audience.

## "HEREDITY."

### World-Picture Tells Entertaining Story of Girl Who Inherited Fine Qualities.

Reviewed by Robert C. McElravy.

THE theme of hereditary influence is usually a sordid one, showing the battle of some poor mortal against drink, drugs, or other presumably inherited weakness. In this World Picture, Maravene Thompson has contrived a story in which a girl from the lower west side of New York has fallen heir to the grit and brave spirit of one of her ancestors who once saved the life of his king. The new style of plot based on heredity will prove a welcome one no doubt to multitudes of observers even though, as in this instance, the events are not all entirely convincing.

The opening reels depicting the girlhood of Nedda Trevor are really the best

of the story, though the later incidents are not without a strong interest. Madge Evans, who portrays Nedda's early childhood, makes the most of her opportunities. She pictures a typical little street urchin who narrowly misses being killed by the hero's automobile. The hero takes her for a ride after the averted accident opening her eyes to the beauties of another world outside her own tawdry surroundings. These scenes are presented with appealing naturalness.

Barbara Castleton plays Nedda in later years, a beautiful girl still living in her poor surroundings, but dreaming of the life she once glimpsed and of the hero who befriended her. The dramatic incidents in which the drunken stepfather shoots the mother and Nedda is charged with the crime are handled in a very conventional and scarcely convincing way. But the story interest continues, and the hero, of course, appears later to rescue Nedda from the fate which threatens her.

The production was directed by William P. S. Earle. Others in the cast are John Bowers, George MacQuarrie, Jennie Ellison, Anne Warrington, Jack Drumier, and Joe Smiley.

## "OUT OF THE NIGHT"

### Keeney Adaptation of Sheldon Play Features Catherine Calvert with Herbert Rawlinson.

Reviewed by Margaret I. MacDonald.

A SIX-PART adaptation of the play, "Out of the Night," by E. Lloyd Sheldon, made by the Frank Keeney Pictures Corporation, affords Catherine Calvert and Herbert Rawlinson, the featured members of the cast, opportunities of which they made the most. The production was directed by James Kirkwood, with C. M. Unander as art director. The latter has succeeded to an unusual degree in providing interior settings with artistic atmosphere. The opening scenes of the picture include a group representing Christ's rebuke of his apostles on their criticism of the Magdalene and views in the studio of an artist who has chosen a daughter of the night as a model for a picture of the Magdalene.

The dramatic quality of the production is good, it depicts the struggle to rise on the part of a fallen woman without dragging in unwholesome scenes. The retort of the hero that he will take his wife to a land "where they don't ask women what they've been, but what they are" is the keynote of the morale of the picture.

The story covers the career of a young woman who has been driven to the streets by force of circumstances, and is picked up as a model by an artist who has been employed to paint a picture of the Magdalene to be placed in a home for fallen women. It happens that one of the trustees of the home has been instrumental in bringing about the downfall of the model, and in reparation for the harm he has caused her to encounter he takes her to his home as governess for his child. His son, on returning from the West, insists on marrying the girl whom he accidentally met on a previous trip East, and does so in the face of obstacles.

## "WAIFS"

### Five-Reel Pathe-Astra Subject Presents Delightful Story of Light Comedy Type.

Reviewed by Robert C. McElravy.

GLADYS HULETTE and Creighton Hale join forces in "Waifs," a pleasing light comedy which presents a delicate little plot of a fresh, enjoyable sort. The subject was produced by Astra under direction of Albert Parker, and was adapted by Frank Leon Smith from the original by Grace Hartwell Mason.

This is a tale of two old millionaires who are scheming to bring about the marriage of the daughter of one to the other's nephew. The daughter, Marjorie, is very independent, and has a girl's natural desire to choose her own mate. At the beginning of the story the father has her locked up until she promises to marry Elmer, the nephew of his friend.

Marjorie makes her escape and comes to New York, but is quickly shadowed by a detective put on her trail by the father. She goes to a boarding house just being opened up on the advice of a cabby. The landlady is enticed away by the detective, and Elmer is sent to the house in the hopes that a romance will develop. The romance comes, but not with the hapless Elmer. Instead, Marjorie meets a young police reporter named Fitzjames Powers on trail of a thief escaped from Sing Sing.

The plot incidents of this number are presented in good comedy style. The movement rather slows up in the third reel, but the climax is full of action, and the number, as a whole, well justifies its five reels.

J. H. Gilmour appears as the girl's father, and Walter Heirs lends a comedy touch to the role of Elmer.

# *Comments*

### A CORRECTION.

The first comment published on page 589 of our issue of July 27, was through error incorrectly titled "Her Moment." This should be "The Looked Door."

### General Film Company.

HER MOMENT.—Produced by Authors Photoplay Company, this seven-reel picture features Anna Luther. It is an interesting, though not altogether pleasant story, which could be shortened with good effect. The production is well handled, the Roumanian peasant scenes being especially good. Dealing with the sex problem, the director has handled the immoral features so as not to give offense The scene where the girl is flogged, however, is unpleasant, and could be eliminated.

### Bluebird Photoplays, Inc.

WINNER TAKES ALL (Bluebird), July 20.—An interesting western story in five parts, featuring Munroe Salisbury, with Betty Schade and Helen Jerome Eddy playing the feminine roles. The picture is a good one following in the footsteps of the older western style, but well directed by Elmer Clifton. A full review will be found elsewhere.

### Famous Players-Lasky Corporation.

THE VAMP (Paramount), July 22.—Enid Bennett has a well-fitting role in this five-part picture supervised by Thomas H. Ince. The scenario was furnished by C. Gardner Sullivan. It tells a generally pleasing story. A longer review is printed on another page of this issue.

LESS THAN KIN (Paramount), July 29.—Wallace Reid has a dual role in this five-part picture and plays both characters successfully. The story was written by Alice Duer Miller, and directed by Donald Crisp. The scenes are laid in Central America and the United States. A longer review is printed on another page of this issue.

HER BLIGHTED LOVE (Paramount-Sennett). — Charles Murray, Wayland Trask, Vera Steadman and Alice Davenport are the big comedy four in this two-part Paramount-Mack Sennett picture The story illustrates the perfidy of man. A gay bachelor engages himself to a woman of his own age and then tries to throw her over when he meets a youthful and pretty heiress who makes a great impression on his heart while clad in a well-fitting bathing suit. The comic stunts in this comedy will keep any number of spectators in good humor.

### Fox Film Corporation.

MISS INNOCENCE (Fox), July 21.—June Caprice is starred in the story of a madcap, reared in a convent, who does strange and unusual things on the theory that her actions are inspired by a nature inherited from her mother. The madcap is left on the doorstep of the convent and later shows such violent temper that she is detained under lock and key. Escaping, the girl, now grown to maidenhood, finds her way to happiness after many unusual adventures.

THE PLUNDERER (Fox Reissue).—William Farnum is shown in one of the "Big Six" Fox promises to exhibitors during the current year; revivals of past successes. Here is a fine, rugged drama, played by manly William Farnum in forceful and convincing fashion. Claire Whitney is his leading lady who falls in love with a pal of the hero. The love interest centering around the principal character is inspired by Flavia Arcara, who plays excellently well in support of the star.

### Gaumont Company.

THE HAND OF VENGEANCE (Gaumont), July.—A state rights serial in twenty reels, of which the first five episodes (2 reels each) were reviewed in our issue of July 27. The titles of these episodes are "The Sign of the Scar," "Scheming for Millions," "The Ambassador's Diamond," "The Grey Lady" and "The League of Silence." The serial is excellently made and of thrilling quality. It is purely melodramatic in style.

### Greater Vitagraph, Inc.

TO THE HIGHEST BIDDER (Vitagraph), July 22.—Alice Joyce fits into the character of the heroine of this five-part pecture perfectly. The story is the work of Florence Morse Kingsley and was directed by Tom Terriss. A longer review is printed on another page of this issue.

FLAMES OF PERIL (Vitagraph).—Part second of "A Fight for Millions" keeps everyone on the jump again. The finish of the struggle in the cabin, between Jean and Lawless, shows the girl escaping

from the flaming cabin and the outlaw streaking it hotfoot and afire in the rear for the nearest creek. Jean next helps to rescue Bob from the river into which he dropped after his fall from the bridge. The two are speedily recaptured by Lawless and his gang, also Sergeant Bill Barry and Walter Hyde, and taken across the Canadian border to a secret stockade where Lawless sells liquor to the Indians. During one of the fastest fights ever seen on the screen, Barbara escapes and Lawless starts after her. Iron Star also has a hand in the fight and succeeds in getting away himself at the close of the number. William Duncan and Edith Johnson ride, risk their necks and enter into the story with great enjoyment.

### W. W. Hodkinson Corporation.

MAID O' THE STORM (Paralta).—A six-part romance of modern life, this picture was written by J. Grubb Alexander and Fred Myton. Bessie Barriscale has a congenial role. The scenes take place on the Scotch seacoast and in London. Raymond B. West directed the picture. It is reviewed at length on another page of this issue.

### Metro Pictures Corporation.

A MAN'S WORLD (July 8).—This five reel feature, starring Emily Stevens, is an interesting, well directed picture, based on the double moral standard. The star is assisted by a capable company, and the production is well photographed.

### Mutual Film Corporation.

SCREEN TELEGRAMS 40 and 41 (Mutual).—Interesting items of these issues of the Screen Telegram include scenes at various cantonments, the commemoration of Bastile day, demonstrations before government officials of the launching af a gas attack, a liquid fire attack, the setting up of a smoke screen, the lighting of No-Man's-Land by means of Radium rays, scenes at Gen. John Pershing's home showing Missourians paying tribute to their hero general and other equally attractive items.

HER BANK ACCOUNT (Strand).—Rather an amusing comedy featuring Billie Rhodes in which a young wife is given a sad lesson on the overdrawing of her bank account. By an agreement between her husband and the bank cashier she is put in jail and all but loses the fortune which will eventually be hers when a rich relative comes to town and finds her in jail.

IMPOSSIBLE SUSAN (American).—A five-part comedy-drama in which Marguerita Fisher is featured. The production directed by Lloyd Ingraham will prove entertaining to many, in spite of the fact that the characterization is slightly overdrawn. A full review will be found elsewhere.

### Pathe Exchange, Inc.

THE FIRST LAW (Astra) July 28.—Irene Castle, supported by Antonio Moreno, take the principal parts in this five reel melodrama. There is a fine stock of thrilling incident in the story, the heroine believing in the old remark about self preservation being the first law of nature. She shoots a perfectly worthless husband in self defence, and supposes he is done for. It is this mistake that supplies most of the complications. The picture is reviewed at length on another page of this issue.

THAT'S HIM (Aug. 4).—Herbert Lloyd and his moon-shaped glasses are the source of this one-part comedy's ungrammatic but emphatic title. Lloyd plays the part of a newly-wedded man who starts off on a wedding trip without his railroad tickets. Before he recovers them he has set the entire town by the ears, and leads his bride to think that she has been deserted. The fun is set at the old frantic pace, and the star's clean cut way of working for his laughs seldom fails to bring the desired result.

BRITAIN'S BULWARKS (Pathe).—This reel of authentic British War Films is a string of startling or unusual views of the British preparations just at the rear of the battle line. An ammunition train is loaded and then seen on every foot of its trip to the front. The shells are delivered at the proper points; then the fighting men are shown loading their cannon and sending the shells at the enemy. The reel holds powerfully every one of its thousand feet.

OUR VOLCANIC NEIGHBORS (Pathe).—This number of the Post Weekly Travel Series is devoted to scenes at Dominica in the West Indies. The lime industry of the place is shown, also the picturesque scenes in and around the capital. The number is instructive and entertaining. The island belong to the British and has a population of 34,000.

### Select Pictures Corporation.

THE DEATH DANCE (Select).—Alice Brady does some fine acting in this five-part picture taken from a story by Marie Eve. The production is excellent all through and the story itself is of fair merit. It is given a longer review on another page of this issue.

### Triangle Pictures Corporation.

FALSE AMBITION (Triangle) July 21.—Alma Rubens in the role of a reforming vampire gives a clean cut impersonation in this five-part story written by E. Magnus Ingleton. The plot is losely constructed. A longer review is printed on another page of this issue.

BY PROXY (Triangle) July 21.—One of the "Red" Saunders stories, this five-part picture has a great deal of humor and is entertaining all through. Roy Stewart has the star part. The picture is reviewed at length on another page of this issue.

### Universal Film Company.

HEY, DOCTOR! (Century Comedy), July 31.—Alice Howell appears in this two-reel comic as assistant to a doctor known as I. O. Lotts. He sends her out to distribute banana peelings on the walks so he will obtain more patients. An artist and his model also figure prominently in the general mixup. This is quite amusing in places, though the finish is not strong.

A DUCK OUT OF WATER (Lyons and Moran Comedy), Aug. 3.—An original and laughable one-reel burlesque, in which Eddie appears as a Jackie. His experiences among the Paris Apaches are pictured. The action is swift and amusing. Lee Moran and Edith Roberts play the leaders of the Apaches.

DANGER, GO SLOW (Universal Special).—A six-part comedy-drama featuring Mae Murray, and directed by Robert Leonard. In this picture the star appears first as a boy and then as a charming girl during which time she does much to excite laughter. The story opens in a den of crooks of which the girl dressed in boy's attire is the youngest member. A full review will be found elsewhere.

BREAD (Universal Special).—A six-part production based on theatrical life and in which Mary MacLaren is featured. The story proposes to reveal the unscrupulous methods of certain theatrical managers in obtaining young women for their stage productions. A full review will be found elsewhere.

THE PAYROLL EXPRESS (Western), July 27.—A two-reel railroad story, featuring Helen Gibson as a girl detective set to clear up some mysterious train robberies. The plot hinges on mistaken identity, a certain engineer having a double who is in league with the train robbers. This has a number of good thrills, some of which are more entertaining than convincing.

### World Pictures Corporation.

NEIGHBORS (World) July 29.—Madge Evans and Johnny Hines have the central position in this five-part domestic story written by Maravene Thompson, and classed as juvenile fiction. It will please the admirers of little Madge, and has a grown up love story. Frank Crane was the director. A longer review is printed on another page of this issue.

### World Pictures Corporation.

O, SUSIE, BEHAVE! (World).—Fay Fincher is very nearly the whole works when it comes to supplying laughs for this two-part farce. Fay is employed in a fashionable millinery shop as a delivery girl, until she is hit by a great ambition, and becomes a vampire. After being discharged for wearing some of the most expensive samples of stock to a Childs restaurant, she hangs around the shop long enough to sell a ten dollar hat for forty dollars, and the delighted proprietor makes her head saleswoman. This turns her head a trifle but she does not lose it altogether, even when she tries to vamp her best young man's sporty brother and the attempt ends in a fight. The action is somewhat slow at times, but Fay is always funny in her off hand way.

## *Lafayette League to Push Franco-American Amity*

As a result of Leonce Perret's announcement that his latest motion picture will bear for its title "Lafayette, We Come!" Pershing's impressive utterance at the tomb of Lafayette, in Picpus Cemetery, Paris, he has received many letters from historical clubs and societies thanking him for the assistance his production will give in popularizing these words which so briefly yet impressively convey the American idea.

The Lafayette League at 1402 Broadway, New York, has inaugurated a campaign to carry on this work, and has elected Mr. Perret as an honorary member. Mr. Perret has arranged to have a letter mailed to thousands of institutions and establishments throughout the country calling attention to Pershing's words as expressing the growing bond of fraternity between the United States and France and the gratitude for the debt we owe to Lafayette and France, and calling upon them to aid in perpetuating these words, by repeating them to friends; by printing on business cards, stationery, etc., "Lafayette, We Come!" (Pershing '17).

Mr. Perret announces that already several newspapers are co-operating with this movement by using this line on their editorial pages daily. He further adds "It will stimulate patriotism, it will cause to keep constantly before us our need for sacrifice, our realization of duty, and perhaps bring about a clearer conception of the proper spirit necessary to win the war."

## *Arrow Announces Sales on Variety of Subjects*

THE Arrow Film Corporation has sold to the W. H. Film Company, Baltimore, rights for Delaware, Maryland, District of Columbia and Virginia, covering the following Allison-Lockwood reissues: "The Web of Intrigue," formerly "At the End of the Road"; "Shadow of Fear," formerly "The Buzzard's Shadow"; "Human Shuttles," formerly "Life's Blind Alley," and "Fires of Hope," formerly "The Other Side of the Door."

Each of these productions is in five reels and was made by the American Film Company. It is announced that the main title of each picture, as well as the advertising matter, contains a statement that the productions are reissued adaptations from photoplays heretofore produced under another title, giving the old title of the production.

The W. H. Film Company is a newcomer in the state right market.

# Advertising Aids for Busy Managers

## "THE DANGER MARK"

**Adolph Zukor Presents Dainty Elsie Ferguson in a Delightful Adaptation of One of Robert W. Chambers Best Liked Stories.**

**Cast.**

Geraldine Seagrave .....Elsie Ferguson
Duane Mallett .....Mahlon Hamilton
Sylvia Mallett .....Gertrude McCoy
Jack Dysart .....Crauford Kent
Kathleen Severn ....Maud Turner Gordon
Scott Seagrave .....Edward Burns
Colonel Mallett .....W. T. Carlston

Directed by Hugh Ford.

**The Story:** Geraldine Seagrave, who has inherited her father's craving for liquor, indulges her taste by eating sugar steeped in cologne, and one day when Duane Mallett, who loves her, calls upon her she plainly shows the effects of intoxication. She tells him what she does to satisfy her craving, and he gives her a diamond ring to wear as a sort of talisman to overcome her desire for intoxicants. She meets Jack Dysart and consents to marry him, but later refuses when she hears that he wronged Duane's sister. Geraldine then receives a letter from Dysart, saying that it is all over between them, whereupon the desire for drink seizes her. But the sparkle of her diamond ring catches her eye as she is about to drink and she reclaims herself. Duane discovers her and is happy at the thought of her victory. Happiness comes to them in their love for each other.

**Feature** Elsie Ferguson as Geraldine Seagrave and Mahlon Hamilton as Duane Mallett.

**Program and Advertising Phrases:** Photoplay Revelation of the Danger of Heredity in Rendering Evil for Good.
How the Inexorable Laws of Nature Were Blunted by Will Power.
Woman's Unfortunate Heritage Leads Her to the Brink of Destruction.
Photoplay of Great Moral Force Based on Theory of Heredity.
Elsie Ferguson in the Greatest of Her Screen Accomplishments.

**Advertising Angles:** The novel by Chambers has aroused wide discussion. Profit by the fact by giving prominence to the author and the subject he deals with. Get the book stores to show the novel with stills from the play. You might get the drug and dry goods stores to make displays of perfumes, with "Don't drink cologne. See 'The Danger Mark' at (house and date) for the reason why." For other windows place a whiskey bottle or decanter and a bottle of cologne beside each other with the inquiry "Which is worse? For the answer see 'The Danger Mark' at (house and date)."

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released July 29.

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Back to The Woods (Goldwyn).
Beyond The Shadows (Triangle).
The Danger Mark (Arteraft).
The Dream Lady (Bluebird).
The Fallen Angel (Fox).
The First Law (Pathe).
Friend Husband (Goldwyn).
The Golden Fleece (Triangle).
Impossible Susan (Mutual).
Less Than Kin (Paramount).
Miss Mischief Maker (General Film).
My Husband's Friend (Arrow).
No Children Wanted (General Film).
A Pair of Cupids (Metro).
A Pair of Silk Stockings (Select).
To the Highest Bidder (Vitagraph).
The Two Orphans (Fox).
Wedlock (Paralta).

## "THE FIRST LAW"

**Pathe Presents Mrs. Irene Castle in a Story of Startling Situations, in Which She is Supported by Antonio Moreno and Marguerite Snow.**

**Cast.**

Norma Webb .....Irene Castle
Hugh Goodwin .....Antonio Moreno
Dr. Webb .....J. H. Gilmour
Madeliene .....Marguerite Snow
Private Detective ....Edward J. Connelly

Directed by Lawrence McGill.

**The Story:** Dr. Webb, who loses practically all his money in an unfortunate investment, suffers a nervous breakdown and retires from practice. His daughter, Norma, to defray expenses, takes in Hugh Goodwin as a boarder. The young man is wealthy, but does not disclose the fact to Norma. Later Goodwin asks Norma to become his wife, but she refuses, and then it transpires that some time ago she married a scoundrel, who not only duped her, but ruined her father. In the dead of night Norma is visited by the fellow, but in a struggle she shoots him and flees only to become the prey of a detective, who forces her to go through a marriage ceremony with Goodwin and to exert her influence as his wife to the profit of the detective. He tells her that he knows she murdered her first husband and that unless she obeys his commands he will turn her over to the authorities. The climax shows how Norma is extricated from this situation.

**Feature** Irene Castle as Norma Webb and Antonio Moreno as Hugh Goodwin.

**Program and Advertising Phrases:** The Stranger in the Home Brings Happiness in Baffling Intrigue and Villainy.
Weak Woman, Enmeshed by Villain's Wiles, Finds Unexpected Happiness.
Splendid Example of the Best Possible Photoplay Entertainment.
Prey of Intriguing Villain, Weak Woman Benefits Through Mysterious Friendship.
Example of Common Scense Application of "Social Betterment" System.
Swift and Logical Developments in Mystery Plot Lead to Happy Ending.

**Advertising Angles:** With three favorites in the cast play this up as an all-star production. Advertise that the story is by Gilson Willets. Do most of your work through the newspapers, since the story does not permit of special stunting.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released July 28.

BUY WAR SAVING STAMPS

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY · RELIABILITY · ENDURANCE
J. P. SEEBURG PIANO CO · REPUBLIC BLDG. CHICAGO

## "THE DREAM LADY"

**Bluebird Presents Carmel Myers in the Story of a Girl Who Made Her Dreams Come True Only to Find That Some Were Nightmares.**

**Cast.**

Rosamond Gilbert .....Carmel Myers
John Squire .....Thomas Holding
Sydney Brown .....Kathleen Emerson
James Mattison .....Harry Von Meter
Jerrold .....Philo McCullough
Allie .....Elizabeth Janes

Directed by Elsie Jane Wilson.

**The Story:** Rosamond Gilbert, a great dreamer, inherits a large sum of money. She purchases a little home from John Squire and establishes herself as a professional realizer of dreams. Her first client is Sydney Brown, a wealthy young girl, whose greatest desire in life was to be a boy. Rosamond suggests to Sydney that she dress as a man, and thus attired the young girl meets James Mattison, and they take a decided interest in each other. Rosamond later induces John Squire to invest $10,000 in a turbine engine company, which is being floated by Jerrold, one of her clients. The authorities learn that the Jerrold project is a fake, and he plans a speedy escape. He asks Rosamond to flee with him, but she refuses, and is at her wits' end to know how to extricate John from his investment. At that moment John Squire arrives and throws Jerrold out. Rosamond's dreams are being shattered one by one, and when Sydney rushes in to change back into feminine character she is only too glad of the opportunity to give up dreaming for reality, which includes a union with John and the marriage of Sydney and Mattison.

**Feature** Carmel Myers as Rosamond Gilbert and Thomas Holding as John Squire.

**Program and Advertising Phrases:** Woman of Fickle Fancy Dreams Her Friends Into Dangerous Complications.
Unusually Interesting Photo-Plot Reflected in Entertaining Sequence.
How a Girl's Fancy Led Her to Unusual Lengths as "Lady Bountiful."
An Effort to Happiness, Well Intended, Leads to Disastrous Results.
Oddly Contrived Story Baffles the Ingenuity of Plot Sleuths.
Latest Bluebird Shows Interesting Details of Fanciful Plotting.

**Advertising Angles:** This title will lend itself to trick advertising. Ask if dreams ever come true and offer a dream book for the oddest dream. Tell your patrons to search for Rosamond Gilbert if they would have their dreams come true, and add that she will be at your house on a given date. Run one advertisement on the lines of "Girls, did you ever long to be a boy?" and add that it is no fun, as they can find out from "The Dream Lady." Chain a dream book to a lobby frame with a card, "What did you dream last night? Look here for the answer or see 'The Dream Lady' (date)."

**Advertising Aids:** One design, each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.
Released August 3.

## "BACK TO THE WOODS"

**Goldwyn Presents Mabel Normand, "the Little Girl You Don't Want to Forget," in the Story of a Girl Who Wanted a Real Man—and Got One.**

**Cast.**

Stephanie Trent .....Mabel Normand
Jimmy Raymond .....Herbert Rawlinson
Stephen J. Trent....T. Henderson Murray
Bill Andrews .....Arthur Housman

Directed by George Irving.

**The Story:** Stephanie Trent, daughter of a wealthy lumber man, getting tired of the vapid society men of the city and longing to meet a real man, becomes a school teacher in a village near a logging camp. There she meets Jimmy Raymond, whose outward appearance resembles that of a mountaineer. Jimmy incurs the enmity of one of the men of the camp, and Stephanie goes to his cabin to warn him of a plot against him. He makes advances to her, and Stephanie, appalled, goes to the window and is about to throw herself out when Jimmy says that he wanted to see how a real girl would act in such a situation, for he is a newspaper writer and will use it in his next story. Stephanie, piqued beyond measure, makes known her identity to the woodsmen, and they rally to her aid. Jimmy is wounded in a fight. She pities him and nurses him back to health. Jimmy learns who she is, but is firm in his resolve to use the situation in his story. He then is sued by Stephanie for using her name. What follows forms a surprising and delightful climax to the picture.

**Feature** Mabel Normand as Stephanie Trent and Herbert Rawlinson as Jimmy Raymond.

**Program and Advertising Phrases:** The Love Story of a Masterful Man and a Girl Alone in the Heart of the Woods.
Alone in the Woods She Chose Death Rather Than a Kiss from the Man She Loved.
How a Lawsuit Was Settled by a Kiss of Truest Love.
Odd and Unusual Story of Adventure in the Heart of the Forest.
Romance and Adventure Amid the Everlasting Hush of the Woods.
Mabel Normand in Her Latest and Greatest Screen Success.

**Advertising Angles:** Play up the star as strongly as her popularity in your neighborhood warrants. Use the title in large type on small cards to be given away, getting these out early. Let the title run in large type and add in six-point at the bottom "or go there with Mabel Normand at the (house and date)." Children and grown-ups will "flash" these cards on their friends and do a surprising amount of circulation for you. During the summer you can get bills in the excursion agencies and railroad offices with "See Mabel Normand at (house and date) and then go Back to the Woods yourself. We have the tickets." If you want a throw-away start it "Settled out of court" in large type and the explanation in a ten-point solid display.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.
Released July 28.

## "TO THE HIGHEST BIDDER"

**Greater Vitagraph Presents Alice Joyce in a Blue Ribbon Feature, Telling the Story of a Girl Who Would Not Sell Herself for a Farm.**

**Cast.**

Barbara Preston .....Alice Joyce
David Whitcomb .....Walter McGrail
Stephen Jarvis .....Percy Standing
Jennie .....Edna Murphy
Peg Morrison .....Jules Cowles
Miss Cottle .....Mary Carr
Jimmy Preston .....Stephen Carr

Directed by Tom Terriss.

**The Story:** Stephen Jarvis threatens to foreclose the mortgage on Barbara Preston's farm, which she is struggling to save for her little half-brother, Jimmy. Jarvis subsequently approaches Barbara with an offer of marriage, which she spurns. Finding it difficult to raise the money Barbara has her services auctioned off to the highest bidder for a term of five years, the money to be applied on the mortgage. Jarvis, hearing of it, sends an agent to the auction rooms, and Barbara is finally "sold" to the representative of Jarvis, who conceals his identity. Time goes on and Barbara's curiosity as to who her "master" might be is suddenly quieted one day when she receives a letter from David Whitcomb, her old sweetheart, who happened to be at the auction, and who tells her that she was "bought" by Stephen Jarvis through his agent. Jarvis comes and tells her of the trick he played in order that he might get her. Having been informed that Whitcomb has married and realizing that she really loves Jarvis she goes to him.

**Feature** Alice Joyce as Barbara Preston and Percy Standing as Stephen Jarvis.

**Program and Advertising Phrases:** How a Determined Girl Won Victory Over Those Who Would Crush Her With Their Gold.
Money Meant Nothing to This Girl, Who Determined to Do Right.
Love Wins Worthy Girl Where Wealth and Oppression Had Failed.
Girl's Fight Against Wealth and Oppression Reaches Victorious End.
Strange Romance of a Struggling Girl Who Spurned Gold and Lived Only for Love.
Money Failed as Master When True Love Came to Rule.

**Advertising Angles:** There is nothing to suggest strong stunting in this picture. Give it exploitation in newspaper work by featuring the offer of Barbara to work for the highest bidder for five years. Put a portrait of Miss Joyce in the lobby with a sign asking "Who will buy me for five years? For particulars see 'To the Highest Bidder.'" A throw-away might be headed "Buy a Girl for Five Years," and run on to explain the offer in smaller type.

**Advertising Aids:** One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released July 22.

## "A PAIR OF SILK STOCKINGS"

**Louis J. Selznick Presents Constance Talmadge in a Fast Moving Adaptation of the Stage Play of the Same Name by Cyril Harcourt.**

**Cast.**

Mrs. Mollie Thornhill,
Constance Talmadge
Sam Thornhill .....Harrison Ford
Pamela Bristowe .....Wanda Hawley
Irene Maitland .....Vera Doria
Maudie Plantaganet...Florence Carpenter
Sir John Gower.....Thomas Persee
Captain Jack Bagnal...Louis Willoughby
Angela .....Helen Haskell
McIntyre .....L. W. Steers
Brook .....Robert Gordon

Directed by Walter Edwards.

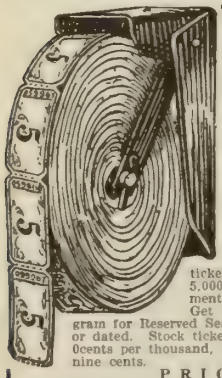
**The Story:** Sam and Mollie Thornhill are happy indeed until the question of a motor car arises. Mollie wants this and Sam wants that, with the result that Sam, in a rage, goes off to make Mollie jealous, and attempts this by the sable-for-another method, leaving the bill around for her to find. Mollie not only finds the bill, but the speediest way of divorcing Sam, and starts off to tour the country in a car of a make which she is sure Sam disapproves. Sam goes to a country house and tries to drown his sorrows in the merry whirl of amateur theatricals. Mollie, approaching this same house, breaks down and is compelled to be a guest in the house which shelters Sam. Here, through the medium of a pair of silk stockings, which Mollie loses, the two are rejoined and are remarried by the vicar in the village.

**Feature** Constance Talmadge as Mrs. Mollie Thornhill and Harrison Ford as Sam Thornhill.

**Program and Advertising Phrases:** Famous Stage Drama of High Society Brought to the Screen in Sumptuous Production.

We Manufacture
**Complete EXIT Signs**
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
**T. L. ROBINSON & CO.**
105 W. Monroe St., Chicago

**TransVerteR**
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio



**SPECIAL ROLL TICKETS**
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

**"NEWMAN" Brass Frames and Rails**

DO YOU KNOW
that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMANS"?

WHY?
Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN."
Insist on that name and save money.
*You ought to have our latest catalogue. Write us today.*
We manufacture the frames in various finishes which do not require polishing.
**The Newman Mfg. Co.**
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

Lavish Gowns and Costuming Reflect Details of Dress in High Society.
Parted by Automobiles and Jealousy; United by a Pair of Stockings.
Clevely Devised Plot Retains Entertainment Interest to the End.
How Innocent Amateur Theatricals Lead to Social Upheavals.
Clever American Story of Current Times Acted With Perfect Detail.

**Advertising Angles:** Dwell upon the success of the stage version of the play and state that the flexibility of the motion picture permits an even more adequate production. Get the dry goods stores to work with you in silk stocking windows and play up the misunderstanding over the automobile with the local dealers or garage on the lines of "Don't quarrel about your car. Try a ———— and you'll both be satisfied." Perhaps you can get the stores and auto dealers to collaborate with you in a half-page advertisement.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

## "MY HUSBAND'S FRIEND"

**The Rialto Film Corporation Presents the Sterling Favorite, Frank Mills, in a five-Act, Sensational Melodrama of the Home.**

**Cast.**

Fred Probert .....Frank Mills
Blanche Probert .....Lillian Kemble
Edward Martindale ....J. Frank Clemdon
Fred Probert, Jr., Age 7.....Jack Curtis
Edith Probert, Age 5.....Runa Hodges
Fred Probert, Jr., Age 21..Harry Spingler
Edith Probert, Age 19.....Bliss Hilford
Tom Martindale .....Rudolph Cameron
Directed by Marshall Farnum and James Ormont.

**The Story:** Fred Probert, an inventor, jumps at conclusions and wrongfully accuses his wife of indiscretion, refusing to listen to explanations. There is a separation, Probert taking the boy and Mrs. Probert the daughter. Fourteen years later Mrs. Probert is the owner of a notorious gambling house. To it comes her son, Fred, junior, and his chum, Tom Martindale, the son of the man whose action resulted in the early separation. The boys are known by assumed names. Both of them fall in love with Edith Probert. Tom takes Edith autoing, and a storm forces them to take shelter in a roadhouse over night. Mrs. Probert accuses Tom of betraying her daughter, but is assured the accusation is false. This makes her the more willing to forgive her husband when he comes to the gambling house to plead with its keeper to release his son from its fascinations, and a reconciliation is effected.

**Feature** Frank Mills as Fred Probert and Lillian Kemble as Blanche Probert.

**Program and Advertising Phrases:** Story of a Girl who Thought She Could Marry and Be Happy Without Love.
Disclosing the Difference Between True Love and Sincere Respect.
Exciting Adventures on a Bought-and-Paid-for Honeymoon.
Cash in Advance Good Business but Poor Move in Love Affairs.
Romantic Adventure of a Butterfly Who Flew Into Cupid's Net.
The Story of a Girl Who Laughed to Scorn Her Marriage Vows.

**Advertising Angles:** If you have already played this story under its original title of "The House of Mirrors" do not attempt to create the impression that the play is new, but get what credit you can from its original presentation. For newspaper work use the false accustation and the evils of hasty judgment as your talking points unless you deliberately play for sensation.

**Advertising Aids:** One style each of one, three and six sheets. Lobby displays, 8x10 and 11x14. Press book. Cuts, mats.

## "BEYOND THE SHADOWS"

**Triangle Presents William Desmond in a Powerful Story of the Fur Lands and the Fights Between "the Company" and the Free Traders.**

**Cast.**

Jean Du Bois.....William Desmond
Leon Du Bois.....Graham Pette
Horace Du Bois.....Ed Brady
Santel .....Hugh Sutherland
Semcoe Charley .....Bert Apling
Black Fagen .....Ben Lewis
Father Wyatt .....John Wild
Du Longphre .....John Lince
Eleanor Wyatt .....Josie Sedgwick
Mrs. Du Bois.....Alberta Lee
Directed by J. W. McLaughlin.

**The Story:** The Du Bois family leaves Quebec to seek their fortunes in the Northwest. Horace, the elder son, becomes an illicit whiskey dealer, selling to the Indians. Jean, the younger son, goes to Pine Prairie, where he sets up as a buyer of furs—a "free trader"—in opposition to the established fur company. Black Fagen, the dishonest post trader, has dealings with Horace, who goes by the name of McLoughlin, and when he is killed by an Indian in a fight with Jean over furs his assistant persuades Horace to take over the post and avenge Fagan's death. Eleanor, his wife, goes as his sister at the instance of Santel, who had knowledge of Horace's embezzlements from the company. Jean meets and falls in love with her. He does not, however, recognize his brother; but the mother, dying, does recognize him, and the discovery of her illness brought about in part by his own acts, moves Horace to plan to kill himself and leave the girl to his brother. But the rousing of his better nature renews the love of the girl, who feels that Horace needs her most, and together they go out into the beyond—"beyond the shadows."

**Feature** William Desmond as Jean Du Bois and Josie Sedgwick as Eleanor Wyatt.

**Program and Advertising Phrases:** Rugged Romance of the Hudson Bay Country Set in Authentic Scenes.
The Great Out-of-Doors Yields Background for Thrilling Encounters.
Battles for Love in the Wild Settings of the Great Northland.
Woman's Devotion Brings Happiness Out of Desperately Dangerous Episodes.
Life in the Rugged North Pictured in Authentic Settings.
Unusual Photo-plot Revealed In Wild and Romantic Settings.

**Advertising Angles:** Get dealers in furs to dress a window with furs and the stills showing the exteriors. Use a card "Come and see where your furs come from in 'Beyond the Shadows' at (house and date)." Work the same idea along the lines of "perhaps your sealskin coat has figured in a romance. See the story of furs, etc." Work the press stories along the same lines, and explain that free traders are men who seek to buy furs from the Indians in opposition to the established posts.

**Advertising Aids:** One design each one,

**TYPHOONS COOL & VENTILATE**
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released July 28.

## A PAIR OF CUPIDS

**Metro Presents Francis X. Bushman and Beverly Bayne in a Charming Comedy with a Really Novel Plot.**

**Cast.**

Peter Warburton.....Francis X. Bushman
Virginia Parke.....Beverly Bayne
Henry Burgess.....Charles Sutton
Michael McGroghan.....Gerald Griffin
Bridget McGroghan.....Jessie Stevens
Martin.....Edgar Norton
Marie.....Lou Gorey
Lizette.....Mrs. Turner
Bat Small.....Thomas Blake
Dirk Thomas.....Louis R. Wolheim
John Henry.....John Judge
Mary Ann.....Elwell Judge

Directed by Charles J. Brabin.

**The Story:** Henry Burgess plans to have his wealthy nephew, Peter, marry his ward, Virginia, but Virginia says she does not want an animated cash register, and Peter is sure he cannot seriously consider an animated doll. So Uncle Henry rents two babies, placing one on the doorstep of each of his charges. The scheme works, and both Peter and Virginia soon become very much interested in the babies and begin to admire the fine points they discover in each other. Just as everything is about to be satisfactorily arranged between them the father of the children schemes with two crooks to kidnap the children so as to secure the money which Uncle Henry has put up for their safe return by a certain date. Peter becomes suspicious, finds and thrashes the conspirators, and Uncle Henry is happy that he has found the way to Peter's and Virginia's hearts by means of a "pair of cupids."

**Feature** Francis X. Bushman as Peter Warburton and Beverly Bayne as Virginia Parke.

**Program and Advertising Phrases:** Parents and Guardians May Propose the Way of Love, but Dan Cupid Disposes.
Two Babes Found on Strange Doorsteps Alter Lives of Sweethearts.
Borrowed Infants Commandeered as Test of True Love in Odd Contest.
There's a Laugh and a Tear in Every Episode.
Love Finds the Way to Happiness Under Odd Circumstances.
Novel Plot Well Acted Constitutes Attractive Photoplaying.

**Advertising Angles:** If you have never tried W. S. McLaren's idea of advertising for a child advertise for the loan of two children for two weeks, application to be made by letter. Then use these letters for a lobby display (with the names omitted), and add that it cost Henry Burgess $1,000 to borrow his pair of cupids, and that the story will be shown on a certain date. The one stunt will give a double display. If you can arrange for the rental of a couple of children for the days of showing display them in the lobby in care of their parents with, "We're supporting Francis X. Bushman in 'A Pair of Cupids.' Come on in and see us—right now."

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released July 29.

## "THE GOLDEN FLEECE"

**Triangle Presents a Spirited Story of a Country Boob Who Won Out, Based Upon Frederick Irving Anderson's Story in the Saturday Evening Post.**

**Cast.**

Bainge .....Jack Curtis
Jason .....Joe Bennett
Regelman .....Harvey Clark
Hiram .....Graham Pette
Rose .....Peggy Pearce

Directed by G. P. Hamilton.

**The Story:** Jason goes to New York to capitalize his big idea, but meets with misfortune, losing all his money. He sees Regelman's advertisement, asking for new ideas, and goes to his office, where he gives a detailed account of his plan. Regelman discovers that a dictaphone has been placed in his office and rushes away, but is caught by detectives, who take him and Jason to headquarters, where the latter learns that Bainge, who had approached him on the street, offering assistance, is really a detective and that it was he who had placed the dictaphone in the office. It developes that Regelman is a crook, who steals the ideas of others. Jason later meets his sweetheart, Rose, who left her country home to go in search of her lover, not having heard from him. Jason sells his idea to Engineer Brown for a large sum, and he and Rose ride back to the country in a brand new automobile.

**Feature** Joe Bennett as Jason and Peggy Pearce as Rose.

**Program and Advertising Phrases:** Country Boy With Big Ideas Captures Fortune and Fame in Big City Scramble.
Young American Believes in Himself and Wins Against Odds.
An Unusually Interesting Photo-Plot Teeming With Thrills.
Surprising Developments in Gripping Photo-Story.
How an American Boy Brought Country Ideas to Big City Market.

**Advertising Angles:** Play up the fact that this is a Saturday Evening Post story, dealing with the adventures of a small-town boy in a big city. Try some sensational advertising on the lines of "Don't let them steal your big idea. See how the swindlers work in 'The Golden Fleece.'" This will work particularly well in the smaller communities. For window work get wax dictaphone records and explain on cards that the cylinder contains an idea worth thousands of dollars and that it was stolen over the dictagraph in "The Golden Fleece." You might work up a special display with the dictaphone agency if there is one in town.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released July 28.

## "FRIEND HUSBAND"

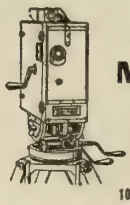
**Goldwyn Presents the Favorite Comedienne, Madge Kennedy, in the Sprightly Story of a Hired Husband Who Insisted Upon a Honeymoon on a Deserted Island.**

**Cast.**

Dorothy Dean .....Madge Kennedy
Don Morton .....Rockcliffe Fellowes
Judge Roan .....George Bunny
Henry Morton .....Paul Everton

Directed by Clarence G. Badger.

**The Story:** Dorothy Dean, who does not believe in marriage, is horrified to

**JUST OUT**
Our Midsummer
BARGAIN LIST of
**M. P. CAMERAS**
This list will save you 30% to 60% of your camera money.
Write for it at once.
**BASS CAMERA CO.**
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Every State—total, 25,300; by States. $3.50 Per M.
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Size, 22x28 inches. Every prominent player .....75c. each
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ALLAN A. LOWNES
GEN. MGR.

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A 6 PART DRAMA
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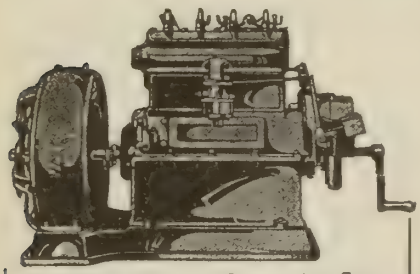

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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.

Portable type with cooling radiator all self-contained.

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**OSHKOSH, WISC.**



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Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.

We will take in your old machine on part payment on a New Machine on the MONTHLY PAYMENT PLAN.

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## Amusement Supply Co.

**Largest Exclusive Dealers to the Moving Picture Trade**

**300-302 Mallers Bldg.**
**5 S. Wabash Avenue**
**Chicago, Illinois**

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

**WE SELL ON THE INSTALLMENT PLAN**


learn, when the will of her dead grandmother is read, that to inherit her fortune she must marry. So Dorothy instructs her lawyer to advertise for a young man who will enter into a marriage in name only for a monetary consideration. At the lawyer's office she meets a young man who, she assumes, is an applicant for the "position." Don, the young fellow, falls in love with Dorothy and they are married. Then Dorothy to her great dismay learns that her husband is a wealthy man and that he has no intention of leaving her. She escapes from him, but is caught and taken to an island, where Don leaves her that she may come to her senses. During his absence Dorothy, through his own actions, falls into danger, but is saved by the timely arrival of her husband. He proves himself a hero and finally wins his wife's love.

**Feature** Madge Kennedy as Dorothy Dean and Rockcliffe Fellowes as Don Morton.

**Program and Advertising Phrases:** Picturing How a Husband Wrongfully Accuses His Wife and Wrecks Four Lives.
Blind Jealousy Misinterprets an Innocent Kiss in the Dark.
Vengeance and Intrigue Baffled and Undone by Strange Trick of Fate.
Intensely Dramatic Scenes Acted by Skillful Photoplayers in Gripping Story.
Faithless Friend Wrecks Happy Home Then Suffers Retribution.
A Husband's Condemnation of a Faithless Family Friend.

**Advertising Angles:** Use the press sheet suggestion for the lobby. For window work display a pair of handcuffs on a card reading "These were the wedding rings Don Morton gave his bride when she refused a honeymoon. He just told people she was crazy and carried her off to a desert island. See all about it as told by dainty Madge Kennedy in 'Friend Husband' at (house and date)." Work along the same lines in your newspaper advertisements, and take the new angle of the girl who was not afraid of robbers because she thought her husband hired them.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released August 11.

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## "THE TWO ORPHANS"

**William Fox Presents Theda Bara in a 1918 Reissue of This Most Famous of Stage Successes.**

**Cast.**

Henriette .....Theda Bara
Louise .....Jean Sothern
Pierre .....Herbert Brenon
The Chevalier de Vaudrey,
William E. Shay
The Marquis de Presles..Frank Goldsmith
Mother Frochard.....Gertrude Berkley
Jacques .....E. L. Fernandez
Picard .....John Daly Murphy
The Count de Liniere.....Sheridan Block
The Countess de Liniere,
Mrs. Cecil Raleigh

**The Story:** Henriette and Louise are sent to an uncle in Paris after Henriette's parents have died. Henriette is beautiful; Louise is blind. Lafleur intercepts the letter to the uncle. He carries Henriette to his master, the Marquis de Presles, a libertine. Louise, left alone and crying for Henriette, is taken care of by Pierre, a hunchback, who pities her. Pierre's mother is a beggar and her other son is a good-for-nothing. The mother forces Louise to beg. Pierre and his brother quarrel over Louise and Pierre kills his brother. Meanwhile the Chevalier de Vaudray rescues Henriette from the Marquis and wants to marry her, but his parents object. His mother has had a child by a previous husband. Henriette tells the mother that Louise is not her sister, and the mother soon learns that Louise is her own daughter. The mother reaches Louise just after Pierre had killed his brother. The Chevalier's mother then gives her consent to the marriage of Henriette. Louise's sight is restored and Pierre reaps his reward.

**Feature** Theda Bara as Henriette, Jean Sothern as Louise, and Herbert Brenon as Pierre.

**Program and Advertising Phrases:** Screen Reproduction of the World's Greatest Melodrama Made Famous by Kate Claxton.
The Story of Two Waifs Whose Best Friend Is Dan Cupid.
Great Melodrama that Has Moved Millions to Tears.
Kate Claxton's Greatest Triumph Repeated by Theda Bara.
Modern Methods Applied to Revival of Old and Tried Melodrama.
A Story of Thrills and Sensations Produced in Lavish Detail.

**Advertising Angles:** "The Two Orphans" is too well known to need much special stress. Use plenty of paper to make its coming known and in the newspaper work dwell upon favor in which the play is held and Miss Bara's performance of the leading role. Also emphasize the fact that this issue is an improvement even upon the initial Fox production of the play.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Reissue.

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## "NO CHILDREN WANTED"

**General Film Company Presents Gloria Joy in the Powerful Oakdale Production of the Story With a Lesson.**

**Cast.**

Dot Jarvis .....Gloria Joy
Sylvia Jarvis .....Ethel Ritchie
Oscar Jarvis .....R. Henry Grey
Robert Chase .....Edward Jobson
John Porter .....Neil Hardin
Mrs. Reed .....Mrs. Kahler
Rankin .....H. E. Archer
Old Farmer .....Daniel Gilfether
Mrs. Clymer .....Ruth Lackaye

Directed by Sherwood McDonald.

**The Story:** Dot Jarvis, the neglected child of Oscar and Sylvia Jarvis, is sent to a boarding school in order that her parents may live in an apartment house which bars children. Robert Chase, a newspaper owner, is caricatured in Jarvis' novel, and he severely reproves the novelist. Later Chase learns that Jarvis and a man by the name of Porter are sending munitions into Mexico. Chase informs the authorities, and two of the conspirators' henchmen are killed. Porter confesses that Jarvis engineered the scheme, and Chase plans to expose the novelist in his paper, but a change of heart overcomes the publisher when he sees a photograph of Dot riding a hobby-

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**EVANS FILM MFG. CO., 416-24 West 216th St., New York City** Telephone: St. Nich. 3443-3444

horse. It reminds him of his dead child and he orders the story killed. Jarvis attempts to kill Chase, but is worsted in a fight which ensues. Then Dot's parents learn how she has been instrumental in saving them from disgrace, and they return home with a determination to make up for all the affection and love that Dot has been missing.

**Feature** Gloria Joy as Dot Jarvis.

**Program and Advertising Phrases:** How An Unwelcome Child Softened the Hearts of Selfish Parents by Great Sacrifice.
Story of Two Great Enmities That Blend in Mutual Understanding.
Childish Love Reaches Deep Into the Hearts of Selfish Protectors.
Thrills and Surprising Episodes in Gripping Photo-Plot.
Unexpected Developments in Story of Every Day Life.
Photoplay That Assures Exceptional Entertainment.

**Advertising Angles:** Work the sensational title for what it is worth, but be careful to use lines that tell that the unwanted child has already been born. Don't let this get mixed up with birth control ideas in the minds of your patrons. Use such catch-phrases as "Sent their little one to boarding school to please the janitor." If you can dig up a picture of a child on a hobby-horse use it for window work, explaining that this picture saved the child's father from a shameful exposure and won her his love.

**Advertising Aids:** One each one, three and six sheets. 11x14 lobby displays. Slides. Press sheets.

## "LESS THAN KIN"

**Jesse L. Lasky Presents Wallace Reid in the Story of a Man Who Assumed Another's Reputation and Found He Had Made an Unwise Trade.**

**Cast.**

| | |
|---|---|
| Robert Lee, Lewis Vickers | Wallace Reid |
| Nellie Reid | Ann Little |
| James Emmons | Raymond Hatton |
| Endicott Lee | Gustav Seyffertitz |
| Senor Cortez | Noah Beery |
| Dr. Nunez | James Neill |
| Overton | Charles Ogle |
| Maria | Jane Wolff |
| Jinx | James Cruze |
| Peters | Guy Oliver |
| Plimpton | Calvert Carter |
| Sheriff | J. Herbert |

Directed by Donald Crisp.

**The Story:** Lewis Vickers accidentally kills a man to protect a woman, and flees to Central America, where he becomes involved in a revolution. He meets Robert Lee, a profligate, also from New York. Lee, who is dying, asks Vickers to write to his father. Because of the strong resemblance between Lee and himself Vickers, upon Lee's death, assumes Lee's place and station in life and returns to New York. He succeeds in foistering himself upon Lee's relatives, including Nellie Lee, an adopted cousin, with whom he falls in love. He learns that Lee's past has been most reprehensible, and he is shunned by all. A woman with several children claims him as her husband. But Vickers is forced to admit his identity when a convict, a cellmate of his at the time of the murder, appears. On his way to Canada he stops in front of a church where a wedding is in progress. Nellie, who had hidden herself in his automobile, then suddenly comes to him and announces that she loves him. They enter the church and are married as the sheriff, who had been in pursuit, appears. It then develops that Vickers has been pardoned and all ends happily.

**Feature** Wallace Reid as Robert Lee and Lewis Vickers, and Ann Little as Nellie Reid.

**Program and Advertising Phrases:** Thrilling Story of Romantic Adventure Spiced With Inspiring Love-Interest.
Setting a Fast Pace for Other Adventures to Follow.
Leading Another Man's Life Brings Wild Adventures.
Living Another Man's Life Without the Other Man's Wife.
Happy Mixture of Thrills, Adventure and Sacrificial Devotion.
Exciting Scenes and Incidents Will Thrill and Electrify

**Advertising Angles:** Make the most of the exchanged identity idea and what came of it. Ask your patrons to tell who they would rather be could they effect an exchange of personality. Properly worked up the idea could be made good for considerable newspaper space. Work on the star's personal popularity for newspaper display.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released July 29.

## "WEDLOCK"

**Paralta Plays Presents Louise Glaum in the Story of a Despised Bride Who Turned the Tables on Her Recreant Spouse.**

**Cast.**

| | |
|---|---|
| Margery Harding | Louise Glaum |
| Granger Hollister | John Gilbert |
| George Osborne | Herschel Mayall |
| Rev. Grover King | Charles Gunn |
| Philip Merrill | Joseph J. Dowling |
| Catherine Merrill | Beverly Randolph |
| Jane Hollister | Beatrice Joy |
| Lord Cecil Graydon | Harry Archer |
| Mrs. Merrill | Ida Lewis |
| Jason Strong | Clifford Alexander |
| Mrs. Martin | Aggie Herring |

Directed by Wallace Worsley.

**The Story:** Granger Hollister secretly marries Margery Harding, a telephone operator. Mrs. Hollister gives a reception, intending to announce the betrothal of her daughter Jane to Lord Graydon. However, the lord says he cannot marry Jane if Granger weds the telephone girl. Granger confesses that he has already married her, but consents to an annulment. Margery, broken-hearted, goes west and becomes wealthy. Granger, lured into a fake mining proposition, is sent to prison on false testimony. After three years he escapes and finally meets Margery, who forgives him and secures his pardon, and they start life together once more.

**Feature** Louise Glaum as Margery Harding and John Gilbert as Granger Hollister.

**Program and Advertising Phrases:** Romance of a Telephone Girl Who Won Love and Respect from Those Who Spurned Her.
Dan Cupid Untangles Wires That Leads to the Switchboard of Happiness.
Scheming Villains Fail Utterly in Their Plot to Ruin Brave Girl.


Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

*We do not CUT prices but quote SENSIBLE* prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
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TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
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HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

| | |
|---|---|
| The Secretary of War | Lyman Abbott |
| The Secretary of the Navy | Rabbi Wise |
| | Gertrude Atherton |
| The American Red Cross | Theodore Roosevelt |
| | Alton B. Parker |
| Cardinal Gibbons | And the Entire Nation |

"OUR BOYS IN FRANCE TOBACCO FUND"
(9 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME. .....
ADDRESS. .....

THE SURE, SAFE, QUICK WAY
to Secure the
MOVING PICTURE WORLD
Each Week Is to
SUBSCRIBE!

PERFECTION IN PROJECTION Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included.
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Designing Social Queen Barters Happiness for Marriage to Nobility..
How a Great Stock Swindle Turned Into Profitable Investments.
Money Changers of High Society Make Toy of Poor Girl's Love.

**Advertising Angles:** Make a strong use of the star's portraits if you can get them. You can use "Hello Girls" for the catchphrase in a throw-away or newspaper advertising, adding that Hello Girls meet strange adventures. Have the matter set so that the catch-phrase appears to be a greeting. Invite the girls from the telephone exchange to see the play free at a specified performance and then announce their attendance in the papers if your town is small enough. Advertise that Miss Glaum gives up vampire parts to play a more sympathetic role.

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book .
Released July 27.

## "IMPOSSIBLE SUSAN"

**American Presents Margarita Fisher in the Story of a Father Who Married the Girl He Intended to Use as a Bait for His Son.**

**Cast.**

Susan Gaskell .....Margarita Fisher
Bernard Marshall .....Jack Mower
Ted Marshall .....Lloyd Hughes
Henri Delafaire .....Hayward Mack
Eva Thornton .....Beverly Travers
Leon Gaskell .....L. M. Wells
Martha Brown .....Anne Schaefer

**The Story:** Susan, a wild but lovable child, has been living with her grandfather, and when he dies she goes to the city to find her aunt, who is housekeeper for a cynical bachelor, Bernard Marshall. Marshall's nephew, Ted, has an affair with an adventuress, and Marshall, struck by Susan's beauty, has her dressed in gorgeous array, hoping to divert Ted from his other love. The scheme does not work very well at first. However, Marshall himself falls in love with Susan, as has also his friend, Delafaire, and finally Ted succumbs to her charms; but in the end Marshall wins out.

**Feature** Margarita Fisher as Susan Gaskell and Jack Mower as Bernard Marshall.

**Program and Advertising Phrases:** Simplicity of Youth and Beauty Win Happiness in Spite of Schemings of Experienced Flirt.
Gowns of Splendor and Elegance Will Interest the Fair Sex.
Beautifully Costumed and Scenically Equipped Society Drama.
Surprising Outcome of An Experiment in Love Making.
Pretty Girl Gambles for Big Stakes in Game of Love and Wins.

**Advertising Angles:** A portion of this story hinges upon the dressing up of Susan, so try to interest a leading clothes shop in a window display of handsome dresses, with a sign "Clothes **do** make the woman, if not the man. See 'Impossible Susan' at the (house and date) if you do not believe this and you'll be convinced." Work along the same lines in the papers. You may even be able to surround your space with store advertisements of suit sales, all mentioning the play, as an argument in favor of clothes. In the press work play up that feature of the story in which the elder Marshall falls in love with the girl with whom he expected to coax his son away from an adventuress.

**Advertising Aids:** One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.
Released July 22.

## "THE FALLEN ANGEL"

**William Fox Presents Jewel Carmen in a Powerful Version of Gouveneur Morris' Well-Known Magazine Story, "You Can't Get Away With It."**

**Cast.**

Jill Cummings .....Jewel Carmen
George Hemingway, Sr.....Charles Clary
George Hemingway, Jr....L. C. Shumway
Harry Adams .....Herbert Heyes
Marguerite Cummings ...Daisy Robinson
Jane Cummings .....Lavine Monsch

**The Story:** Jill Cummings, brought up in refinement, is left penniless upon the death of her father. She goes to work in a store, and the proprietor, George Hemingway, attracted by her beauty, proposes that she live under his "protection." She finally agrees. Later Hemingway dies, leaving her a fortune. She travels abroad, meets and falls in love with Harry Adams, and they become engaged. Returning to America they meet Hemingway's son, and Jill confesses her past life to Adams. Stunned he begs time to think, and finally returns, saying he cannot marry her, but is willing to take the place in her life formerly occupied by Hemingway. Jill, however, strikes him and orders him from the room.

**Feature** Jewel Carmen as Jill Cummings and L. C. Shumway as George Hemingway, Jr.

**Program and Advertising Phrases:** The Story of a Beautiful Woman Who Pays the Price of Her Folly.
Paying the Price of Ease and Luxury With the Penalty of Folly.
Rich Girl, Suddenly Penniless, Falls Before Temptation to Continued Ease.
Woman Learns in Bitterness and Grief the Lesson of Folly.
Splendid Photo-Drama of High Moral Purpose Teaches Great Lesson
The Story of a Rich Girl Who Succumbed to Great Temptation.

**Advertising Angles:** Play up the fact that this story created a sensation when it appeared in magazine form. Gouveneur Morris is so well known to the magazine-reading public that it would be well to get news stores and even stands to announce that a story by this author is filmed in your theater on a certain date. Hook up with the serials by him running in the current magazines. In your newspaper work present the problem that confronted Jill and ask what the reader thinks she should have done. Work this either on her acceptance of the situation or on the wisdom or unwisdom of her confession.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released July 28.

## "MISS MISCHIEF MAKER"

**General Film Company Presents Gloria Joy in the Delightful Story of a Waif of Whimsy.**

**Cast.**

Mrs. O'Brien .....Nell Saalman
Sallie O'Brien .....Gloria Joy
Bridget Cassidy .....Ruth Lackaye
James Wilson .....Edward Jobson
Richard Wilson .....Edward Saunders
Marjorie Wilson .....Ethel Pepprell
Frederick Mason .....Albert Rockett
Patrick Cassidy .....Charles Dudley

Directed by Sherwood McDonald.

**The Story:** Mischievous little Sallie, an orphan, tires of Mrs. Cassidy's boarding house and persuades the wealthy Mr. Wilson to adopt her. Fred Mason proposes to Wilson's daughter, Marjorie, but she refuses him as he is not a prince or a hero. Sallie introduces Mrs. Cassidy's son, Patrick, as the Duke of Galway, and Marjorie promises to marry him. However, Mrs. Cassidy arrives, denounces her son as an imposter, and Marjorie turns to Mason for comfort. All of the trouble is traced to Sallie, who has indulged in many other pranks, and Wilson spanks her. However, a piece of asbestos saves her feelings from serious injury.

**Feature** Gloria Joy as Sallie O'Brien.

**Program and Advertising Phrases:** How the "Duke of Galway" Was Ruthlessly Cast Out of a Fortune He Had Connived to Collect.
Mischievious Girl Takes Humorous Revenge Upon Disdainful Rival.
Motherless Waif Finds Love and Happiness In Unexpected Development.
Cleverly Contrived Photo-plot Maintains Interest Throughout.
Getting Even With Her Rival Mischief Maker Finds Herself a Husband.
How An Impish Orphan Made Things Interesting in Somber Surroundings.

**Advertising Angles:** Get a piece of asbestos board and affix to a sign, suggesting that bad children can get a useful hint on the use of asbestos from Gloria Joy in "Miss Mischief Maker." If you can get a child for street work send her through the streets with a pillow tied on behind with the case lettered "I've got something better than this in my play at the (house) tonight. Come and see me." Send the child out under the care of her mother. For the rest work the newspapers.

**Advertising Aids:** One each one, three, and six sheets. 11x14 lobby displays. Slides. Press sheet.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

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MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

# Classified Advertisements NOTE TERMS CAREFULLY

**Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.**

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

FIRST-CLASS ORGANIST; experienced, reliable man. Fine picture player and soloist. Good organ and salary essential. Address "Organist," Box 472, Hagerstown, Maryland.

A GOOD mechanic wishes position as an assistant cameraman; able to repair and keep in order cameras and outfit; wants to learn to be an expert cameraman in the moving picture line. Address Alb. Carleton, 7517 Fort Hamilton Ave., Brooklyn, N. Y.

MANAGER—Ten years' successful experience, original advertising and publicity, expert on projection and music, former theatre owner, plenty of pep and pleasing personality, go anywhere. R. W., 34 Keppel street, Buffalo, N. Y.

AT LIBERTY—Non-draft, ensemble four union musicians, violin, piano, clarinet, trombone, two double voice, soprano and tenor. Thorough library, best music. Box 195, Minot, N. Dak.

## BUSINESS OPPORTUNITIES.

WE BUY—Second-hand machines of all makes, lenses, calcium lights, tents, chairs, and all theater supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

FOR SALE—Finest equipped small manufacturing plant in middle west. Only one in state. Will more than double investment each year. An unexcelled opportunity. Superior Film Mfg. Co., Des Moines, Iowa.

## THEATERS FOR SALE OR RENT.

MOVING PICTURE theater, seating 240, only show in northwestern town of 1,200 population; reason for selling have other business. Address City Theater, Mansfield, Wash.

MOVING PICTURE BUYERS CONSULT LEWIS ABOUT A MOVING PICTURE THEATRE. NOW, TODAY, IS THE TIME TO PURCHASE. THE PRICES ARE LOW. We can save you money. Send for our list today. Anywhere in United States or Canada. Lewis, Moving Picture Theater Brokers, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Theater, Stucco building and equipment. No opposition; good business year round. Thickly settled locality, adjoining Chicago. Theater, 1404 So. 49th Court, Cicero, Illinois.

## CAMERAS, ETC., FOR SALE.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

DEBRIE CAMERA for sale, complete, with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit, Michigan.

## FILM FOR SALE OR RENT.

FOR SALE—Four original reels of the great battle fought by Poncha Villa at Ojinogo, Mexico. B. O., care Moving Picture World, N. Y. City.

150 FULL REELS of film. New condition. $2.00 each. Will sell not less than five. Must sell. Mahmarian, 440 West 23d street, N. Y. City.

## EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

## STAGE SCENERY.

SCENERY—Drops painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studios, Hicksville, Ohio.


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# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Waning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

**CRYSTAL FILM COMPANY.**

What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DIAMOND COMEDIES.**

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).
His Blooming Bloomers (One Part).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
Good Luck in Old Clothes (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).

**ESSANAY COMEDIES.**

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Drama).

**OAKDALE PRODUCTIONS.**

The Locked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).

**COSMOFOTOFILM.**

Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Six Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational).

**RANCHO SERIES.**
*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF JULY 14.**

More Trouble (Frank Keenan—Five Parts—Comedy-Drama—Astra).
The House of Hate (Episode No. 19, "The Hooded Terror Unmasked"—Two Parts—Drama—Astra).
Fire the Cook (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks No. 10 ("With the Policemen of the Allies on the Sea"—One Reel—Government Official Pictures).
Our Volcanic Neighbors (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 3 (One Reel—Topical).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

**RELEASES FOR WEEK OF JULY 21.**

Cupid by Proxy (Baby Marie Osborne—Five Parts—Comedy-Drama—Diando).
The House of Hate (Episode No. 20, "Following Old Glory"—Two Parts—Drama—Astra).
Kicking the Germ Out of Germany (Harold Lloyd—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 11, "The Canadians at the Western Front"—One Reel—Government Official Pictures).
East Indians of Trinidad—British West Indies (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 4 (One Reel)—Topical).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

**RELEASES FOR WEEK OF JULY 28.**

The First Law (Irene Castle—Five Parts—Comedy-Drama—Astra).
Beach Nuts (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 12, "The Canadians at Vimy Ridge"—One Reel—Government Official Pictures).
East Indians—British Guiana, South America (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 5 (One Reel—Topical).
Hearst-Pathe News No. 62 (Topical).
Hearst-Pathe News No. 63 (Topical).

**RELEASES FOR WEEK OF AUGUST 4.**

Waifs (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
That's Him (Harold Lloyd—One Reel—Comedy—Rolin.
Venezuela (One Reel—Educational—Post Film Co.).
Official War Review No. 6 (One Reel—Topical).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical) .

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).

*Artcraft Pictures.*

June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lillian Gish—Five Parts—Drama).
July 29—The Danger Mark (Elsie Ferguson—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Act of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

**PARAMOUNT-BURTON HOLMES.**

July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

July 10—No. 32 (Topical)—03090.
July 17—No. 33 (Topical)—03100.
July 24—No. 34 (Topical)—03110.
July 31—No. 35 (Topical)—03119.

### CENTURY COMEDY.

June 26—In Dutch (Two Parts)—03070.
July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.
July 31—Hey Doctor (Alice Howell—Two Parts)—03118.

### L-KO.

June 19—Romance and Dynamite (Two Parts—Comedy)—03060.
July 3—Phoney Photos (Two Parts—Comedy)—03079.
July 10—The Belles of Liberty (Two Parts—Comedy)—03089.
July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)—03109.

### NESTOR.

June 24—The Borrowed Baby (Comedy)—03069.
July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.
July 8—Oh, Man! (Eilien Sedgwick—Comedy)—03088.
July 15—The Pursuing Package (Harry Mann—Comedy)—03098.
July 22—Repeating the Honeymoon (Eileen Sedgewick—Comedy)—03108.
July 29—Bruin Trouble (Belle Bennett—Comedy)—03117.

### UNIVERSAL SPECIAL ATTRACTION.

July 6—Hell Bent (Harry Carey—Six Parts—Drama)—03086.
July 13—No Release This Week.
July 20—Her Body in Bond (Mae Murray—Six Parts—Drama)—03106.
July 27—No release this week.
Aug. 3—The Mortgaged Wife (Dorothy Phillips—Six Reels—Drama)—03125.

### UNIVERSAL SCREEN MAGAZINE.

July 13—Issue No. 79 (Educational)—03091.
July 20—Issue No. 80 (Educational)—03101.
July 27—Issue No. 81 (Educational)—03111.
Aug. 3—Issue No. 82 (Educational)—03120.

### UNIVERSAL SPECIAL FEATURE.

June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.
July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.
July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, "The Bridge of the Beast"—Two Parts—Drama)—03094.
July 20—The Lion's Claws (Episode No. 16, "The Jungle Pool"—Two Parts—Drama)—03104.
July 27—The Lion's Claw (Episode No. 17, "The Danger Pit"—Two Parts—Drama)—03114.
Aug. 3—The Lion's Claws (Episode No. 18, "Triumph"—Two Parts—Drama)—03123.

### UNIVERSAL CURRENT EVENTS.

July 6—Issue No. 60 (Topical)—03082.
July 13—Issue No. 61 (Topical)—03092.
July 20—Issue No. 62 (Topical)—03102.
July 27—Issue No. 63 (Topical)—03112.
Aug. 3—Issue No. 64 (Topical)—03121.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

July 6—Bad News—03087.
July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.
July 27—The Vamp Cure—03116.
Aug. 3—A Duck Out of Water—03126.

### WESTERN AND RAILROAD DRAMAS.

July 13—The Branded Man (Helen Gibson—Two Parts—Drama)—03093.
July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama)—03103.
July 27—The Pay Roll Express (Helen Gibson—Two Parts)—03113.
Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.

## Mutual Film Corp.

### STRAND.

May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.
July 9—Her Disengagement Ring (Billie Rhodes—28-CST-1.
July 16—Like Mother Made (Billie Rhodes)—29-CST-1.
July 23—On Her Account (Billie Rhodes)—30-CST-1.
July 30—She Almost Proposed (Billie Rhodes)—31-CST-1.

### MUTUAL STAR PRODUCTION.

June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—(Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-F M-5.
July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.
July 29—No release this date.

### MUTUAL.

June 30—Screen Telegram (Topical)—35-T-1.
July 3—Screen Telegram (Topical)—36-T-1.
July 7—Screen Telegram (Topical)—37-T-1.
July 10—Screen Telegram (Topical)—38-T-1.
July 14—Screen Telegram (Topical)—39-T-1.
July 17—Screen Telegram (Topical)—40-T-1.
July 21—Screen Telegram (Topical)—41-T-1.
July 24—Screen Telegram (Topical)—42-T-1.
July 28—Screen Telegram (Topical)—43-T-1.
July 31—Screen Telegram (Topical)—43-T-1.
Aug. 4—Screen Telegram (Topical)—44-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaleteur—2-O-1.
July 14—Mountaineering Memories—3-O-1.
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.
Aug. 4—A Coorial of the Orinoco—6-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).
July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).
July 22—The Demon (Edith Storey—Five Parts—Drama).
July 29—A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).

### METRO RE-ISSUES.

Destiny (Five Parts—Dra ).
The Shooting of Dan McGrew (Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).
July 14—Marked Cards (Margery Wilson—Five Parts—Drama).
July 14—Hell's End (William Desmond—Five Parts—Drama).
July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).
July 28—Golden Fleece (Joe Bennett—Five Parts—Drama).
July 28—Beyond the Shadows (William Desmond—Five Parts—Drama).
Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).

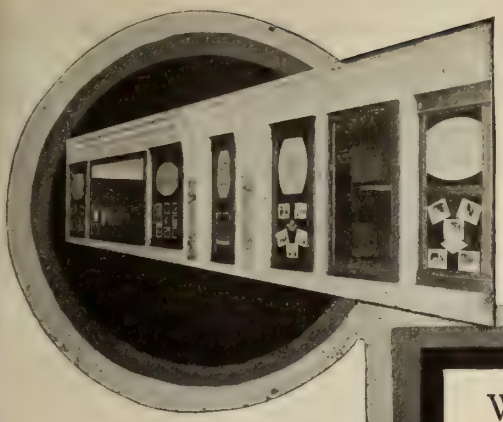
### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

### KEYSTONE COMEDY REISSUES.

July 7—Bright Lights (Arbuckle and Normand).
July 14—Village Scandal (Arbuckle and Normand).
July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).
Aug. 4—Dizzy Heights and Daring Hearts (Chester Conklin).
Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**



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# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

### VITAGRAPH FEATURES.

July 1—Tangled Lives (Harry Morey—Five Parts—Drama).
July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Corinne Griffith—Five Parts—Drama).
July 22—To the Highest Bidder (Alice Joyce—Five Parts—Drama).
July 29—A Gentlemen's Agreement (Neil Shipman—Five Parts—Drama).
Aug. 5—All Man (Harry Morey—Five Parts—Drama).

### BIG V COMEDIES.

June 24—Boodle and Bandits.
July 1—Bonds and Banners.
July 8—Hindoos and Hazards.
July 15—Skippers and Schemers.
July 22—Bathing Beauties and Big Boobs.
July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Dunces and Dangers.

### DREW COMEDIES.

June 17—When Two Play a Game.
June 24—When Greek Meets Greek.
July 1—Cupid's Column.
July 8—Boobley's Baby.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain.
July 29—Their Agreement.
Aug. 5—Miss Sticky-Mouth-Kiss.

### VITAGRAPH SERIAL.

**"The Woman in the Web."**

July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15 ("Out of the Web"—Hedda Nova—Two Parts—Drama).

**A Fight for Millions.**

July 15—Episode No. 1 ("The Snare"—Two Parts—Drama).
July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).
July 29—Episode No. 3 ("The Select Stockade"—Two Parts—Drama).
Aug. 5—Episode No. 4, "The Precipice of Horror"—Two Parts—Drama).

## Fox Film Corporation

### FOX SPECIAL FEATURES.

June 30—The Kid Is Klever (Five Parts—Dr.).
July 7—Other Men's Daughters (Peggy Hyland—Five Parts—Drama).
July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).
Aug. 4—Doing Their Bit (Jane and Katherine Lee—Five Parts—Drama).

### FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Five Parts—Drama).
Mar. 24—Rough and Ready (William Farnum—Five Parts—Drama).
Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

### FOX RE-ISSUES.

The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

### FOX SUNSHINE COMEDIES.

Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who's Your Father?
July 28—A Tight Squeeze.

### MUTT AND JEFF ANIMATED CARTOON.

June 16—Life-Savers
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.
July 7—The Burglar Alarm.

## Feature Releases

### AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

The Blackmailers.
Ignorance.
S. O. S.
His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

### BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).

### BLUEBIRD PHOTOPLAYS, INC.

Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
The Deciding Kiss (Grace Cunard—Five Parts—Drama)—03095.
July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.
Winner Takes All (Monroe Salisbury—Five Parts—Drama)—03105.
Scandal Mongers (Lois Weber—Five Parts—Drama)—03115.
The Dream Lady (Five Parts—Drama)—03124.

### CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

June 17—Some Romeo.
June 24—War Gardens.
July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

### EDUCATIONAL FILMS CORP.

**The Following Are One Reel Scenics.**

June 24—The Heart of Mexico (Wright).
July 1—Through the Nation's Parks (Newman).
July 8—Cruise of the Quickern'eil, Niagara Falls (Bruce).
July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

**Ditmars' "Living Book of Nature."**

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

**International Cartoon Comedies — Each Half Reel in Length.**

May 27—Fishermen's Luck (Katzenjammer).
June 3—Up in the Air (Katzenjammer).
June 10—Swat the Fly (Katzenjammer).
June 17—Throwing the Bull (Hooligan).
June 24—The Best Man Loses (Katzenjammer).
July 1—Crabs Iss Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

### FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

### W. W. HODKINSON CORP.

**Releasing Paralta Plays.**

May 27—Shackled (Louise Glaum—Five Parts—Drama).
June 10—Patriotism (Bessie Barriscale — Five Parts—Drama).
June 24—One Dollar Bid (Warren Kerrigan—Five Parts—Drama).
July 27—Wedlock (Louise Glaum—Five Parts—Drama).

### JEWEL PRODUCTIONS, INC.

The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts).

### GEORGE KLEINE SYSTEM.

**(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)**

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

**Essanay (Broncho Billy Series).**

June 7—Broncho Billy's Grit.
June 14—Broncho Billy's True Love.
June 21—Broncho Billy and the Western Girls.
June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

**Rialto DeLuxe Productions.**

June —The Unchastened Woman (Seven Reels).

**Edison.**

The Unbeliever (Seven Reels).

### SELECT PICTURES.

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).

(*Special Releases.*)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

### WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

### WORLD PICTURES.

July 1—Heart of a Girl (Baraba Castleton—Five Parts—Drama).
July 8—Tinsel (Kitty Gordon—Five Parts—Drama).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).
July 29—Neighbors (Madge Evans—Five Parts—Drama).
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).

### WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Agonies of Agnes (Marie Dressler—Two Parts).

## State Right Releases

### ADVANCED MOTION PICTURE CORP.

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The Eleventh Commandment (Drama).

### ARROW FILM CORPORATION.

**Times Building, New York.**

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

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Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

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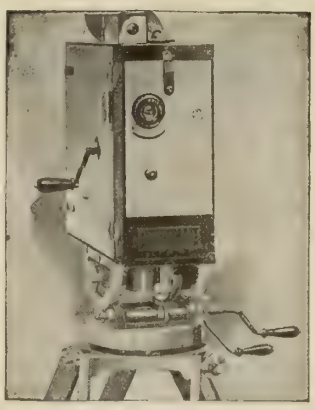

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Chicago, Ill.
The Frozen Warning (Drama).

**CHESTER BEECROFT.**
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I Believe.

**CREST PICTURES CORP.**
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A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

**FROHMAN AMUSEMENT CORPORATION.**
Times Building, New York.
God's Man.

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**"The Hand of Vengeance."**
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

**HILLER & WILK.**
Raffles, the Amateur Cracksman.
*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.
*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
*(The Following Are Douglas Fairbanks Productions.)*
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

**IVAN FILM PRODUCTION.**
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Two Men and a Woman.
Human Clay.
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Conquered Hearts.

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May—The Wrong Flat (Two Parts).
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Oh What a Day.

**KEENEY PICTURES CORP.**
1493 Broadway, New York City.
Out of the Night (Drama).

**KING BEE FILMS CORP.**
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Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

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The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
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The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
*(The Following Are Two-Reel Hart Productions. Released in Order Listed.)*
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
*(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)*
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A Farm Yard Romeo.
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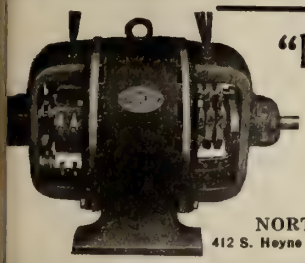

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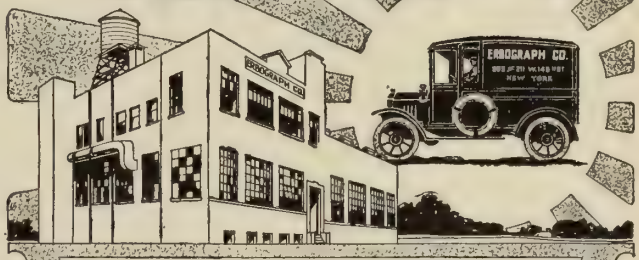


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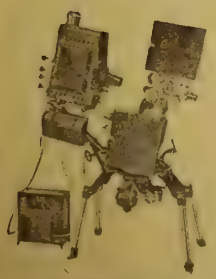

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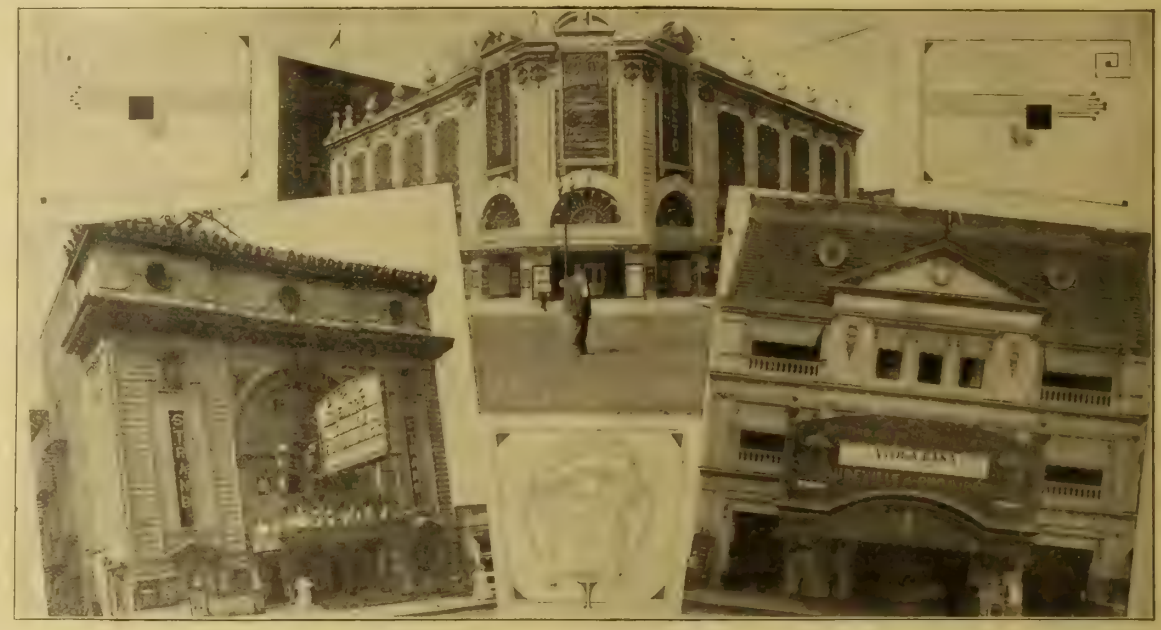

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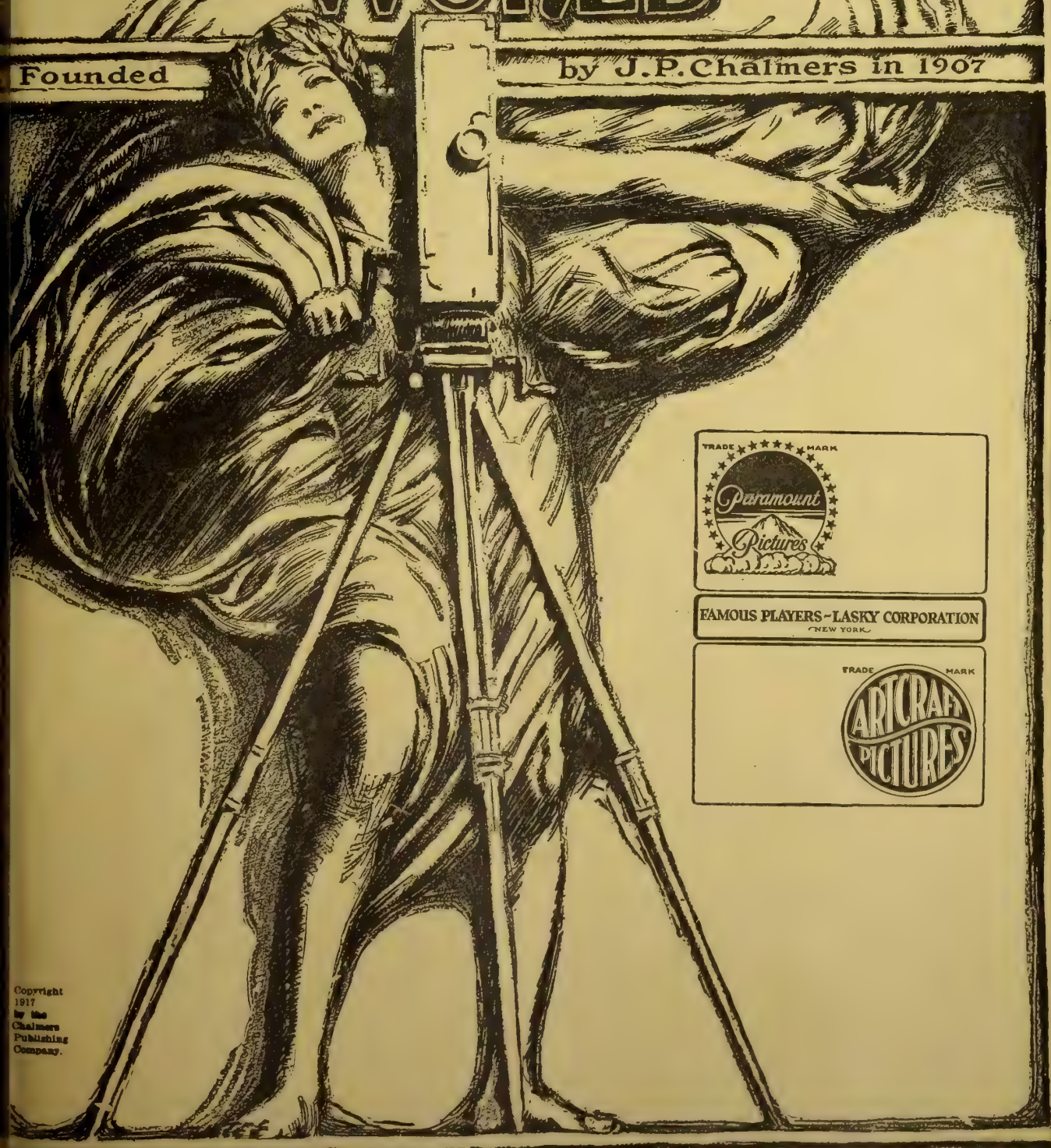

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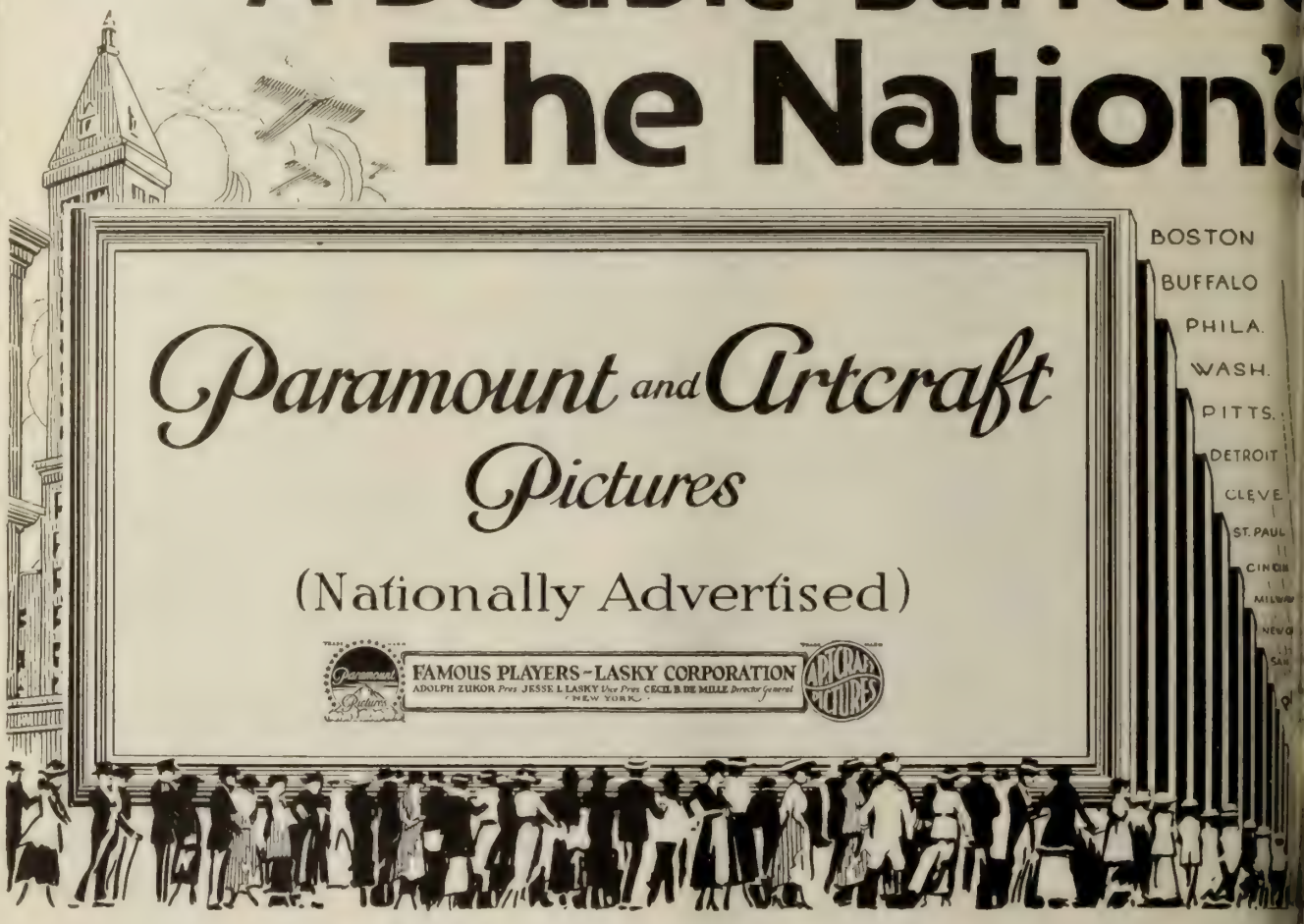



## Advertised Like a Circu

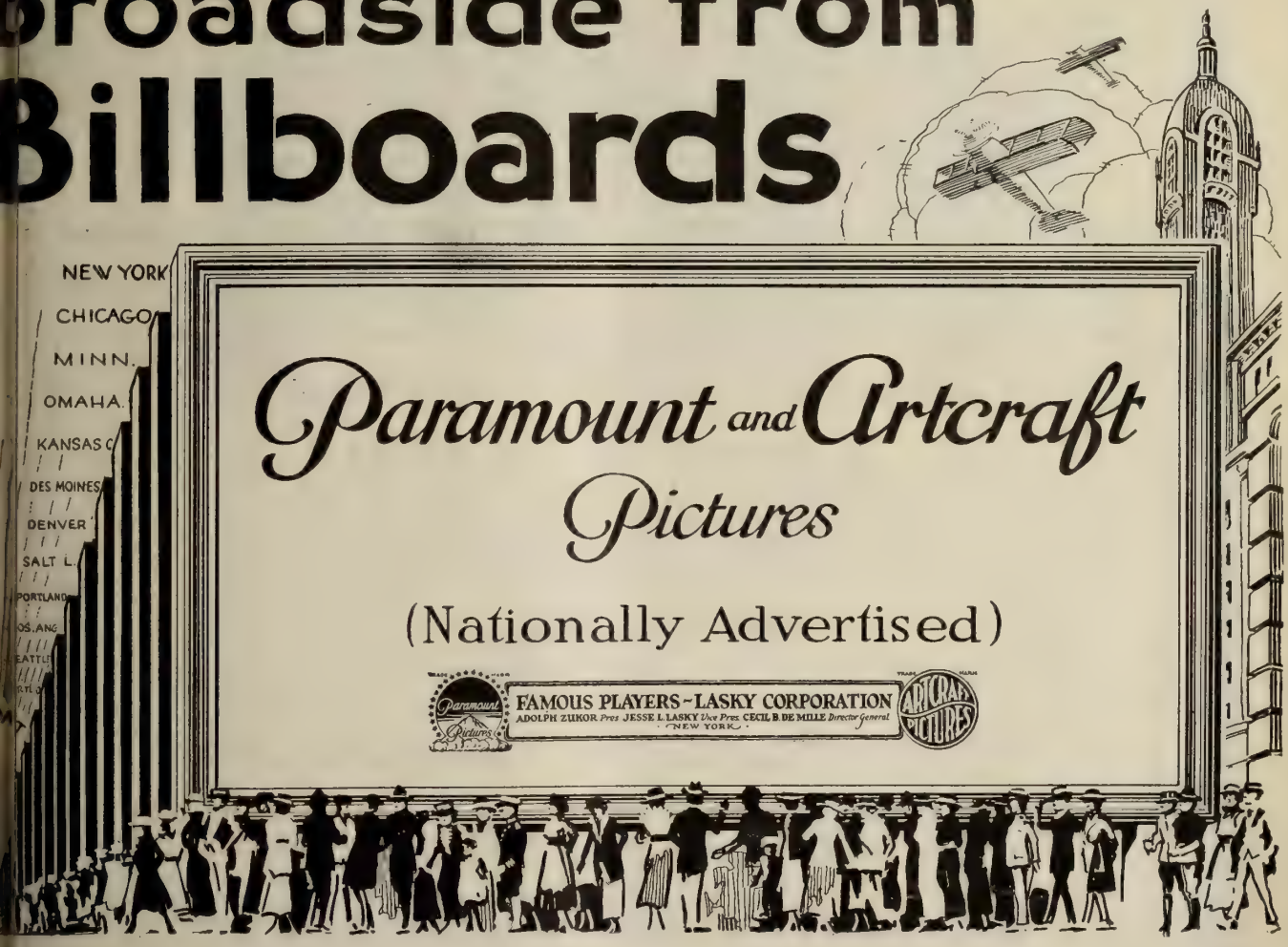
A MIGHTY four-color message is going to strike home this week in America's cities. It will sell Paramount and Artcraft Pictures to all men, women and children who have eyes to see them.

Billboards everywhere you look, in all the big towns, including such cities as:

| | | | |
|---|---|---|---|
| **Boston** | **Portland, Ore.** | **New York City** | **Spokane** |
| **Brooklyn** | **Buffalo** | **Philadelphia** | **Washington** |
| **Cincinnati** | **Detroit** | **Tacoma** | **Cleveland** |
| **Chicago** | **Minneapolis** | **Milwaukee** | **Kansas City** |
| **St. Paul** | **St. Louis** | **Des Moines** | **Omaha** |
| **Atlanta** | **New Orleans** | **Dallas** | **Salt Lake City** |
| **Denver** | **Butte** | **San Francisco** | **Los Angeles** |

They're going up now, to work for every exhibitor

# Broadside from Billboards




## From Coast to Coast

EVERY Paramount or Artcraft star will be there on the thousands of 24-sheet stands that will cover the country. Extra displays will shout from every corner the message that will send more crowds into the theatres that show Paramount and Artcraft Pictures—and say so.

They'll create a new, irresistible demand for Paramount and Artcraft Pictures. The crowds will be looking in front of *your* theatre for the trade-marks they see on the billboards.

If you're *"There"* the trade-marks will be there, displayed in your lobby, and the crowds —happy, contented, glad-they-came crowds will fill every seat in your theatre.

**This is only ONE of the big things the Famous Players-Lasky Corporation is doing to create added business for the exhibitor.**

**More coming! Watch for the announcements.**

# ARTCRAFT
## Pictures
### For August
In order of their release

Douglas Fairbanks *in* "Bound in Morocco"

D. W. Griffith's "The Great Love"

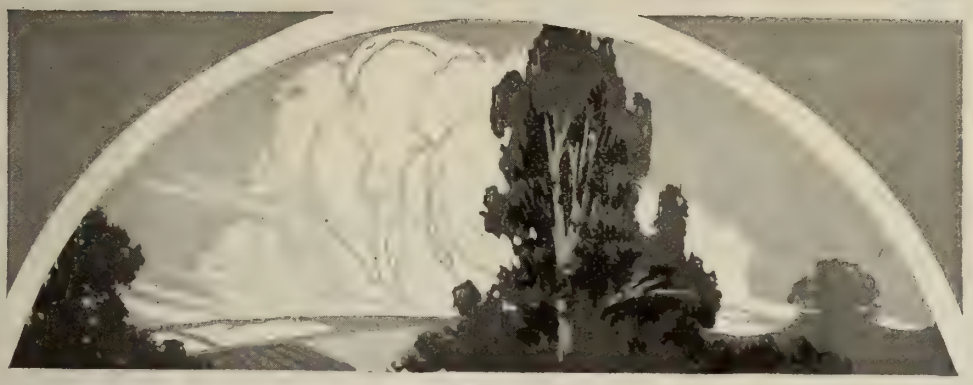
William S. Hart *in* "Riddle Gawne"

Cecil B. De Mille's "Till I Come Back to You"

Ending a year of promises fulfilled in letter and spirit. Beginning a year destined to set a new mark for genuine service

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



# Paramount Pictures

## For August

In order of their release.

Charles Ray *in* "A Nine O'Clock Town."
Pauline Frederick *in* "Fedora."
Billie Burke *in* "In Pursuit of Polly."
Dorothy Dalton *in* "Green Eyes."
Enid Bennett *in* "Coals of Fire."

The last month of a year of wonderful achievement, a sure basis upon which to estimate the work of the year to come.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

# 4th week Broad
## and record run

# TO HELL WITH

*Featuring Lawrence Grant as the Kaiser with Olive Tell*

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Day Message | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT 16 BROAD STREET, (STOCK EXCHANGE BLDG.,) N. Y. 1918 JUL 22 PM 9 52

OO

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KANSAS CITY MO

METRO PICTURES CORPN

1476 BROADWAY NEW YORK NY

TWENTY FIVE THOUSAND WILDLY ENTHUSIASTIC PE PLE SAW TO HELL WITH THE KAISER SATURDAY AT CONVENTION HALL KANSAS CITY UNDOUBTEDLY THE GREATEST DEMONSTRATION EVER GIVEN ANY FILM OPENED AT GARDEN THEATRE SUNDAY TO CAPACITY BUSINESS TWENTY FIVE TO TWENTY CENTS ADMISSION CONGRATULATIONS TO YOU ON THIS WONDERFUL BOX OFFICE ATTRACTION

W P CULLEN

GARDEN THEATRE.

**Read this from Kansas City.**

*This Screen Classics INC. success makers in the history*

# METRO PICTURES CORPORATION

MAXWELL KARGER

# way Theatre N.Y.

everywhere for

# THE KAISER

*Written by June Mathis - Directed by George Irving*

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Day Message | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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R A ROWLAND

CR METRO PICTURES CORPN1476 BWAY NEW YORK NY

TWO RECORD BREAKERS YESTERDAY HOTTEST DAY OF THE YEAR AND BIGGEST OPENING DAY BUSINESS IN HISTORY OF LIBERTY THEATRE TO HELL WITH THE KAISER SCORES CLEANS KNOCKOUT RUNNING IN TWO PITTSBURGH THEATRE SIMU-TANEOUSLY AND WE ARE TURNING THEM AWAY CONGRATULATION

GEROMENCASPER

LIBERTY THEATRE.

Read this from Pitts-burg.

*outrunning the greatest money of motion pictures.*

*Exclusive Distributors.*

R. OF PRODUCTIONS.

*Of all the Bushman and Bayne successes none can compare with this production in verve, originality and absolute charm.*

METRO PICTURES CORPORATION
presents

FRANCIS X. BUSHMAN & BEVERLY BAYNE

*in Luther A. Reed's superb play*

# A PAIR OF CUPIDS

*Directed by Charles J. Brabin*
*in 5 wonderful acts*

RELEASED BY METRO JULY 29th

MAXWELL KARGER, Manager of Production

The big, front page stories in every newspaper, telling about the progress of the war, help you to fill your house with
OFFICIAL WAR REVIEW
It contains exclusive, official pictures from the Governments of United States, France, Great Britain and Italy. It shows a multitude of subjects, all interesting, all new, all thrilling. It is in one reel, issued once a week.
Number five contains scenes of General Foch, the hero of the Marne; Britain's fighters in Palestine; "Hun" air raids in Italy, with a thrilling aeroplane combat; Allied troops (including Americans) in Italy; American soldiers at the front in France, etc. etc.
It Belongs in Your Theatre!
Distributed by
PATHÉ
The sketch used in this advertisement is a reproduction of the striking Stock Three Sheet on the Official War Review
Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

Pathé

She was Independence itself; therefore when she and her father agreed to disagree she went to the big city to make her own living. Her father said "We'll make her marry the man we want her to by having her fall in love with him; we'll put him in the same house with her as fellow boarder and let proximity do the rest!" Did it work out that way? It did'nt, but she got enough excitement to last her the rest of her natural life!

**GLADYS HULETTE**
**and CREIGHTON HALE**
**in WAIFS**

written by Grace Sartwell Mason and published in Munsey's Magazine.

Produced by ASTRA Directed by Albert Parker

PATHÉ
The following are some of the nationally known newspapers which are publishing the stories of the films and extensively advertising the
POST TRAVEL SERIES
Never have one reel films received the publicity that these are receiving; and furthermore the quality of the pictures makes them worthy of it!
ATLANTA JOURNAL
ALBANY TIMES-UNION
BALTIMORE-AMERICAN
BIRMINGHAM AGE-HERALD
BUFFALO EVENING NEWS
CLEVELAND PLAIN DEALER
CHARLOTTE OBSERVER
CHICAGO DAILY NEWS
DETROIT SUNDAY NEWS
DALLAS TIMES-HERALD
DULUTH NEWS TRIBUNE
DES MOINES NEWS
DENVER ROCKY MOUNTAIN NEWS
HARTFORD COURANT
HOUSTON CHRONICLE
ILLINOIS STATE REGISTER (SPRINGFIELD)
LOUISVILLE HERALD
LOS ANGELES EXPRESS TRIBUNE
MILWAUKEE JOURNAL
MINNEAPOLIS DAILY NEWS
MEMPHIS NEWS SCIMITAR
NEW ORLEANS ITEM
NEWARK STAR EAGLE
OMAHA WORLD HERALD
PHILADELPHIA INQUIRER
PITTSBURG PRESS
ARIZONA REPUBLICAN (PHOENIX)
PORTLAND OREGONIAN
RICHMOND TIMES DISPATCH
ST. LOUIS GLOBE-DEMOCRAT
ST FRANCISCO CHRONICLE
SALT LAKE TELEGRAM
SEATTLE POST-INTELLIGENCER
TOPEKA DAILY CAPITAL
TACOMA DAILY LEDGER
WASHINGTON POST
This sketch is a reproduction of one of the extraordinarily attractive and original posters which have been designed for the series.

Pathé

## This Ghost Carried a Gun!

He walked at the right time; he rescued the beautiful maiden in distress; he put the villains to flight; he adds the final knockout punch to a picture where the star, as always, shines, where comedy delightfully intermingles with forceful drama.

# BRYANT WASHBURN
in
# THE GHOST OF THE RANCHO

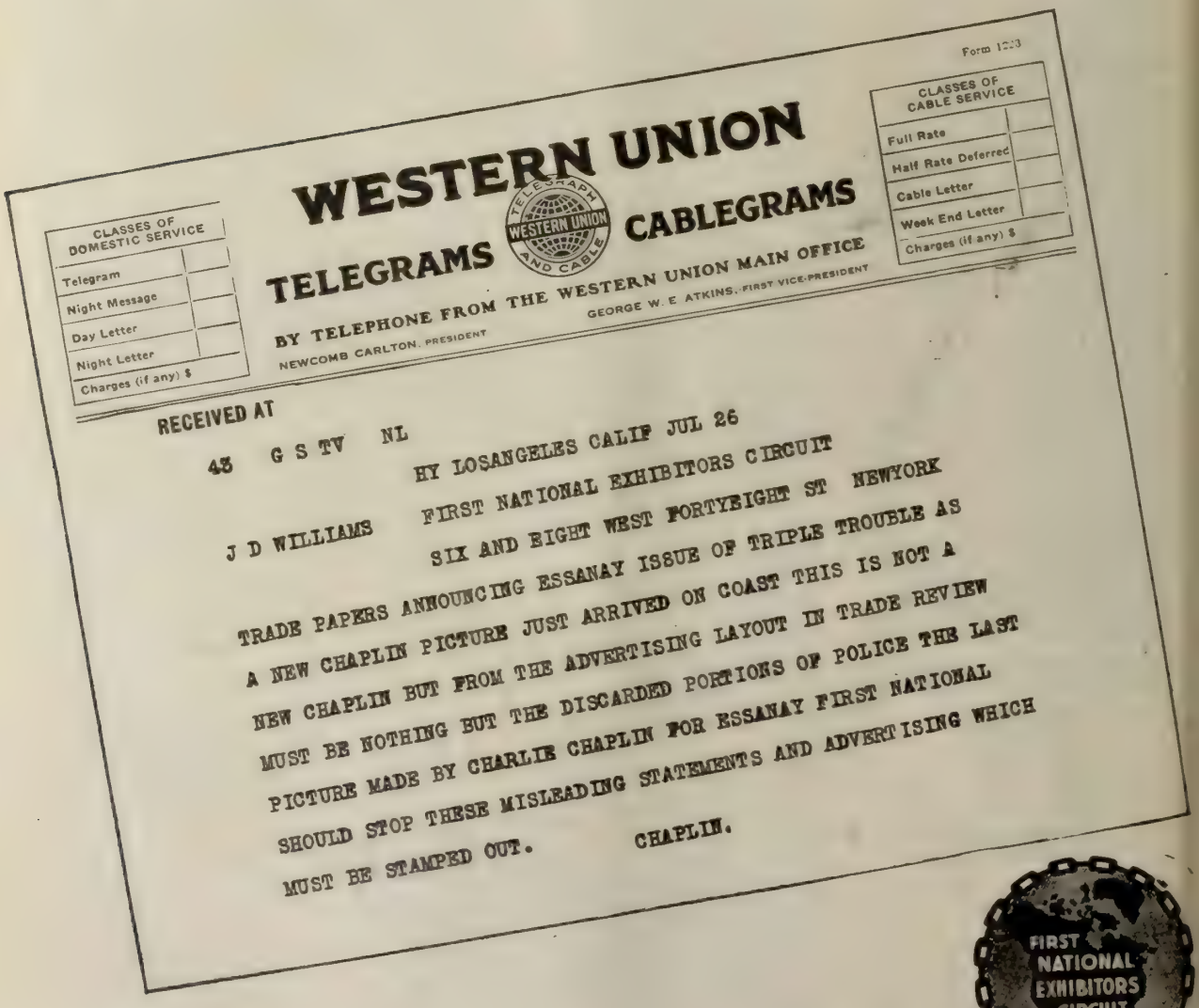
Produced by Anderson-Brunton Co.
Directed by Wm. Worthington

## "Fools and Fires"

"FOOLS AND FIRES," the latest L-KO comedy scream, sets about as fast a comedy pace as your house has seen in many months. It's one succession of roars of laughter. Wave aside any comedy booking you have in mind and book—"FOOLS AND FIRES. It's a scream—the kind that sends away eager for more of the same class.

**BOOK IT**

# CHARLIE CHAPLIN WIRES VEHEMENT DENIAL



Form 1203

WESTERN UNION

TELEGRAMS CABLEGRAMS

BY TELEPHONE FROM THE WESTERN UNION MAIN OFFICE

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASSES OF DOMESTIC SERVICE: Telegram; Night Message; Day Letter; Night Letter; Charges (if any) $

CLASSES OF CABLE SERVICE: Full Rate; Half Rate Deferred; Cable Letter; Week End Letter; Charges (if any) $

RECEIVED AT

43 G S TV NL

HY LOSANGELES CALIF JUL 26

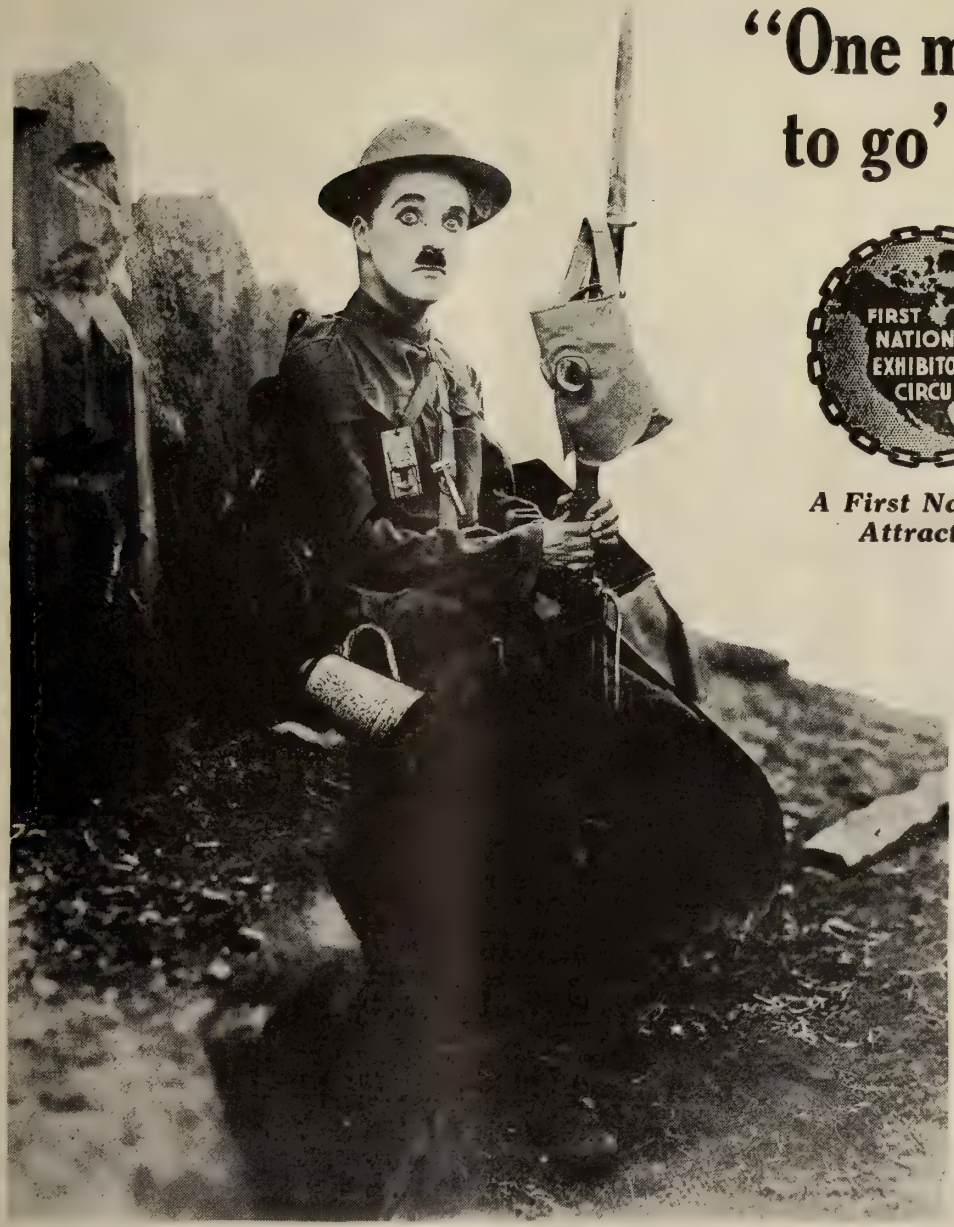
J D WILLIAMS FIRST NATIONAL EXHIBITORS CIRCUIT
SIX AND EIGHT WEST FORTYEIGHT ST NEWYORK

TRADE PAPERS ANNOUNCING ESSANAY ISSUE OF TRIPLE TROUBLE AS A NEW CHAPLIN PICTURE JUST ARRIVED ON COAST THIS IS NOT A NEW CHAPLIN BUT FROM THE ADVERTISING LAYOUT IN TRADE REVIEW MUST BE NOTHING BUT THE DISCARDED PORTIONS OF POLICE THE LAST PICTURE MADE BY CHARLIE CHAPLIN FOR ESSANAY FIRST NATIONAL SHOULD STOP THESE MISLEADING STATEMENTS AND ADVERTISING WHICH MUST BE STAMPED OUT. CHAPLIN.

FIRST NATIONAL EXHIBITORS CIRCUIT

## The Only NEW Chaplins are First National Attractions

Look for this *Charles Chaplin* Signature on Posters.



# "One minute to go"

FIRST NATIONAL EXHIBITORS CIRCUIT

*A First National Attraction*

# Charles Chaplin

**In His Second Signature Protected Million Dollar Comedy**

# "SHOULDER ARMS"

**The NEXT Genuine New Chaplin Comedy**

# *STATE RIGHTS*

## TO BE SOLD ON

# MICKEY

THE LONG WAITED FOR

MACK SENNETT

**$300,000.00**

PRODUCTION

## "THE PICTURE YOU WILL NEVER FORGET"

ADDRESS COMMUNICATIONS TO

**W. H. PRODUCTIONS COMPANY**

71 W. 23rd STREET PHONE GRAMERCY 3027 NEW YORK CITY

*Buy War Savings Stamps*

# ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

# PERSHING'S CRUSADERS

THE FIRST U. S. OFFICIAL WAR FEATURE

**will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.**

**Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.**

**If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.**

## Colorado—N. Mex.—Utah—Wyo.

**And All Counties in Idaho North of and Including Idaho County**

Orpheum .....Rigby, Idaho
Opera House .....Gilman, Colo.
Bangh .....Shoshone, Idaho
Elite .....Limon, Colo.
Princess .....Flagler, Colo.
Isis .....Preston, Idaho
East Colo. Amusement Co..Hugo, Colo.
Elite .....Wiggins, Colo.
Star .....Victor, Idaho
Playhouse .....Mauzanola, Colo.
Mission .....Clayton, N. M.
I. O. O. F.....Las Animas, Colo.
Star .....Fowler, Colo.
Elite .....Tremonton, Utah
Meridan .....Meridan, Idaho
Orpheum .....Glenwood Spgs., Colo.
Newcastle, Colo.
Star .....Torenbury, N. M.
Ft. Bayard, N. M.
Plaza .....Tyione, N. M.
Opera House .....Montpelier, Idaho
Columbia .....Grace, Idaho
Isis .....Salina, Utah
America .....Denver, Colo.
Gem .....Yuma, N. M.
Burley .....Burley, Idaho
Auditorium .....American Falls, Idaho
Paramount Empress....Bingham, Utah
Coronado .....Los Vegas, N. M.
Pastime .....Springer, N. M.
Rex .....Raton, N. Mex.
Princess .....Deming, N. M.
American .....Salt Lake, Utah
Unique .....Gunnison, Colo.
Columbia .....Florence, Colo.
Peoples .....Wiley, Colo.
Oil Shole .....Grand Valley, Colo.
Lover .....Ft. Morgan, Colo.
Opera House .....Mancos, Colo.
Rialto .....Jerome, Idaho
Rex .....Buhl, Idaho
Gem .....Somerset, Colo.
Burns.....Colo. Springs, Colo.
Universal .....Holyoke, Colo.
Emerson .....Brush, Colo.
Grand .....Pueblo, Colo.
Orpheum.....Steamboat Springs, Colo.
Wray .....Wray, Colo.
Lyric or Empress.....Ft. Collins, Colo.
Iris .....Boulder, Colo.
Stirling .....Greeley, Colo.
West .....Trinidad, Colo.
Atlas .....Cheyenne, Wyo.
Ogden .....Ogden, Utah

## Washington—Oregon—Alaska—Montana

**And All Counties in Idaho North of and Including Idaho County**

* Rolfe .....Albany, Ore.
* Sidney Hoshlberg.....Hovre, Mont.
* Evarith .....Evarith, Wash.
* Liberty .....Lynden, Wash.
* Orpheum .....Snohomist, Wash.
* Bijou .....Aberdeen, Wash.
Gem .....Neontoe, Wash.
Liberty .....Bellingham, Wash.
Strand .....Seaside, Ore.
Sunset .....Astoria, Ore.
Noble .....Marshfield, Ore.
Liberty .....Salem, Ore.
Oregon .....Eugene, Ore.
Empire .....Anacortes, Wash.
Victory .....Tacoma, Wash.
Rialto .....Bremerton, Wash.
Majestic .....Cornwallis, Ore.

## Illinois

* Lawford .....Havanah, Ill.
* Minsdale .....Minsdale, Ill.
* Erber's .....E. St. Louis, Ill.
* Washington .....Granite City, Ill,
* Grand .....Mattoon, Ill.
* Lyric .....Salem, Ill.
* New Irving .....Chicago, Ill.
Irvg. Pk. Blvd. & Crawford
* Playhouse .....Chicago, Ill.
Mich. & Van Buren Sts.
* Grand .....Rockford, Ill.
* Hoyburn .....Evanston, Ill.
* Orpheum .....Champaign, Ill.
* Oak Park .....Oak Park, Ill.
* Crescent .....Pontiac, Ill.
* Chateau .....Chicago, Ill.
B'way & Grace St.
* Frolic .....Chicago, Ill.
55th & Ellis Ave.
* Lakeside .....Chicago, Ill.
4730 Sheridan Rd.
* Kenwood .....Chicago, Ill.
47th & Kimbach Ave.
* Columbus .....Chicago, Ill.
63rd & Ashland Ave.
* Lexington .....Chicago, Ill.
715 S. Crawford Ave.
* Cosmopolitan .....Chicago, Ill.
79th & Halsted
* Peerless .....Chicago, Ill.
3955 Grand Blvd.
* Terminal .....Chicago, Ill.
3308 Lawrence Ave.
* Woodlawn .....Chicago, Ill.
853 E. 63rd St.
* Oakland Sq.....Chicago, Ill.
3947 Drexel Bldg.
* Calo .....Chicago, Ill.
7594 N. Clark St.
* Lane Court .....Chicago, Ill.
Centre & Lane Court
* Adelphia .....Chicago, Ill.
7070 N. Clark St.
* Metropolitan .....Chicago, Ill.
47th & Crawford
* Milford .....Chicago, Ill.
Milwaukee & Crawford
* Alcazar .....Chicago, Ill.
69 W. Madison St.
* Casino .....Chicago, Ill.
401 N. Clark
* Crystal .....Chicago, Ill.
2701 W. North St.
* Garfield .....Chicago, Ill.
2844 W. Madison St.
* Plaisance .....Chicago, Ill.
466 N. Parkside Ave.
* Gaiety .....Chicago, Ill.
8205 Commercial Ave.
* Marlowe .....Chicago, Ill.
62nd St. & Stewart Ave.
* Schlinder .....Chicago, Ill.
1005 W. Huron St.
* Bryn Mawr .....Chicago, Ill.
1125 Bryn Mawr Ave.
* Linden .....Chicago, Ill.
63rd & Halsted Sts.
* Archer .....Chicago, Ill.
35th & Archer Ave.
* Rex .....Chicago, Ill.
69th & Racine Sts.
* Halfield .....Chicago, Ill.
55th & Halsted Sts.
* Boulevard .....Chicago, Ill.
55th & Ashland Ave.
* Vitagraph .....Chicago, Ill.
3133 Lincoln Ave.
* Biograph .....Chicago, Ill.
2433 Lincoln Ave.
* West End .....Chicago, Ill.
121 N. Cicero Ave.
* Paramount .....Chicago, Ill.
2648 Milwaukee Ave.
* Jackson Park.....Chicago, Ill.
67th & Stony Island Ave.
* Argmore .....Chicago, Ill.
1040 Argyle Ave.
* Knickerbocker .....Chicago, Ill.
6217 Broadway
* Michigan .....Chicago, Ill.
55th & Michigan Ave.
* Covent Garden .....Chicago, Ill.
2653 N. Clark St.
* Prairie ..... Ill.
* Harrison ..... Ill.
* Opera House .....Dwight, Ill.
* Opera House .....Polo, Ill.
* Airadrome .....Alton, Ill

**(Continued next page)**

Paul Stone Amus. Co.....Chicago, Ill.
Villas .....Chicago, Ill.
5603 W. 22d St.
Grand .....Granite City, Ill.
Princess .....Woodstock, Ill.
Motion Picture .....Chicago, Ill.
618 W. Chicago Ave.
Princess .....Hoopestown, Ill
Odd Fellows' Temple....Mt. Olive, Ill.
Sacred Heart Church.....Rutland, Ill.
Opera House .....Mt. Carroll, Ill.
Parkway .....Chicago, Ill.
11055 N. Michigan.
Idle Hour .....Rossville, Ill.
Lyric .....Casey, Ill.
Oakley .....Chicago, Ill.
Isis .....Chicago, Ill.
Plasiance .....Chicago, Ill.
Faulina .....Chicago, Ill.
Majestic .....Streator, Ill.
Windsor Park.....Chicago, Ill.
Julian .....Chicago, Ill.
Opera House .....Rankin, Ill.
Curtis .....Downers Grove, Ill.
Brookfield .....Brookfield, Ill.
Illinois .....Clue Heights, Ill.
Minsdale .....Minsdale, Ill.
Garden .....Harvey, Ill.
Joliet .....Joliet, Ill.
Hyde Park .....Chicago, Ill.
Rogers .....Chicago, Ill.
Buggs .....Chicago, Ill.
American .....Chicago, Ill.
Empress .....Decatur, Ill.
Bijou .....Carrollton, Ill.
Americus .....Chicago, Ill.
New Apollo.....Chicago, Ill.
California .....Chicago, Ill.
Park Manor .....Chicago, Ill.
De Luxe.....Lake Forest, Ill.
Marquette .....La Salle, Ill.
Orpheum .....Ottawa, Ill.
Marshall Sq.....Chicago, Ill.
Illington .....Chicago, Ill.
Orpheum .....Chicago, Ill.
Lyric .....Earlville, Ill.
Avon .....Chicago, Ill.
Grand .....Geneva, Ill.
Empire .....Morris, Ill.
Princess.....De Kalb, Ill.
Star .....Oregon, Ill.
Grand .....Harrisburg, Ill
Ear .....Chicago, Ill.
New Brookline.....Chicago, Ill.
Southern .....Oak Park, Ill.
Grand .....Macomb, Ill.
Opera House .....Buda, Ill.
Strand .....Freeport, Ill.
Rialto .....Kewanee, Ill.
Majestic.....East Moline, Ill.
Mirror .....Moline, Ill.
Spenser Sq.....Rock Island, Ill.
Dreamland .....Prophetstown, Ill.
Olympia .....Arcole, Ill.
Star .....Newton, Ill.
Strand .....Robinson, Ill.
Alce .....Olney, Ill.
Strand .....Petersburg, Ill.
Illinois .....La Grange, Ill.
Majestic .....Paxton, Ill.
Lyric .....Chicago, Ill.

## Indiana

Palace .....Ft. Wayne, Ind.
K. of P.....Greensburg, Ind.
Crescent .....Jasonville, Ind.
Strand .....Shelbyville, Ind.
Star .....Whiting, Ind.
Starcete .....Newcastle, Ind.
Dreamland .....Fowler, Ind.
Campus .....Bloomington, Ind.
Tokio .....Veedersburg, Ind.
Sanders .....Indianapolis, Ind.
New Huntington.....Huntington, Ind.
Lyric .....Vincennes, Ind.
Arc .....Leavensworth, Ind.
Auditorium .....Connersville, Ind.
Cozy .....Rockville, Ind.
Union Grand .....Union City, Ind.
Pastime .....Garrett, Ind.
Alhambra .....Elwood, Ind.
Washington .....Richmond, Ind.
Wallace .....Peru, Ind.
Eagle .....Wabash, Ind.
Court .....Auburn, Ind.
Lyceum .....S. Whitely, Ind.
Movie .....Piercetown, Ind.
Lyceum .....Columbia City, Ind.
Jennings .....North Vernon, Ind.
Wild Opera House....Noblesville, Ind.
Ideal .....Sheridan, Ind.
Wysor .....Muncie, Ind.
Mickelo .....Linton, Ind.
Gravel .....Goodland, Ind.
Sourwine .....Brazil, Ind.
Opera House .....Washington, Ind.
Alhambra .....Knightstown, Ind.
Luna .....Lafayette, Ind.
Starland .....Anderson, Ind.
Princess .....La Porte, Ind.
Circle .....Indianapolis, Ind.
Isis .....Dana, Ind.
Empire .....Jasonville, Ind.
Gem .....No. Manchester, Ind.
Dreamland .....Mt. Vernon, Ind.
Starland .....Michigan City, Ind.
Crumps .....Columbus, Ind.
Why-Not .....Greenfield, Ind.
Princess .....Rushville, Ind.
Music Hall.....Crawfordsville, Ind.
Isis .....Kokomo, Ind.
Orpheum .....Clinton, Ind.
Colonial .....Logansport, Ind.

## Iowa—Nebraska—Kansas

American .....Kimball, Neb.
Grand .....Story City, Iowa
Princess .....Odebolt, Iowa
King .....Ida Grove, Iowa
Tepee .....Red Cloud, Neb.
Lyric .....Columbus Jct., Iowa
Strand .....Mystic, Iowa
Elite .....Greenleaf Kan.
Clock .....Pittsburg, Kan.
People's .....Channit, Kan.
Twin Star .....Ames, Iowa
Novelty .....Winpela, Kan.
Star .....Lake City, Iowa
Star .....Stockton, Kan.
Star .....Knoxville, Iowa
Beardsley .....Red Oak, Iowa
Cozy .....Villesia, Iowa
Ins .....Chariten, Iowa
Orpheum .....Attumwa, Iowa
Express .....Shenandoah, Iowa
Graham .....Washington, Iowa
Majestic .....Centerville, Iowa
Magic .....Omaha, Neb.
Strand .....Gunadl, Iowa
Rialto .....Newton, Iowa
Lyric .....Oskaloosa, Ia.
Star .....Decorah, Ia.
Bijou .....Mason City, Ia.
Strand .....Cedar Rapids, Ia.
Palace .....Waterloo, Ia.
Opera House .....Elkader, Ia.
Englert .....Iowa City, Ia.
Orpheum .....Oelwein, Ia.
Keck .....Wapello, Iowa
Windsor .....Hampton, Iowa
Trelcar .....Ogden, Iowa
Colonial .....Clarion, Iowa
Lyric .....Harlan, Iowa
Pastime .....Ottawa, Kan.
Temple Grand .....Creston, Iowa
Loyal .....Belgrade, Neb.
Strand.....Clinton, Ia.
Strand .....Grinnell, Ia.
Palace .....Burlington, Ia.
Grand .....Estherville, Ia.
Orpheum .....Fairfield, Ia.
Grand .....Keokuk, Ia.
Strand .....Marshalltown, Ia.
Garden .....Davenport, Ia.
Grand .....Mt. Madison, Ia.
Palace .....Muscatine, Ia.
Iris .....Hamburg, Ia.
Phoenix .....Neolu, Ia.
Fraser .....Spencer, Ia.
Casino .....Melcher, Ia.
Princess .....Sioux City, Ia.
Royal .....Sibley, Ia.
Majestic .....Fort Dodge, Ia.
Opera House.....Algona, Ia.
Royal .....Carroll, Ia.
Martha-Ellen.....Central City, Neb.
Community.....David City, Neb.
Stirling .....Superior, Neb.
Lyda.....Grand Island, Neb.
Auditorium .....Norfolk, Neb.
Rex.....Arkansas City, Kan.
Belduf .....Independence, Kan.
Royal .....Hutchinson, Kan.
Royal .....Newton, Kan.
Empress.....Ft. Scott, Kan.
Empress .....Paola, Kan.
New Elks .....Parsons, Kan.
Columbia .....Coffeyville, Kan.
Orpheum .....Leavenworth, Kan.
Cozy .....Topeka, Kan.

## Minnesota—Wisconsin—S. D.

Lyceum .....Kenmore, N. D.
Dreamland .....Willman, Minn.
Strand .....Huron, S. D.
Lyric .....Madison, S. D.
Amuzu .....Wykoff, Minn.
Empress .....Rochester, Minn.
Regale .....Salam, S. D.
Gem .....Frederick, S. D.
Yankton .....Yankton, S. D.
Bijou .....Giantsburg, Wis.
Unique .....Bricelyn, Minn.
Gem .....Caledonia, Minn.
Unique .....Cumberland, Wis.
Auditorium Movies.....Hull Lake Wis.
Strand .....Stevens Point, Wis.
Orient .....Harmony, Minn.
Strand .....Parker's Prairie, Minn.
Scenic .....Elkton, S. D.
Colonial .....Tracy, Minn.
Metropolitan .....Mitchell, S. D.
Lyric .....Redfield, S. D.
Lyric .....Austin, Minn.
Dreamland .....Rapid City, S. D.
Bun .....Ivanhoe, Minn.
Grand .....Herman, Minn.
Bijou .....Barnesville, Minn.
Exhibitors' Fair Grounds,
Fergus Falls, Minn.
Palace .....Gettysburg, S. D.
Opera House.....Cape Benton, Minn.
Rex .....Beloit, Wis.
Palace Theatre .....Antigo, Wis.
Daly .....Grand Rapids, Wis.
Grand Opera House.....Wausau, Wis.
Unique .....Gays Mills, Wis.
Crystal .....Watertown, Minn.
Murray .....Slayton, Minn.
Opera House .....Rushford, Minn.
Unique .....Rice Lake, Wis.
De Tright .....Hudson, Minn.
Opera House.....River Falls, Wis.
Firemen's Opera Hs..Portsmouth, Wis.
Grand .....Lane, S. D.
Best .....Brainerd, Minn.
Orpheum .....Pelican Rapids, Minn.
Lyric .....Crookstown, Minn
Scenic .....Tyler, Minn

Unique .....Litchfield, Minn.
Amuzu .....Grand Meadow, Minn.
Scenic .....Beltrami, Minn.
Moore .....Shelly, Minn.
Lyric .....Cornell, Wis.
Auditorium .....Hillwater, Minn.
Orpheum .....Menominee, Wis.
Idle Hour .....Eureka, S. D.
Orpheum .....Glenwood City, Wis.
——— .....Royalton, Minn.
Auditorium .....Rush City, Minn.
Opera House.....Spring Grove, Minn.
Majestic .....Bangor, Wis.
Waspaso .....Faith, S. D.
Iverson .....Hudson, S. D.
Orpheum .....Ada, Minn.
Opera House .....White, S. D.
——— .....Alexandria, S. D.
Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.
Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Grand Opera House....Del. Rpds., S. D.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.
Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Allendun, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

## Missouri

* New Grand Central.....St. Louis, Mo.
* Woodland .....St. Louis, Mo.
* Empire .....Chillicothe, Mo.
* Cinderella .....St. Louis, Mo.
* Auditorium .....Braymer, Mo.
* Gem .....Pilot Grove, Mo.
* Dorria .....Hayti, Mo.
Central .....Louis, Mo.
Gem .....Macon, Mo.
Idle Hour .....Festus, Mo.
Grand .....Princeton, Mo.
Criterion... .....Poplar Bluff, Mo.
Orpheum .....Mexico, Mo.
Grand .....Moberly, Mo.
Princess .....Kirksville, Mo.
Orpheus.....Excelsior Springs, Mo.
Bloomfield .....Bloomfield, Mo.
Rigney .....Albany, Mo.
Rex .....Ridgeway, Mo.
McGraw .....Brookfield, Mo.
Trio Amusement.....Hale, Mo.
Alamo .....Fayette, Mo.
Star .....Louisiana, Mo.
Lyric .....Liberty, Mo.

## Ohio

* Liberty & Gorden Sq..Cleveland, Ohio
* Strand .....Bellfontaine, Ohio
* La Grand.....Conneaut, Ohio
* Knickerbocker Ohio
* Orpheum .....Fayette, Ohio
* Elyria .....Elyria, Ohio
* Crilerin .....Oxford, Ohio
* Elutino .....Pomeroy, Ohio
Gallipoli, Ohio
* Family .....Middleport, Ohio
* Columbia .....Cincinnati, Ohio
* Lion .....Bellevue, Ohio
* Opera House .....Greenville, Ohio
* Norwood .....Norwood, Ohio
* Majestic .....Findlay, Ohio
* Americans .....Cincinnati, Ohio
* Opera House .....Firrmont, Ohio
* Lincoln .....Massillon, Ohio
* Wonderland .....Lorain, Ohio
Grand .....Circleville, Ohio
Fineray .....Martins Ferry, Ohio
Castaniba .....Shelby, Ohio
Jewel .....Tory, Ohio
Majestic .....Mansfield, Ohio

## Delaware—Md.—D. C.

* Academy .....Hagerstown, Md.
* Bridge .....Baltimore, Md.
Queen .....Wilmington, Del.
Garden .....Baltimore, Md.

## New York

* Bohemian Annex.....N. Y. C., N. Y.
* Manor .....Richmond Hill, N. Y.
* Opera House .....Margrettsville, N. Y.
* Opera House .....Stamford, N. Y.
* Cronk M. P. Co.....Rockburg, N. Y.
* Idle Hour .....Unadilla, N. Y.
* Apollo .....N. Y. C., N. Y.
* American .....Freeport, N. Y.
* Franklin .....Astoria, N. Y.
* Mt. Kisco .....Mt. Kisco, N. Y.
* Orpheum .....Saugerties, N. Y.
* Regan .....N. Y. C., N. Y.
* Steeplechase .....Rockaway Pk, N. Y.
* Wanawanda .....Hanis Falls, N. Y.
* Empire .....Dunkirk, N. Y.
* Hippodrome .....Buffalo, N. Y.
* Lyric .....Wellsville, N. Y.
* Monroe O. H.....Monroe, N. Y.
* Photoplay .....Castile, N. Y.
* Town Hall .....Brewster, N. Y.
* Bleecker .....N. Y. C., N. Y.
* Greenwich .....N. Y. C., N. Y.
* Hapleton .....Brooklyn, N. Y.
* Coleman
* Jamaica .....Richmond Hill, N. Y.
* Webster.....N. Y. C., N. Y.
* Palace Amuse.....N. Y. C., N. Y.
* Murray Hill.....Murray Hill, L. I., N. Y.
* Flushing .....Flushing, N. Y.
* Nassau.....Pt. Washington, L. I., N. Y.
* Senior Hall .....Montgomery, N. Y.
* Criterion .....Roscoe, N. Y.
* Columbus Hall.....N. Y. C., N. Y.
* Casino .....Riverhead, N. Y.
* Mayfair .....Great Neck, N. Y.
* Hippodrome .....Sydney, N. Y.
* Park .....Silver Creek, N. Y.
* Family .....Batavia, N. Y.
* Family .....Albion, N. Y.
* Proctor's 125th.....N. Y. C., N. Y.
125th St. & Lexington Ave.
* Harlem Op. House.....N. Y. C., N. Y.
125th St. & Seventh Ave.
* Proctor's 23rd Street....N. Y. C., N. Y.
23rd St. nr. Sixth Ave.
* Mt. Morris .....N. Y. C., N. Y.
116th St. & Fifth Ave.
* Colonial .....Albany, N. Y.
Hippodrome .....Buffalo, N. Y.
Red Hook Lyceum....Red Hook, N. Y.
Greenpoint
Opera House.....Kingston, N. Y.
Stanley .....Bensonhurst, L. I.
Oneonta .....Oneonta, N. Y.
Star .....Islip, L. I.
Novelty .....Sayville, N. Y.
Your .....Hicksville, L. I.
Century .....Mineola, L. I.
Matinecoch .....Locust Valley, N. Y.
——— .....Middletown, N. Y.
Oxford .....Brooklyn, N. Y.
New Garden .....Brooklyn, N. Y.
West End .....Brooklyn, N. Y.
Cleveland .....Brooklyn, N. Y.
Norwood .....Brooklyn, N. Y.
New .....Rockaway Beach, N. Y.
Regent .....Bay Shore, N. Y.
Park .....Rockaway Park, N. Y.
Andrews .....Salamanca, N. Y.
Armory .....Binghamton, N. Y.
68th St. Playhouse.....New York, N. Y.
Stratford .....Poughkeepsie, N. Y.
Proctor's .....Mt. Vernon, N. Y.
Armory or Palace...Schenectady, N. Y.
Amsterdam O. H.....Amsterdam, N. Y.
Elsmere .....Bronx, N. Y.
Spooner .....Bronx, N. Y.
Burland .....Bronx, N. Y.
Majestic .....N. Y. C., N. Y.
Broadway .....W. Eniburgh, N. Y.
Empire.....Port Richmond, S. I., N. Y.
Proctor's .....Yonkers, N. Y.
Baker .....Dover, N. Y.
United States.....N. Y. C., N. Y.
Plaza .....N. Y. C., N. Y.
Greenpoint .....N. Y. C., N. Y.
Mauliallan .....N. Y. C., N. Y.
Steinway .....Astoria, L. I., N. Y.
Photoplay .....N. Y. C., N. Y.
Schuyler .....N. Y. C., N. Y.
New Plaza .....W. New Brighton, N. Y.
Glen .....N. Y. C., N. Y.
Standard .....N. Y. C., N. Y.
U. S. Military Ac...West Point, N. Y.
Liberty .....Canandaigua, N. Y.
Strand .....Geneva, N. Y.
Strand .....Ithaca, N. Y.
Fordham .....Bronx, N. Y.
Concourse .....Bronx, N. Y.
Times .....N. Y. C., N. Y.
Dyckman .....N. Y. C., N. Y.
Unique .....Patchogue, N. Y.
New Columbia....Maspeth, L. I., N. Y.
Atlas .....N. Y. C., N. Y.

## New Jersey

* Colonial .....Newark, N. J.
* Criterion .....Nrodgetpm, N. J.
* Strand .....Ridgefield Pk., N. J.
* Playhouse .....Ridgewood, N. J.
* Ferber's .....Lakewood, N. J.
* Lyric .....Hackensack, N. J.
* Atlantic .....Spring Lake, N. J.
* Gem .....Belmar, N. J.
* Regent .....Paterson, N. J.
* Grand .....Trenton, N. J.

(Continued next page)

- Newark ..... Newark, N. J.
- Empire ..... Red Bank, N. J.
- Empire ..... Rahway, N. J.
- Firemen's Hall ..... Hillsdale, N. J.
- Colonial ..... Pompton Lake, N. J.
- Strand ..... Ridgefield Park, N. J.
- Hill ..... Newark, N. J.
- Forrest Hill ..... Newark, N. J.
- Regent ..... Kearney, N. J.
- Lyons Park ..... Morristown, N. J.
- Baker ..... Dover, N. J.
- Lyric ..... Matawan, N. J.
- Nemo ..... Clister, N. J.
- Metuchen ..... Metuchen, N. J.

Virginia ..... Atlantic City, N. J.
Fenwick ..... Salem, N. J.
Colonial Theatre .... Atlantic City, N. J.
Lincoln ..... Newark, N. J.
Montclair ..... Montclair, N. J.
Savoy ..... Asbury Park, N. J.
Hasbrouck ..... Hasbrouck, N. J.
Lyric ..... Paterson, N. J.
City ..... Newark, N. J.
Music Hall ..... Clinton, N. J.
Court ..... Newark, N. J.
Englewood ..... Englewood, N. J.
Park ..... Ocean City, N. J.
U. S. Temple ..... Union Hill, N. J.
Main St. ..... Freehold, N. J.
Arcade ..... Princeton, N. J.
Strand ..... Hightstown, N. J.
Lyons Park ..... Morristown, N. J.
Montauk ..... Passaic, N. J.
Roys ..... Blairstown, N. J.
Grand ..... Vineland, N. J.
Keith ..... Jersey City, N. J.

## New England States

- Ideal ..... Milford, Mass.
- Colonial ..... Andover, Mass.
- Imperial ..... Pawtucket, R. I.
- Empire ..... Portland, Me.
- Smith's ..... Woonsocket, R. I.

Scollay Square ..... Boston, Mass.

## West Va. & Western Pa.

**Consisting of and Including Fulton, Huntington and Potter Counties**

- New Colonia ..... Bluefield, W. Va.
- Majestic ..... Rochester, Pa.
- Rialto ..... Wilson, Pa.
- Auditorium ..... Burgettstown, Pa.
- Camden ..... Parkersburgh, W. Va.
- Strand ..... Indiana, Pa.
- Bellevue ..... Bellevue, Pa.
- Gem ..... Derry, Pa.
- Hippodrome ..... Williamson, W. Va.
- Rowland ..... Phillipsburgh, Pa.
- Whalen ..... Osceda Mills, Pa.
- Nixon ..... Carroltown, Pa.
- Globe ..... Clearfield, Pa.
- Columbus ..... New Kensington, Pa.

Happy Hour ..... Ebensburg, W. Pa.
Garden ..... Pittsburgh, Pa.
Regent ..... Pittsburgh, Pa.
Palace ..... S. Fork, Pa.
Pastime ..... Portage, Pa.
Martin ..... Lock Haven, Pa.
Strand ..... Brownsville, Pa.
Grand ..... Patton, Pa.
Commons ..... Hastings, Pa.
Jack Marks ..... Clarksburg, W. Va.

## Eastern Pa.

- Victor ..... Manheim, Pa.
- Grand ..... Ephrota, Pa.
- Dreamland ..... Hawley, Pa.
- Mammouth ..... Philadelphia, Pa.
- Hippodrome ..... Pine Grove, Pa.
- C. Nic ..... Montrose, Pa.
- Family ..... New Milford, Pa.
- Hogan Op. House ..... Susquehanna, Pa.
- Leader ..... Philadelphia, Pa.
- Strand ..... Philadelphia, Pa.
- Germanton ..... Philadelphia, Pa.
- Y. M. C. A. ..... Coatesville, Pa.
- Hamilton ..... Lancaster, Pa.
  158 N. Queen St.
- Arcade ..... Shenandoah, Pa.
- New Majestic ..... Shamokin, Pa.
- Arcade ..... Mt. Carmel, Pa.
- Victoria ..... Harrisburgh, Pa.
- Opera House ..... Carlisle, Pa.
- Arcade ..... Waynesboro, Pa.
- Strand ..... Easton, Pa.

Hippodrome ..... York, East. Pa.
Orpheum ..... Chambersburg, East. Pa.
Bijou Dreams ..... Milton, East. Pa.
Opera House ..... Towanda, East. Pa.

## Texas—Arkansas

- Old Mill ..... Dallas, Tex.
- Hippodrome ..... Waco, Tex.
- Queen ..... Galveston, Tex.
- Queen or Zoe ..... Houston, Tex.
- Liberty ..... Gainesville, Tex.
- Grand ..... Paris, Tex.
- Home ..... Honey Grove, Tex.
- Queen ..... Bonhem, Tex.
- Grecian ..... El Paso, Tex.
- Crystal ..... Stamford, Tex.
- Princess ..... Weatherford, Tex.
- Senitwater ..... Senitwater, Tex.
- Lyric ..... Lubbock, Tex.
- Rest Hour ..... Krum, Tex.
- Dreamland ..... Cuero, Tex.
- Grecian ..... El Paso, Tex.
- Lyric ..... Lubbock, Tex.
- Lyric ..... Brownwood, Tex.
- Opera House ..... Colorado, Tex.
- Grand ..... Marshall, Tex.

Gem ..... Whitesboro, Tex.
Queen ..... Ballinger, Tex.
Deandi ..... Amarillo, Tex.
Star ..... Humble, Tex.
Queen ..... Tyler, Tex.
Best ..... Hillsboro, Tex.
Empire ..... Jonesboro, Ark.
Princess ..... Hot Springs, Ark.
Majestic ..... Marianna, Ark.
Majestic ..... Clarendon, Ark.
Grand ..... Newport, Ark.
Best ..... Pine Bluff, Ark.
Crazy ..... Mineral Wells, Tex.
Amusu ..... Corpus Christi, Tex.
Palace ..... Farmersville, Tex.
Star ..... Eagle Pass, Tex.
Strand or Hipp ..... Ft. Worth, Tex.
Airdome ..... Del Rio, Tex.
King ..... Sherman, Tex.
Grand ..... Ennis, Tex.
Queen ..... Mart, Tex.
Princess ..... Denton, Tex.
Liberty ..... Orange, Tex.
Opera House ..... Mexia, Tex.
Texas Grand ..... Dalhart, Tex.
Peoples ..... Beaumont, Tex.
Alvorado ..... Alvorado, Tex.

## Kentucky—Tennessee

- Auditorium ..... Dawson Springs, Ky.
- Lyric ..... Lebanon, Tenn.
- Palace ..... Tenn.
- Strand ..... Knoxville, Tenn.

Chattanooga, Tenn.

- Lyric ..... Owingsville, Ky
- Ben Ali ..... Lexington, Ky.

Recreation Bldg. ..... Jenkins, Ky.
Gem ..... Somerset, Ky.
Majestic ..... Memphis, Tenn.
Dixie ..... Mt. Pleasant, Tenn.
Princess ..... Bowling Green, Ky.
Dixie ..... Mayfield, Ky.
Opera House ..... Allensville, Ky.
Perry ..... Hazard, Ky.
Manring ..... Middlesboro, Ky.
Gaines ..... Pineville, Ky.
Cumberland ..... Harlan, Ky.
Empress ..... Owensboro, Ky.
Capitol ..... Frankfort, Ky.
Washington O. H. ..... Maysville, Ky.
Majestic ..... Johnson City, Tenn.
Mary Anderson ..... Louisville, Ky.

## Oklahoma

- Murray ..... Lawton, Okla.
- Mission ..... Ponca City, Okla.
- Arden ..... Oklahoma, Okla.
- El Reno ..... El Reno, Okla.
- Pastime ..... Marlow, Okla.
- Rex ..... Aloa, Okla.
- Lyric ..... Natonga, Okla.
- Odeon ..... Battlesville, Okla.
- Empress ..... Yale, Okla.
- Olympia ..... Cleveland, Okla.
- Happy Hour ..... Hominy, Okla.
- Auditorium ..... Sayre, Okla.
- Broadway ..... Muskogee, Okla.
- Majestic ..... Tulsa, Okla.
- Busby ..... McAlester, Okla.
- Yale ..... Claremore, Okla.
- Grand ..... Vanita, Okla.

Liberty ..... Ata., Okla.
Palace ..... Irdmore, Okla.
Quimeley ..... Oklahoma City, Okla.
Liberty ..... Durant, Okla.
Main Street
Morgaon ..... Henryetta, Okla.
Cozy ..... Okmulgee, Okla.
Yale ..... Pauls Valley, Okla.
Royal ..... Coddo, Okla.
American ..... Enid, Okla.
Liberty ..... Hugo, Okla.
Empress ..... Sapulpa, Okla.
Empress ..... Oklahoma City, Okla.
New Garden ..... Stillwater, Okla.

## Western Pa.

Grand ..... Kaul, Pa.
Lyric ..... Oil City, Pa.
Star ..... Warren, Pa.
Brushton ..... Brushton, Pa.
Opera House ..... Emporium, Pa.
Cambria ..... Johnstown, Pa.
Rialto ..... Charleston, W. Va.

## North & South Carolina—Va.—Fla.—Ala.—Ga.

- Isis ..... Richmond, Va.
- Empire ..... Winchester, Va.
- Palace ..... Barnesville, Ga.
- Murphy Opera House ..... Front Royal, Va
- New American ..... Columbus, Ga.
- Strand ..... Tampa, Fla.
- Casino ..... York City, Fla.
- New ..... Woodstock, Va.
- New Virginia ..... Harrisburg, Va.
- Piedmont ..... Greenboro, N. C.
- Paris ..... Durham, N. C.
- Broadway ..... Winston-Salem, N. C.
- Broadway ..... Charlotte, N. C.
- Jefferson ..... Huntsville, Ala.

Empire ..... Montgomery, Ala.
Orpheum ..... Portsmouth, Va.
Duval ..... Jacksonville, Fla.
Alcozon ..... Dothan, Ala.
Majestic ..... Asheville, N. C.
American ..... Jacksonville, Fla.
Jefferson ..... St. Augustine, Fla.
Rialto ..... Atlanta, Ga.
Regale ..... Salem, S. C.

## North Dakota

Lyceum ..... Kenmore, N. D.

## Mississippi and Louisiana

- Princess ..... Meridan, Miss.
- Strand ..... Hattisburg, Miss.
- Louisiana ..... Baton Rouge, La.

## *Little Talks with Foreign Buyers—No. 16*

*By*

*President*

# "ADVERTISE!"

"MADE IN AMERICA" on a film is to all the world a mark of excellence. So many thousands of dollars have been spent in improving American films—making them photographically perfect, technically correct and giving them the finest acting talent to be had—that foreign publics prefer American pictures to any other. And the American producers have been wise enough to go out and secure stories of international appeal, as against those with the old, strictly national appeal. Small wonder that YOUR audiences enjoy every one of them! A good American picture is as sure of success in Paraguay as in Pennsylvania! Foreign distributors should stimulate their exhibitors to give American films the utmost publicity available. Encourage them to put out plenty of advertising matter, to buy space liberally in the local press and to persuade the editors to run attractive departments of picture news. The big word in picture exhibiting today is, ADVERTISE!

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

### READY FOR WORLD SALE

*52* ***World Films*** *a year, featuring Kitty Gordon, Louise Huff, Carlyle Blackwell, June Elvidge, Ethel Clayton and Alice Brady; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"Today,"*** *and* ***"Mad Lover;"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***"Social Ambition;" "The Victim," "Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

# ROPED!

Here is a new way to capture Western badmen—
Guaranteed successful if done as

Anita King
*"The Outdoor Girl"*

does it in her swift "Votes for Women" photo-play entitled

"PETTICOATS and POLITICS"

a timely comedy-drama in which Miss King demonstrates the "superiority" of women by winning a "Sheriffship" and a husband as well.

A clean and fascinating photo-play that will dispel that "tired" feeling.

See it on Wednesday and Thursday.

ALHAMBRA THEATRE

Believing that we can make our advertising space of value to the exhibitor we are devoting it to practical demonstrations of the exploitation and advertising angles of the pictures we are distributing.

For example, the ad. above represents one advertising and selling angle of the first Plaza picture "Petticoats and Politics."

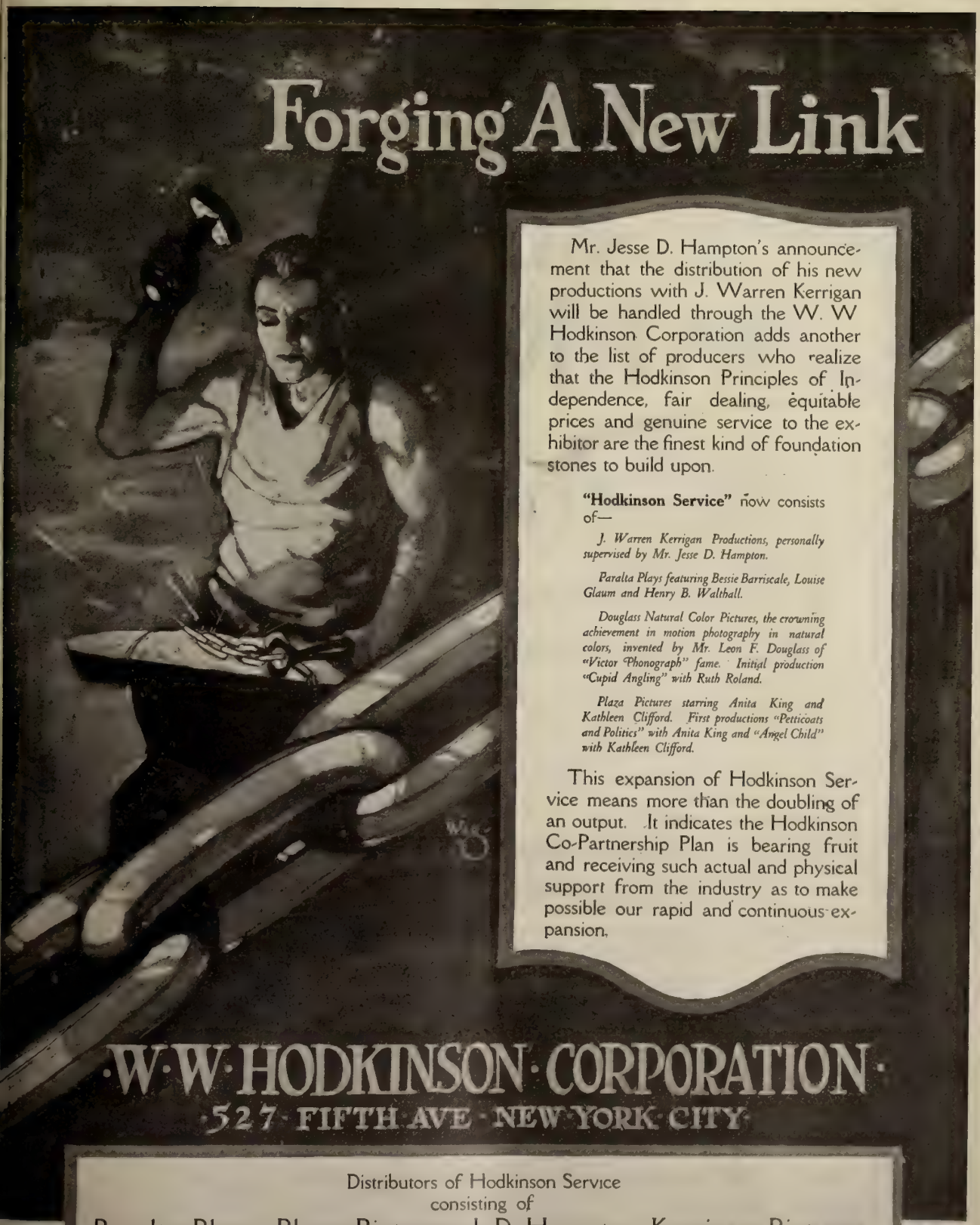
It brings out Anita King's athletic ability, the Western atmosphere, and one exciting incident in the picture.

**We have made provisions to supply the above ad. in suitable sizes (single, double, and triple column) to any exhibitors wishing to make use of it. The electros we will supply may be obtained in either 65 screen for newspaper work or finer to suit any purpose.**

In our effort to make Hodkinson Service mean more than just pictures we shall be glad to receive any suggestions you may have.

**W. W. HODKINSON CORP.**
**527 Fifth Avenue New York City**

**Hodkinson Service at all General Film Exchanges**



# Forging A New Link

Mr. Jesse D. Hampton's announcement that the distribution of his new productions with J. Warren Kerrigan will be handled through the W. W Hodkinson Corporation adds another to the list of producers who realize that the Hodkinson Principles of Independence, fair dealing, equitable prices and genuine service to the exhibitor are the finest kind of foundation stones to build upon.

**"Hodkinson Service"** now consists of—

*J. Warren Kerrigan Productions, personally supervised by Mr. Jesse D. Hampton.*

*Paralta Plays featuring Bessie Barriscale, Louise Glaum and Henry B. Walthall.*

*Douglass Natural Color Pictures, the crowning achievement in motion photography in natural colors, invented by Mr. Leon F. Douglass of "Victor Phonograph" fame. Initial production "Cupid Angling" with Ruth Roland.*

*Plaza Pictures starring Anita King and Kathleen Clifford. First productions "Petticoats and Politics" with Anita King and "Angel Child" with Kathleen Clifford.*

This expansion of Hodkinson Service means more than the doubling of an output. It indicates the Hodkinson Co-Partnership Plan is bearing fruit and receiving such actual and physical support from the industry as to make possible our rapid and continuous expansion.

## W·W·HODKINSON·CORPORATION

527 FIFTH AVE · NEW YORK CITY

Distributors of Hodkinson Service
consisting of
Paralta Plays, Plaza Pictures, J. D. Hampton-Kerrigan Pictures,
Douglass Natural Color Pictures
at all General Film Exchanges

PARALTA PLAYS

PICK OF THE PICTURES

# BESSIE BARRISCALE

IN

# "Maid O' the Storm"

By

## J. GRUBB ALEXANDER and FRED MYTON

Produced under the personal supervision of

**ROBERT BRUNTON**

*Directed by Raymond B. West*

As "Ariel," Bessie Barriscale is seen in the role of a little waif in a fishing village of Scotland, whose destiny is shaped by the falling of an aeroplane from the sky. How the little girl falls in love with the young aristocrat who is injured in the crash, and how she follows him to London, where she becomes the idol of that great city, presents Miss Barriscale in one of the most convincing roles in which she has appeared.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

**Foreign Distributors: Inter-Ocean Film Corporation**

**Canadian Distributors: Globe Films, Ltd.**

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

OAKDALE PRODUCTIONS

GLORIA JOY

These Pictures are Dramas.

A Child Actress of Exquisite Personality is the Star.

There are Six Releases in the Series.

## Promise Your Patronage An Oakdale Production Every Other Week

*July 20*
The Locked Heart
*August 3*
No Children Wanted
*August 17*
Miss Mischief Maker
*August 31*
The Midnight Burglar
*September 14*
Little Miss Grown Up
*September 28*
Wanted—A Brother

**There is something in each one of these pictures that evokes response. There is something in every Oakdale production that makes audiences feel better, happier and more appreciative. It is good business to show Oakdale Productions.**

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

# EBONY COMEDIES

**Colored people are funny. If colored people weren't funny, there would be no plantation melodies, no banjoes, no cake walks, no buck and wing dancing, no jazz bands, no minstrel shows and no black-face vaudeville.**

**And They Are Funny in the Studio**

## Here Are Real Colored People in Pictures!

The Janitor
A Reckless Rover
Some Baby
Mercy, the Mummy Mumbled
Luck in Old Clothes
The Porters
When You Hit—Hit Hard
A Black and Tan Mix Up
Are Working Girls Safe?
A Busted Romance
Spooks

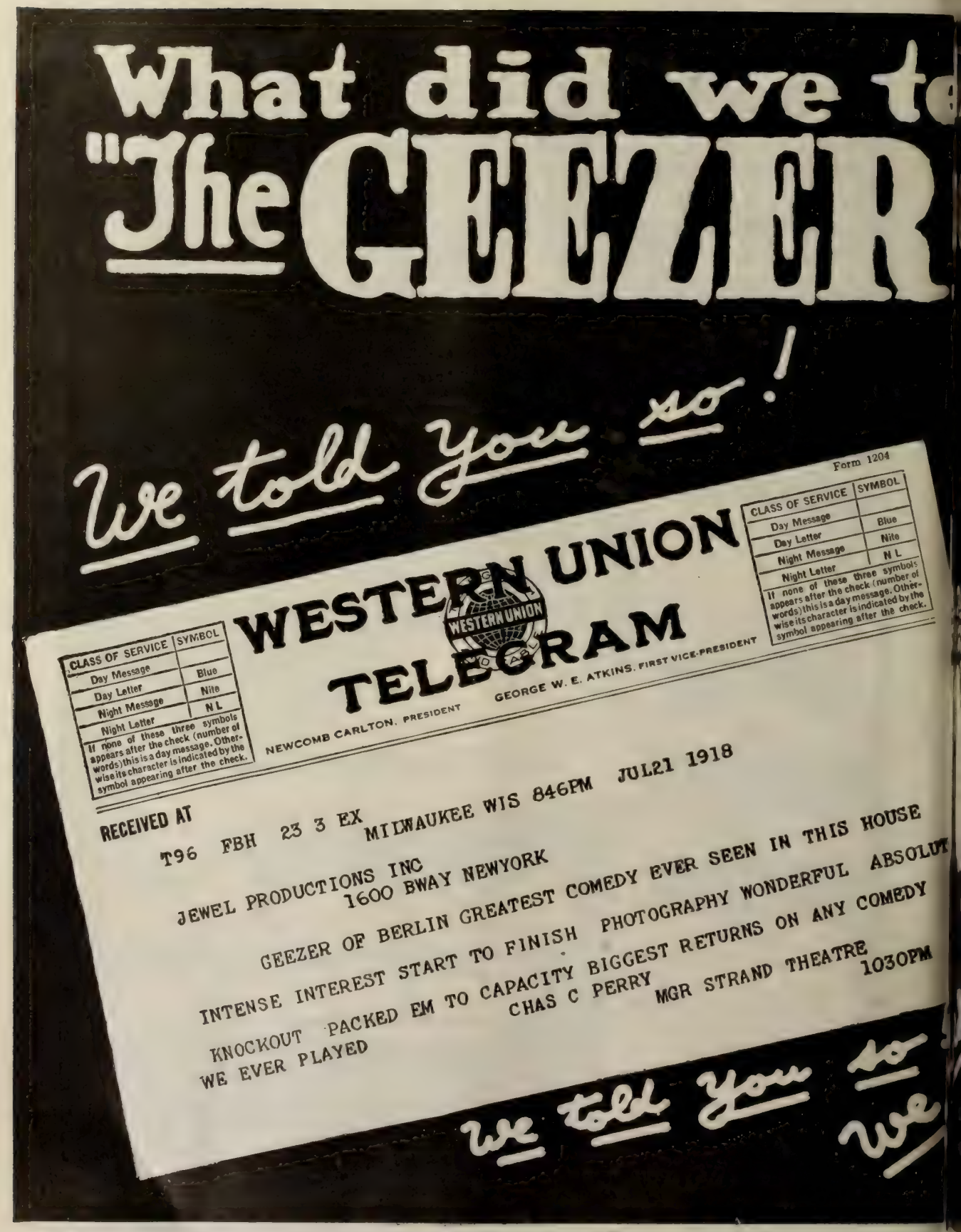
This novelty brings to the screen the inimitable humor of the race in a weekly comedy release that amuses in a most characteristic manner.

Every showhouse ought to have a day for EBONY COMEDIES—the kind that make people laugh.

Produced by **EBONY FILM CORPORATION** Chicago, Ill.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

-'Twill burn in your brain forever!
-down -down -down
"THE SINKING OF THE LUSITANIA"
The world's only record of the crime that shocked humanity
SEE IT from beginning to end—the sailing, torpedoing, explosion, sinking, rescues, famous men and women who were lost—the most amazing picture ever shown. Authentic to the last detail. Once seen, never forgotten.
Your theatre name here
See the worlds only record of the crime that shocked humanity
WINSOR McCAY'S BLOOD-STIRRING PEN-PICTURE
"The Sinking of the Lusitania"
(Theatre name, date, etc., here)
Book this Reel
Use these Ads.
JEWEL Productions INC
1600 Broadway, New York City


What did we t
"The GEEZER
We told You so!
Form 1204
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
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Day Letter | Nite
Night Message | N L
Night Letter
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T96 FBH 23 3 EX MILWAUKEE WIS 846PM JUL21 1918
JEWEL PRODUCTIONS INC
1600 BWAY NEWYORK
GEEZER OF BERLIN GREATEST COMEDY EVER SEEN IN THIS HOUSE
INTENSE INTEREST START TO FINISH PHOTOGRAPHY WONDERFUL ABSOLUT
KNOCKOUT PACKED EM TO CAPACITY BIGGEST RETURNS ON ANY COMEDY
WE EVER PLAYED
CHAS C PERRY
MGR STRAND THEATRE
1030PM
We told You so
We

# ll you about — of BERLIN"

## We told You so!

We told you that the tremendous Advertising and Publicity already done on "The KAISER; the BEAST of BERLIN" would pack 'em in - to see "The GEEZER of BERLIN" - the side splitting Travesty on "The KAISER, the BEAST of BERLIN"

## We told You so!

We told you that "The GEEZER of BERLIN" would be a sensational Comedy Success. We told you it would go BIG. We told you that Everybody who saw the "KAISER - the BEAST of BERLIN" would clamor to see "The GEEZER of BERLIN"

## We told You so!

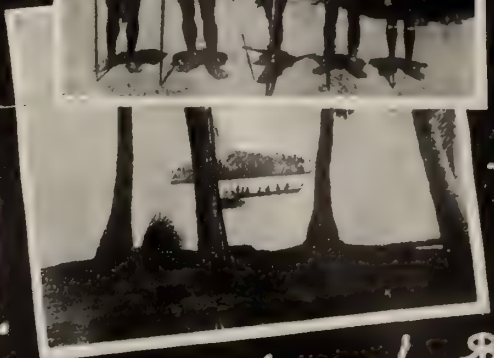
We told you to BOOK IT BY WIRE for the very good reason that the immense number of Bookings already received demands that we accept bookings in rotation. It will "clean up" for you and we'll say "WE TOLD YOU SO" after you count up your profits. Wire your nearest JEWEL EXCHANGE

JEWEL PRODUCTIONS (Inc.) — — 1600 BROADWAY, NEW YORK

# BOOK NOW by Wire

# MARTIN JOHNSON'S "Cannibal Isles of the South Pacific"

## A Pictorial Adventure Extraordinary—



—Enthusiastically Reviewed By Every Paper in New York.

—An Unprecedented Hit As The Feature at the Rivoli, New York.

—Over 50,000 Feet, to be cut into Different Lengths for Educational, Scientific and Amusement Purposes.

—Interesting, Thrilling, Amusing and the Acme of Artistic Achievement.

*For Terms Address*

**Martin Johnson Film Co., Inc.**

**516 Candler Bldg. New York**

## A RIALTO DE-LUXE PRODUCTION

*THE splendid reception accorded by leading photoplay theaters to the initial Rialto-De Luxe production presenting GRACE VALENTINE in "THE UNCHASTENED WOMAN," will be repeated in the second offering*

# MARGUERITE MARSH
in
# "CONQUERED HEARTS"

*"It's a bully I want after all."*

*A beautiful photoplay of thrills, tears and smiles—wherein a beautiful girl rejects a coronet for love.*

**Directed by Francis J. Grandon**

**Distributed by**

## GEORGE KLEINE SYSTEM

**Exchanges everywhere**

# D. W. GRIFFITH

*Presents*

# "The Great Love"

*In Seven Reels*

IN A STRANGE STORY BROUGHT OUT BY THE CYCLONIC EVENTS OF THE DAY—

We Have Tried At All Times to Give You Our Best

ASIDE FROM THE CAST OF WELL KNOWN PLAYERS IN OUR LITTLE PLAY WE HAVE SOME OF THE MOST FAMOUS SOCIETY WOMEN OF ENGLAND, INCLUDING QUEEN ALEXANDRA, LADY DIANA MANNERS, PRINCESS OF MONACO, ELIZABETH ASQUITH, COUNTESS OF DROGHDA, COUNTESS OF MASSARENE, HON. MRS. MONTAGUE, MISS VIOLET KEPPEL, MISS BETTINA STUART WORTLEY, LADY LAVERY, APPEARING IN BEHALF OF WAR CHARITIES.

Again we have the pleasure of picturizing MR. HENRY WALTHALL, to whom we owe a debt of gratitude for so many exquisite performances in the past, including the Little Colonel in "The Birth of a Nation," also,

MISS LILLIAN GISH, who created a real sensation as The Girl in "HEARTS OF THE WORLD," where her acting proved to be a revelation.

ROBERT HARRON, whose acting is so natural that it conceals acting, is again with us.

ROSEMARY THEBY, who plays in splendid contrast on the thunder theme opposite the part enacted by Miss Gish.

GEORGE SIEGMANN, who is remembered as Silas Lynch in "THE BIRTH OF A NATION" and Von Strohm in "HEARTS OF THE WORLD," also plays an important role, also GEORGE FAWCETT, the eminent character actor,

GLORIA HOPE and MAXFIELD STANLEY.

WE HAVE DEVOTED THE SAME CARE AND ATTENTION TO "THE GREAT LOVE" AS WE DID TO "HEARTS OF THE WORLD"

"THE GREAT LOVE" is timed 14 minutes to the reel, with seventy-five turns to the minute on the Sixth Reel.

The same people who arranged the famous music for "HEARTS OF THE WORLD" also arranged the musical score for "THE GREAT LOVE," and a copy is sent with every print.

***WE SEND "THE GREAT LOVE" TO YOU WITH ONE HOPE—THAT IT WILL BRING YOU SUCCESS.***

RELEASE DATE, AUGUST 12th BY ARTCRAFT

SINCERELY,

D W Griffith

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.

# D. W. GRIFFITH'
# "The Great Love"

*IN SEVEN REELS — RUNNING TIME ONE HOUR AND THIRTY-EIGHT MINUTES*

A Beautiful Love Story Against a Background of the Cyclonic Events of Today—Taking Place in the Great Amphitheatre of the World's Struggle.

LOVE—THRILLS—COMEDY—ROMANCE

The Splendor of Great Hopes, Desires. The Glory of the Courage of the Human Heart.

See how Jim Young, of Youngstown, Pennsylvania, matches skill and brains against a Prussian Plot to wreck the city of London.

See the sailing of the great fleet of Zeppelins; the swirl of the German air squadrons sweeping the sky and the glare of bursting shrapnel.

See how noble women of England are fighting side by side with our heroine in our little play.

Extraordinary as it may seem—a story taken from actual events.

Glories—thrills—excitement—on the stage of now, where Fate, the Greatest Director, is putting on the most magnificent drama the world has ever seen.

The Music for Every Scene in "THE GREAT LOVE" Is Timed to the Second.

RELEASED AUGUST 12th, THROUGH ARTCRAFT

## D. W. GRIFFITH FILMS

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.

A. L. GREY, GENERAL MANAGER
BUSINESS ADDRESS, 720 LONGACRE BLDG.
NEW YORK CITY, N. Y.

# Lillian Gish

LILLIAN GISH has proven that she is not only beautiful, but as a dramatic actress in the art of real acting, so natural that it does not appear to be acting, she stands unsurpassed.

You have seen her in "THE BIRTH OF A NATION" and in "HEARTS OF THE WORLD," where she proved a revelation.

*SHE IS NOW TO BE SEEN IN*

## D. W. GRIFFITH'S

*FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS*

# "The Great Love"

*A Drama of Today*

A FEW NOTES FROM THE GREAT PAEN OF PRAISE SOUNDING FROM EAST TO WEST.

"This Gish is a comely thing and intrigues me. As the heroine of Prof. Griffith's movie, she reveals herself as its most spectacular feature."

GEORGE J. NATHAN.

"Lillian Gish is exquisitely sympathetic. Her emotions stand forth with expressions as eloquent as they are silent."

NEW YORK HERALD.

"The acting of Lillian Gish as the simple little peasant girl, as the budding woman, then the dementia of extreme suffering, back to normality and happiness, EXCEEDS ANYTHING I HAVE EVER SEEN ON STAGE OR SCREEN."

ANNA MOODY LAWRENCE, Chicago Post.

"Lillian Gish scores as the heroine of the sweetest, most sublime appeal. There is something DIVINE about her portrayal of the Girl of France."

WASHINGTON HERALD.

"She plays fine and subtle harmonies upon the heart-strings of all who watch her."

PHILADELPHIA PUBLIC LEDGER.

"Lillian Gish possesses a beautiful-tragic mien which puts her among the foremost dramatic stars of all time."

FLORENCE LAWRENCE, L. A. Examiner.

You are Familiar with ROBERT HARRON'S Work.
Seven Years ago he started with Mr. Griffith
at the old Biograph Studios

A FEW EXCERPTS FROM THE DRAMATIC CRITICS
THROUGHOUT THE LAND

"ROBERT HARRON plays his part with wonderful intelligence in a language that all can understand. He dignifies the screen."
T. E. OLIPHANT, "New York Mail."

"ROBERT HARRON—a wonderful artist."
"New York Times."

"ROBERT HARRON, a clean-cut hero, does the most wonderful work ever seen."
KITTY KELLY, "Chicago Examiner."

"ROBERT HARRON exhibits marvelous talent."
TAMAR LANE, "Boston Record."

"ROBERT HARRON does the best work of his career--his acting is superb."
W. K. HOLLANDER, "Chicago News."

"ROBERT HARRON as the young American dominates the story. His work is a revelation."
"Philadelphia Ledger."

"ROBERT HARRON, the greatest of all screen actors. His work will live as a classic."
MONROE LATHROP, "Los Angeles Express."

You Have Seen Him in "INTOLERANCE" and "HEARTS OF THE WORLD";
Now See Him as the Young American in

# D. W. GRIFFITH'S

*FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS*

# "The Great Love"

*In Seven Reels*

Release Date, August 12th—Through the Artcraft

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG" on the border line of the Main Title.

## D. W. GRIFFITH FILMS

A. L. GREY, GENERAL MANAGER
720 LONGACRE BUILDING, NEW YORK CITY, N. Y.

# Announcing a New Policy Mea
# Exhibitors of the Unite

*Twelve of the Most Power*
*With Tremendous Advertising Possibilit*

*Booked*

# TEN ($10) TWENTY ($20)

NOT A STOCK SELLING PROPOSITION

SENSATIONAL ADVERTISING CAMPAIGN ON EACH PRODUCTION

NOW BOOKING UNDER 12 PICTURE CONTRACT AT $10—$20—$30 PER DAY

COMPLETE AND EFFICIENT REPRESENTATION THROUGHOUT AMERICA

HIGH CLASS PRODUCTION QUALITY INSURED BY RECOGNIZED GREATNESS OF PRODUCERS

EXHIBITORS PROTECTED BY 2 PICTURE CANCELLATION CLAUSE

BOX OFFICE VALUE GUARANTEED BY LIVE ADVERTISING POSSIBILITIES OF SUBJECTS

CONTRACTS FOR 12 PICTURES AT $10—$20—$30 OPEN TO ALL

*WRITE US IMMEDIATELY*

## PRODUCERS' DISTRIBUTING CORPORATION

*FRANK G. HALL, President*

130 WEST 46th STREET, NEW YORK

# ng Thousands of Dollars to the tates and Canada

*IG SPECIAL ATTRACTIONS"*

*at America's Greatest Directors Can Produce*

*xed Prices of*

# THIRTY ($30) DOLLARS PER DAY

*These Remarkable Theatre-Profit Prices Are Possible*

*Because of OUR POLICY of*

## "Producer to Exhibitor Direct"

**Which Eliminates the Middleman and Reduces Distribution Costs to the Minimum.**

## Because of Our Special Contract

**Which Covers the Complete Set of Twelve Pictures** (one a month for one year), **making it unnecessary to sign up each theatre anew for each production.**

## *And Because*

**The Great Demand for Extra Attractions of exceptional box office value makes them do a much larger volume of business than ordinary program pictures.**

*WRITE US IMMEDIATELY*

## PRODUCERS' DISTRIBUTING CORPORATION

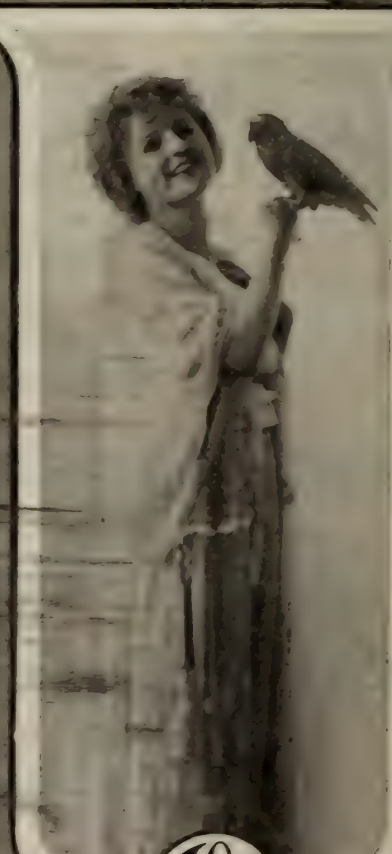
*FRANK G. HALL, President*

130 WEST 46th STREET, NEW YORK

THE MOST REFRESHING PERSONALITY
ON THE SCREEN

# Lillian Walker

In a Series of Eight Happy Pictures



WITH audiences everywhere seeking forgetfulness and relief in the softer, brighter things of life, the announcement that this delightful comedienne is to be presented in a series of sunny, human pictures, will be welcome news to her many admirers the country over.

These productions, the first of which is nearing completion, will be marked by a freshness of appeal and consistency of quality, that will give a new impetus to the drawing power of the screen.

Distribution of the pictures will be through that channel which gives the best assurance of meeting the demand of the industry for a closer relationship between exhibitor and producer.

## Lillian Walker Pictures Corporation

Lester Park, President

501 Fifth Avenue - - - New York

DOROTHY PHILLIPS SPECIAL PRODUCTIONS
MARY MAC LAREN SPECIAL PRODUCTIONS
PRISCILLA DEAN SPECIAL PRODUCTIONS
MAE MURRAY SPECIAL PRODUCTIONS
HERBERT RAWLINSON SPECIAL PRODUCTIONS
HARRY CAREY SPECIAL PRODUCTIONS
Universal Special Attractions

¶ Discriminating Exhibitors whose good judgment in the selection of truly fine photoplays mark their Houses as individual and successful, have welcomed the advent of Universal Special Attractions.

¶ In these de luxe productions, Exhibitors have foreseen the coming of photo dramatic offerings of a highly specialized character, at once distinctive and individual. View each of these unusual pictures at your earliest opportunity.

**Dorothy Phillips in "The Mortgaged Wife"**
**Mae Murray in "Her Body in Bond"**
**Priscilla Dean in "The Two-Soul Woman"**
**Harry Carey in "Hell Bent"**
**Herbert Rawlinson in "Smashing Through"**
**Mary MacLaren in "The Model's Confession"**

¶ Each Special Attraction is offered entirely on its own merits; no production having any bearing or connection in any manner with any other. Your personal inspection of each play is invited. That is the right way to enable you to determine the value of each. An appointment at your nearest Universal Exchange can be arranged to suit your convenience.

## UNIVERSAL FILM MFG. CO.

**Carl Laemmle, Pres., 1600 B'way, N. Y.**

Goldwyn Pictures

MADGE KENNEDY

*in a scene from*
"THE KINGDOM of YOUTH"

"*This is a Goldwyn Year*"

THE world demands laughter. Millions of Americans have welcomed Madge Kennedy because she brought them relaxation and happiness. She has charm and youth and a gorgeous sense of comedy.

"THE KINGDOM OF YOUTH"
*By Charles A. Logue* *Directed by Clarence G. Badger*

is her first production of the new season under the Goldwyn Star Series policy. And our greatest proof of her popularity is that exhibitors are spending their money liberally in advertising her because her name draws the crowds into the theatres. Released September 23.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

GERALDINE FARRAR
*in a scene from*
"THE TURN *of the* WHEEL"

*This is a Goldwyn Year"*

A YOUNG AMERICAN sits on "The Seat of Forgetfulness" in Monte Carlo cleaned of his last penny—ready for the end.

A beautiful girl lends him 500 francs. He breaks the bank. An instant later he and the girl he had never seen before are arrested for *murder*. This scene begins Geraldine Farrar's tremendously powerful story.

"THE TURN OF THE WHEEL"
*By Tex Charwate* *Directed by Reginald Barker*

A story selected by 200 exhibitors. Released September 2.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"SMILING BILL" PARSONS
*in a scene from a recent* CAPITOL COMEDY

*26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.*

NAME us another comedian who has become nationally-famous and sought-after by 2,000 exhibitors after releasing but six comedies!

"SMILING BILL" PARSONS

has done this—establishing a new record in gaining instant public liking and approval. You can book his comedies independent of any other product. Goldwyn controls exclusively their world-wide distribution.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

# "What Does a Woman Need Most—"

A six-reel photoplay accompanied by a lecture on the vital problem of "SAVING THE CHILDREN OF OUR COUNTRY."

Approved by the Government. They urge "this work, which is of great value, be carried on throughout the country; there is no more constructive way to bring this important question before the public."

The film and lecture answer the title question—what a woman needs most for her health and happiness and completeness of her life is children. On this theme a film of absorbing interest has been built and it has proven exuberant in the public interest that it has aroused and it has drawn packed houses wherever it has been shown.

**Attractive Advertising Matter Available—Press Book.**

This feature will be distributed on the percentage basis thru the

## Psycho - Analytic Research Association

**1510 South 22nd Street, Lincoln, Neb.**

Announcing

*MISS GAIL KANE*

*In a series of eight superior productions—pictures of unusual merit and extraordinary star value.*

*Available at intervals of six and eight weeks at exchanges of the* MUTUAL FILM CORPORATION

*First release*
*"LOVE'S LAW"*
*September First*

# EDNA GOODRICH

*Regal Beauty of the Stage and Screen*

*in*

## *"Her Husband's Honor"*

STORY BY MAIBELLE HEIKES JUSTICE

A five part drama in which an extravagant, thoughtless society woman redeems herself and saves her husband from ruin and disgrace.

*Available August the Fourth at*
**MUTUAL FILM EXCHANGES**

# First—Last—and Only "Ad"

# "MOTHERS OF LIBERTY"

**Produced by Royal Cinema Corp.**

(Copyrighted, 1918)

## Book This Wonderful Attraction

*Exclusive Rights Controlled by*

**New England States**
MAJOR FILMS CO.
10 Piedmont St., Boston, Mass.

**Greater New York and Northern New Jersey**
MOTHERS OF LIBERTY PICTURE CO.
145 West 45th St., N. Y.

**New York State (Outside Greater New York)**
DOO-LEE FILM CO.
445 South Warren St., Syracuse, N. Y.

**Eastern Penn. and Southern N. J.**
ELECTRIC THEATRE SUPPLY CO.
13th and Vine Sts., Philadelphia, Pa.

**Western Penn. and West Virginia**
QUALITY FILM CO.
414 Ferry Street, Pittsburgh, Pa.

**Ohio, Kentucky and Michigan**
STANDARD FILM SERVICE CO.
316 Sloan Bldg., Cleveland, O.

**Missouri and Kansas**
CAMP-BELL CO.
211 Ozark Bldg., Kansas City, Mo.

**Colorado, Utah, New Mexico, Wyoming, Southern Idaho**
FIRST NATIONAL EXHIBITORS' CIRCUIT
1744 Curtis Street, Denver, Colo.

**California, Arizona, Nevada, Washington Oregon, Montana, Northern Idaho**
WESTERN FEATURE FILM CO.
180 Golden Gate Ave., San Francisco, Cal.

**Maryland, Del., D. C., Virginia and North Carolina**
FIRST NATIONAL EXHIBITORS' CIRCUIT
420 Ninth Street, Washington, D. C.

**South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana**
CALIFORNIA FILM ENTERPRISE
1005 Candler Bldg., New York City

**Texas, Oklahoma, Arkansas**
LIBERTY FEATURE FILM COMPANY
Shreveport, La.

**Wisconsin, Minnesota, North and South Dakota, Iowa and Nebraska**
ELLIOTT & SHERMAN FILM CORP.
Produce Exchange Bldg., Minneapolis, Minn.

**Foreign Rights, Trans Russian Film Corp., 1476 Broadway, New York**

**Distributed by**

# MONOPOL PICTURES CO.

**1476 Broadway, New York**

# AS AN INTERPRETER

between the hundreds of manufacturers and distributors of moving picture films, accessories, etc., and the thousands of Exhibitors throughout the world, the Moving Picture World is incomparable.

The *SERVICE TO EXHIBITORS* as found in the various departments of this publication have proven their worth whenever or wherever adopted.

The fact that the Moving Picture World is published at least forty-eight (48) hours before any other publication each week, is an added advantage its subscribers have in getting *ALL THE NEWS FIRST.*

*When you read it in the "World," you know its right.*

*Subscription Price*

| | |
|---|---|
| Domestic | $3.00 |
| Canada | 3.50 |
| Foreign | 4.00 |

# WILLIAM FOX NEW POLICY

## READY FOR SEASON 1918-1919

## CONTRACTS TO BEGIN SEPTEMBER 1ST

TO EXHIBITORS OF AMERICA:

In fixing the policy of Fox Film Corporation for next season I have carefully considered the requirements of the trade and the demands of the public.

Every owner of a motion picture theatre has a problem. Our policy has been arranged to give the best service and to enable the exhibitor to make a handsome profit. Our 1918-1919 productions are the best the Corporation has produced in its five years in business.

### *FOUR BIG TIMELY PICTURES*

We have produced four pictures on a big scale which we are confident will create prestige and big box office receipts for every exhibitor who books them.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing. This intimate romantic story of General Pershing's rise from a barefoot Missouri lad to the command of the American Army in France, is a carefully prepared, authentic life history of the famous soldier. You will see Pershing on the Missouri farm, later as a school teacher, his life at West Point, as an Indian fighter, in the Spanish War, U. S. Military Attaché in Japan, taming the Moros in the Philippine Islands, on the Mexican frontier and later in England and France. Staged by Richard Stanton. Seven reels.

2. QUEEN OF THE SEA, *with Annette Kellerman.* A sub-sea fantasy in six reels. A wonderful scenic conception in which Miss Kellerman displays daring in aquatic stunts. The story and supporting cast are in keeping with the tone of an Extraordinary Production. QUEEN OF THE SEA is bound to repeat box office records created by "A Daughter of the Gods." This picture will be released on a rental basis.

3. THE PRUSSIAN CUR. Staged by R. A. Walsh. Enacted by a big cast, including Miriam Cooper and based on revelations made by Captain Horst von der Goltz, confidential agent of Ambassador Count von Bernstorff, and conspirator against the United States who was condemned to die as a spy in the Tower of London in 1915. Captain von der Goltz was released to testify against the Welland Canal dynamite plotters in the United States Courts, and his amazing exposures are recited in a thrilling manner under the skillful handling of Mr. Walsh. THE PRUSSIAN CUR reveals the Kaiser's plots against America. For the first time it lays bare the schemes of the Kaiser and his agents in destroying factories, creating opposition to the Government, purchasing of newspapers, crippling of ships and the attempt to interfere with the Draft.

4. WHY I WOULD NOT MARRY. A striking, timely, morality picture produced along unique, unusual lines, with a box office appeal for men, women and children. The story is that of the most beautiful woman on earth who had seen all phases and conditions of high life; who knew men of all classes; whose whims and caprices had been satisfied in the most luxurious manner. The reason she would not marry is graphically picturized and lends itself to colossal box office possibilities. Six reels.

In a few weeks we will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

### *STANDARD PICTURES*

There will be 26 Standard Pictures released during the season beginning September 1st, 1918. No cost is too great for Standard Pictures. Among the stars who will appear in this group are Theda Bara, William Farnum and others.

### *VICTORY PICTURES*

There will be 26 Victory Pictures in which Tom Mix, Gladys Brockwell, George Walsh and others are grouped.

### *EXCEL PICTURES*

There will be 26 Excel Pictures in which Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others will appear.

### *SUNSHINE COMEDIES*

There will be 26 Sunshine Comedies produced under the masterful supervision of Henry Lehrman.

### *MUTT AND JEFF ANIMATED CARTOONS*

There will be 52 Mutt and Jeff Cartoons released at the rate of one a week.

Our Branch Managers now have full details and will be pleased to explain our policy. We advise you to get in touch with them.

WILLIAM FOX.

# FALL FEATURE RELEASES OF FOX FILM CORPORATION

## *Four Big Timely Pictures*

Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.
WHY AMERICA WILL WIN! Based on life of General Pershing.
THE PRUSSIAN CUR—Expose of Ambassador von Bernstorff.
WHY I WOULD NOT MARRY—
A story of the world's most beautiful woman and her life problem.

## *Standard Pictures*

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
15—Theda Bara in WHEN A WOMAN SINS.
29—THE CAILLAUX CASE.
Oct. 13—William Farnum in THE RAINBOW TRAIL.
27—Theda Bara in THE SHE-DEVIL.

## *Victory Pictures*

Sept. 8—Tom Mix in FAME AND FORTUNE.
22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I'LL SAY SO.
20—Tom Mix in MR. LOGAN, U. S. A.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

## *Excel Pictures*

Sept. 1—Jewel Carmen in LAWLESS LOVE.
15—Virginia Pearson in QUEEN OF HEARTS.
29—Peggy Hyland in MARRIAGES ARE MADE.

---

## SUMMARY FOX POLICY 1918-1919

| | *Totals* |
|---|---|
| BIG TIMELY PICTURES | 4 |
| STANDARD PICTURES<br>Theda Bara, William Farnum and others | 26 |
| VICTORY PICTURES<br>George Walsh, Gladys Brockwell, Tom Mix and others | 26 |
| EXCEL PICTURES<br>Virginia Pearson, Peggy Hyland, Jewel Carmen and others | 26 |
| SUNSHINE COMEDIES | 26 |
| MUTT AND JEFF ANIMATED CARTOONS | 52 |

# NEW FOX POLICY
SEASON 1918-1919

STANDARD PICTURES

## WILLIAM FARNUM DE LUXE PRODUCTIONS

The popular appeal of William Farnum is as wide as the joys, sorrows and aspirations of human hearts. As the peerless portrayer of all that is fine and strong in American manhood, he commands a motion picture patronage that is absolutely certain to fill every theatre in which he appears.

Now, to "Les Miserables," "True Blue," "When a Man Sees Red," "Rough and Ready," "The Bondman," "A Soldier's Oath," and many other sterling productions, Mr. Farnum has added four great romances by Zane Grey, America's foremost writer of Western novels. These stories have been read by millions. They have been advertised in every town and city. Millions want to see the plays.

The William Farnum De Luxe Production scheduled for release in September is:
RIDERS OF THE PURPLE SAGE, by Zane Grey.

This stirring tale is universally recognized as one of the greatest Western stories ever written. As "Lassiter, the Avenger of the Utah Border," Mr. Farnum has scored the supreme character achievement of his career. "Riders of the Purple Sage" is as big as the West itself. Its showing will be one of the outstanding film events of the coming year.

"Riders of the Purple Sage" will be followed by its gripping sequel, "THE RAINBOW TRAIL," and later by "THE LONE-STAR RANGER" and "THE LAST OF THE DUANES." To this wonderful Zane Grey series will be added other Farnum attractions of surpassing interest and drawing power.

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# NEW FOX POLICY
SEASON 1918-1919

STANDARD PICTURES

## THEDA BARA SUPER-PRODUCTIONS

For the filming of these splendid photodramas, William Fox has taken as his slogan, "The Best That Brains and Money Can Make."

Theda Bara stands today at the top of her profession—universally acclaimed as the foremost screen interpreter of feminine emotions. Her name has become a synonym for big, stirring, money-making productions, and her list of powerful dramatic roles includes the greatest classics of the world.

During the season of 1918-1919, Miss Bara will appear in eight new Standard Pictures. These plays will be the strongest attractions that William Fox can find for her in history, literature and present-day life.

The Theda Bara Super-Production scheduled for release in September is:

WHEN A WOMAN SINS, by Betta Breuil.

This vivid drama pictures a passionate soul's wild struggle for love against the restrictions of her stifling environment. When her untamed impulses batter down the walls of convention and bring upon her the scorn and contumely of the world, she defies smug opinion and goes the wanton way. But at last comes love and the balm of regeneration.

"When a Woman Sins" will be followed in October by THE SHE-DEVIL, by E. G. Hopkins, a vivid story of a charming vixen's escapades in Paris and Madrid.

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# NEW FOX POLICY
SEASON 1918-1919

## VICTORY PICTURES

THIS superb group of attractions has been established because the achievements and the vast popularity of Gladys Brockwell, Tom Mix and George Walsh make a step forward and upward absolutely necessary. In answer to the demand of exhibitors and public that these stars be shown in more pretentious productions, William Fox now offers his first three Victory Pictures.

GLADYS BROCKWELL in KULTUR, by J. Grubb Alexander and Fred. Myton.

Who started the World War? A new angle of this vital question appears in the strange romance of Emperor Franz Josef's beautiful favorite, who played into the hands of the Huns. In this amazing, intimate revelation of love, scandal and secret politics, Miss Brockwell scores the greatest popular triumph of her career.

TOM MIX in FAME AND FORTUNE, a dramatization of Charles Alden Seltzer's famous novel, "Slow Burgess."

Better even than "Ace High," "Western Blood" or "Cupid's Roundup," this is Tom Mix's greatest photoplay achievement. It has been produced on a scale of magnificence that guarantees a sure-fire run. "Fame and Fortune" places "the greatest cowboy actor" among the five biggest drawing cards on the screen.

GEORGE WALSH in I'LL SAY SO, by Ralph Spence.

"Smiling" George Walsh, the dashing, good-humored, devil-may-care author of hair-raising dramatic escapades! In this breezy story of love, adventure and war, he is sure to go "over the top" with a smashing, full-house triumph.

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# NEW FOX POLICY
SEASON 1918–1919

## EXCEL PICTURES

EXHIBITORS are demanding something more than "program" pictures. They are demanding special attractions, played by stars who have pronounced ability and popularity in some definite type of screen production.

William Fox, recognizing that this demand means a general toning up of the motion picture art — higher, stricter standards — has raised Virginia Pearson, Peggy Hyland and Jewel Carmen into a special series of Excel Pictures. Other well known players will be added to this group.

First releases of these popular stars in their new series will be:

VIRGINIA PEARSON in QUEEN OF HEARTS, by Harry Hoyt.

A gripping drama of mystery, love and crime. The heroine's father has been murdered. Three men who desire the hand of his daughter are suspected. Who is guilty — and who wins? The unravelling of this gripping tale is sure to be a big puller with the crowds.

PEGGY HYLAND in MARRIAGES ARE MADE, by E. Lloyd Sheldon.

Sweet, winsome Peggy Hyland in another of those appealing romances that have won her millions of admirers! A story of love that had its way through the trapping of German spies. Brimful of punch, action, thrills and surprises.

JEWEL CARMEN in LAWLESS LOVE, by Max Brand.

Miss Carmen is everywhere hailed as one of the most beautiful and talented young actresses on the screen. "Lawless Love" shows her in an absorbing, rapid-fire drama of a brave girl, a cad and a big, fighting man of the West.

FOX FILM CORPORATION

# NEW FOX POLICY
SEASON 1918-1919

## FOUR GREAT ACHIEVEMENTS FOR SEASON OF 1918-1919

### WHY AMERICA WILL WIN

Based on the life of General John J. Pershing.

Goes straight to the hearts of one hundred million Americans.

Will be seen by every man, woman and child who has a friend or relative "over there."

Intimate history of most striking figure on earth.

Follows him from his native Missouri farm to West Point, to the Philippines, to Mexico — on to Berlin!

Reveals many absorbing Pershing facts hitherto unknown.

Staged by Richard Stanton and played by an all-star cast.

Absolutely certain to prove a popular sensation in every city, town and village in the United States.

*BOOK IT NOW! — ANY FOX EXCHANGE*
*BEGINNING SEPTEMBER 1st*

### THE PRUSSIAN CUR

Amazing revelations of German spy system in America.

Based on far-reaching disclosures by Capt. Horst von der Goltz, for ten years a secret agent of the Kaiser.

Depicts on screen every dastardly crime of the Huns in this country.

Shows Capt. von der Goltz in person committing deeds that have maddened every loyal citizen.

Reviews fifty years of history and every phase of World War.

Portrays leaders of warring nations.

Paints beautiful romance of American girl and her soldier.

Written and staged by R. A. Walsh, featuring Miriam Cooper in leading feminine role.

More thrills, sensations and stupendous scenes than in any other motion picture ever filmed.

*BOOK IT NOW! — ANY FOX EXCHANGE*
*BEGINNING SEPTEMBER 1st*

### QUEEN OF THE SEA

Annette Kellerman, world's most shapely woman, in her supreme marine phantasy.

Bigger, costlier, more beautiful than even "A Daughter of the Gods."

Famous star surrounded by great galaxy of ravishing, youthful nymphs.

Diving that eclipses in grace and daring best performances of most noted swimmers.

Modern Venus in submarine setting of impressive majesty.

Desperate combat between mermaids and sirens beneath the waves.

Terrific storm at sea, shipwreck, stirring rescues, battles of men and demons of the deep.

Stupendous combination of feminine charms, thrilling adventures and natural grandeur that will pack any theatre to its doors.

*BOOK IT NOW! — ANY FOX EXCHANGE*
*BEGINNING SEPTEMBER 1st*

### WHY I WOULD NOT MARRY

A story of the world's most beautiful woman and her life problem.

The sensation of the year!

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SEASON 1918 - 1919

"ROARING LIONS IN MIDNIGHT EXPRESS"
THE NEXT

WILLIAM FOX
presents

Henry Lehrman's
Rainbow Girls in

# SUNSHINE COMEDIES

Book them now!

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NEW FOX POLICY
SEASON 1918 - 1919

# THE PRUSSIAN CUR

## I AM VON DER GOLTZ, THE SPY.

I served the Kaiser for ten years as a secret agent in Europe, Mexico and the United States.
I was right-hand man to Ambassador Bernstorff.
I led the expedition to blow up the Welland Canal in Canada.
I was arrested in England and spent fifteen months in English prisons.
I escaped death in the Tower of London by coming to New York to testify against Capt. Hans Tauscher.

I now personally appear in

THE WILLIAM FOX PHOTOPLAY

## "THE PRUSSIAN CUR"

By R. A. Walsh

**A Powerful Drama of the Hun Struggle for World Domain and of the Triumph of Democracy.**

In this picture I am called "Otto the Skunk."

FOX FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

# YOU CAN BOOK IT NOW

A BIG-TIMELY FOX PICTURE

# The Prussian Cur

Written and Staged by R. A. Walsh

IN THIS MASTER-DRAMA OF THE WAR, VON DER GOLTZ, THE SPY, APPEARS IN PERSON

He re-enacts with amazing realism the
Destruction of munitions plants —
Burning of factories and supplies —
Wrecking of trains —
Damaging of airplanes —
Corrupting of public opinion —

He runs the entire gamut of dastardly outrages which have been committed, and *now* are being committed, in our midst at the behest of Kaiser Wilhelm, the Prussian Cur, who dreamed of world domain — but dreamed in vain!

Every American knows and shudders at the atrocities of enemies in France and Belgium.

"The Prussian Cur" exposes the crimes of *enemies at home.*

*Book this tremendous attraction now—today —at your nearest Fox Exchange.*

INDIVIDUAL BOOKINGS

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SEASON 1918 - 1919

# WHY AMERICA

PERSHING OF '64

Presented by WILLIAM FOX

A Big Timely Picture

Based on the Life of
GENERAL JOHN J. PERSHING

The Man between Our Homes and the Huns

Staged by Richard Stanton

Advertised by Every
Fresh Message
from France

A Drama of This
Hour---This Minute!

Ready for Bookings
on the Open
Market

THE PARIS 75-MILE GUN

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SEASON 1918 – 1919

# WILL WIN!!

Battles with Indians,
Moros, Spaniards,
Mexicans

Mighty Combats on Western Front

Rulers Statesmen, War Leaders
of Battling Nations

Sure Attraction for Every Man,
Woman or Child with a Son or
Brother "Over There"

*Overwhelming*
*Popular Hit—*
*Bulging Profits*
*Assured—*
*for Your Theatre—*
*Now!*

INDIVIDUAL
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PERSHING OF TO DAY

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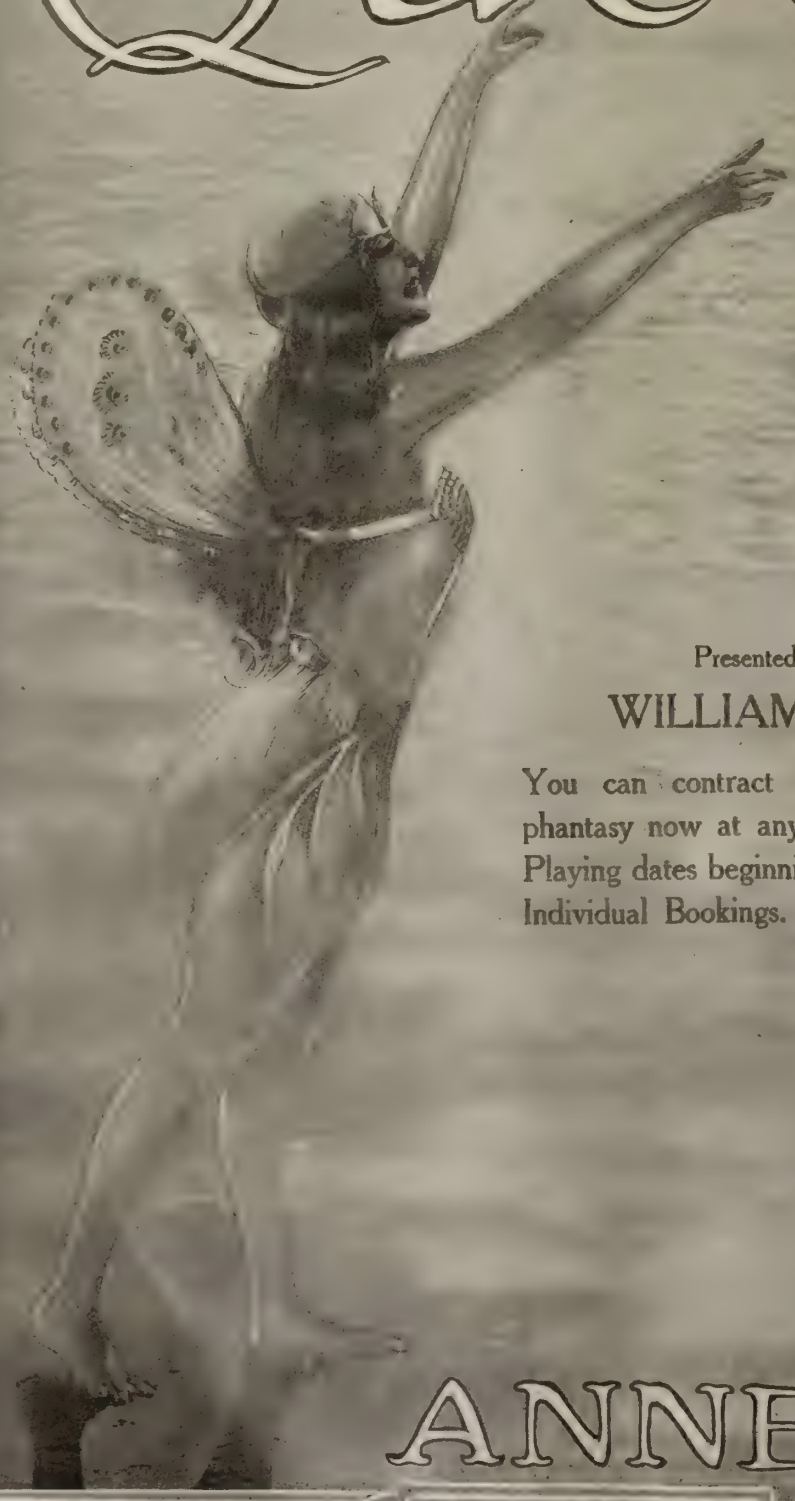
SEASON 1918-1919

# Queen



Presented by

WILLIAM FOX

You can contract for this subsea phantasy now at any Fox Exchange. Playing dates beginning September 1. Individual Bookings.

# ANNETTE

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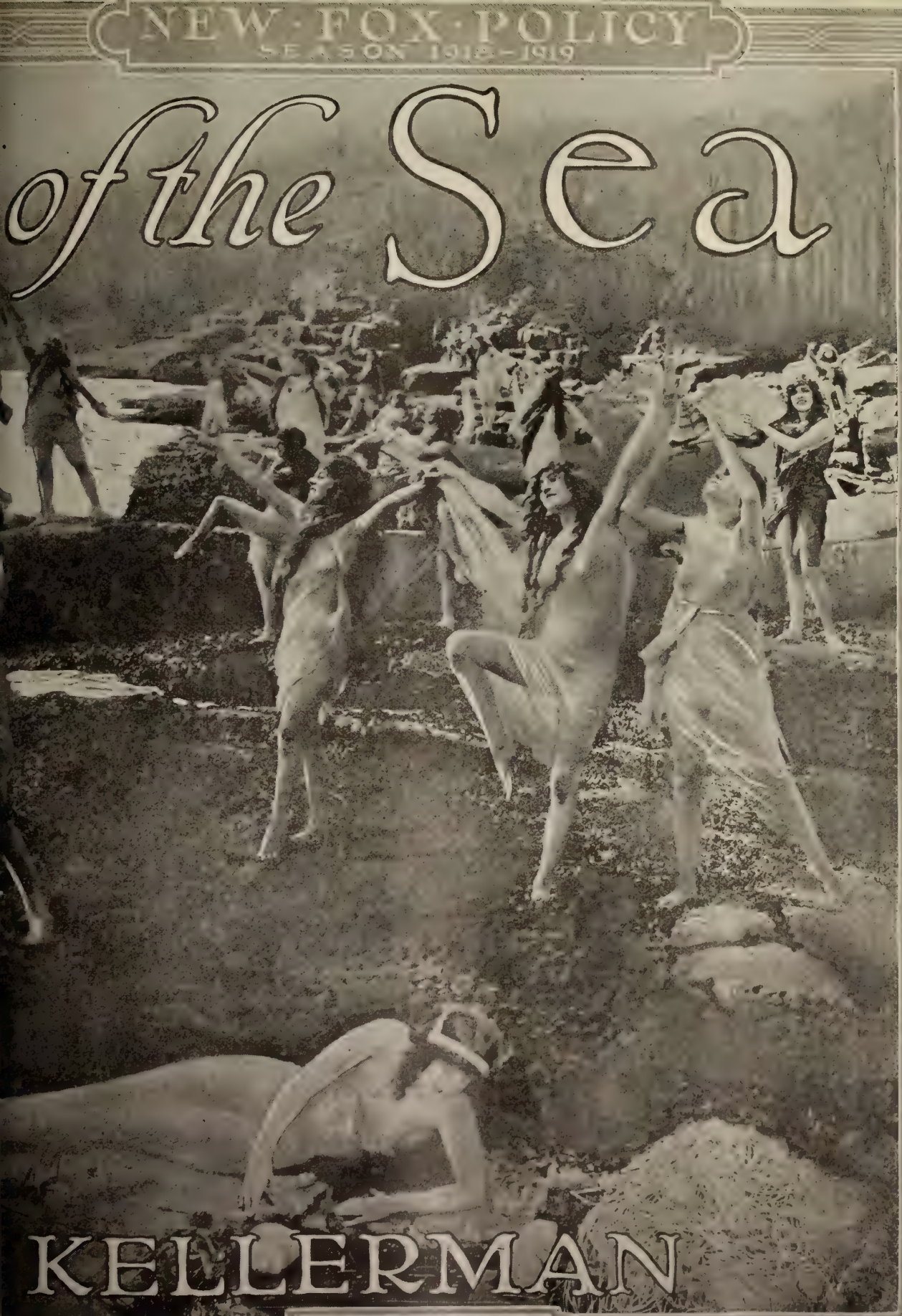
# of the Sea



KELLERMAN

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# ALL BUT HUMAN!

William Fox Presents

BUD FISHER'S

# MUTT and JEFF

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Growing Stronger Every Week

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WILLIAM FOX, President — WINFIELD R. SHEEHAN, General Manager

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

# Jury Declares Sunday Shows Are Necessary

## *After Lexington Court Fines Ben Ali Theater $2, Two Other Defendants Secure Change of Venue and a Jury Acquittal Which Upsets Previous Interpretation of Blue Laws—Battle Not Over*

Lexington, Ky., July 24.

IN the cases against the Phoenix Amusement Company, and J. H. Stamper, Jr., of the Orpheum Theater, a jury in Magistrate Charles P. Dodd's court late yesterday afternoon found the defendants not guilty, declaring that under present war conditions picture shows on the Sabbath constituted a necessity, and were not a violation of the old blue laws which clearly set forth that only work of a necessary nature shall be done on the Sabbath.

The jury was composed of G. N. Sharpe, E. P. Harrison, C. D. Calloway, Clarence Stivers, George Marrs and W. H. Boggs.

Following this decision Al Combs, of the laymen's committee, stated that the committee would probably bring further actions against the theaters, and an effort made to try the cases in another magistrate's court, and if no satisfaction was secured the cases would probably be taken before the circuit court.

In the three cases tried the exhibitors won two in Magistrate Dodd's court and lost one in Magistrate Boone's court. The latter refused to hear any evidence relative to whether pictures were necessary or not on the Sabbath, and merely considered evidence showing that the theaters operated on Sunday.

### Churchmen Score Preliminary Victory.

The churchmen of Lexington have scored the first victory in the fight to establish the legality of Sunday shows, but indications are that both sides will make repeated trips across "The Marne" before either side will become firmly entrenched. Both sides are bringing up their heaviest artillery and reinforcements, and a decisive legal battle is about to take place.

A jury was finally secured in Orville C. Boone's Magistrate's court. During the trial the court would listen to nothing concerning the necessity of Sunday shows, but merely the question of whether or not the statutes had been violated, and established the fact that the law as written had been violated. The jury returned a verdict of guilty in the case of the Ben Ali Theater which was tried separately, and a fine of $2 was imposed by Magistrate Boone, who had the privilege of fining $2 or $50, but placed the minimum.

Under the law as written each ticket sold would constitute a separate offense, and on a minimum basis of $2 for each offense the churchmen could make the situation hard for the theaters.

The question of whether or not the business operated constituted a Sunday "necessity" failed to get to the jury, as the court contended that the only question at stake was whether or not the house was open for business, and whether business was actually transacted, as the ruling of the Court of Appeals in the Capital Theater case, of Frankfort, was very clearly presented. Therefore, he refused testimony of several persons representing the defense.

### Attorneys Ask for Change of Venue and Get It.

R. J. Colbert, attorney for the Phoenix Amusement Company, operating the Strand Theater and attorney George C. Webb, representing Manager J. H. Stamper, Jr., of the Orpheum Theater, when the cases were called against those two concerns, asked for a change of venue, claiming that they couldn't expect a fair trial before Justice Boone. An affidavit was filed by Mr. Colbert for John B. Elliot, of the Phoenix Amusement Company, in which the latter stated that he did not believe he could secure a fair trial in the court following the experiences of the Berryman Realty Company, owners of the Ben Ali Theater in the previous trials. It was alleged in the affidavit that Magistrate Boone had overruled the challenge of the defendant on this case, where a juror served who had both formed and expressed opinions in advance which were unfavorable to Sunday operations. It was also alleged that the court refused to consider any evidence whatsoever except as to the mere fact of whether the theater was operated on Sunday, not as to whether work of an unnecessary nature had been done on the Sabbath. It was further alleged that at the conclusion of the evidence Justice Boone had his instructions already prepared and submitted them to the jury refusing all instruction of defendants, and not permitting the jury to consider all of the facts of the law in the case. It was claimed that under such conditions a fair trial could not be expected.

Justice Boone transferred the cases to Magistrate Dodd, stating that he didn't consider the affidavits sufficient to require him to transfer the cases, but that he didn't care to sit in the cases under the circumstances of the men figuring that they couldn't get a square deal at his hands.

When the cases were called on Magistrate Dodd's court attorneys for the commonwealth objected to all testimony except that proving actual operation of the houses, but Magistrate Dodd heard the witnesses regardless of the objections raised.

The principal testimony for the defense was rendered by Capt. J. W. Harding, commander at Camp Buell, Lexington, who held that Sunday theaters were absolutely necessary as soldiers must have recreation, such as the theaters afford.

Capt. F. W. Hersgler, in charge of the army recruiting stations for the Eastern Division of Kentucky, gave similar testimony.

### Woman Pleads for Sunday Shows for Girls.

Mrs. A. P. Harrison, of Lexington, chairman of the Kentucky Federation of Women's Clubs, honorary vice president of the Woman's Committee of the National Council of Defense, and chairman of the Kentucky Division of the Y. W. C. A., in charge of the Hostess House building at Camp Zachary Taylor, Louisville, testified for the defense. Mrs. Harrison stated that from her long experience as a civic leader she felt that Sunday amusements were necessary for girls on the Sabbath, and that picture shows are helpful for girls who work during the week, and therefore necessary for the good of the community.

The prosecution presented several witnesses who testified that they had purchased tickets and attended the shows on Sunday.

Richard C. Stoll, counsel for the defense, in making a statement said moving pictures are developers of morale among the people, and that the best way to develop morale at this time is to keep the people amused, and that at Camp Taylor, Louisville, the Government operates both picture theaters and vaudeville shows on Sunday to keep the soldiers interested, and that the commercial theaters are running

war slides, and their houses are used by the four minute speakers even on Sunday to aid in war work.

The defense is endeavoring to prove that Sunday shows are a necessity, and should be classed as necessary labor, which is permitted on the Sabbath under the old blue laws. The prosecution is making no attempt really to fight this angle, and is relying merely on the fact that the theaters were open on Sunday, and that according to the Court of Appeals this constitutes unnecessary work on the Sabbath. However, that decision was some time ago and was not in a city where there is a military camp.

The outcome of the cases is set forth at the opening of this story.

## *Sunday Shows Legal in Philadelphia*

**Circuit Court So Decides, Provided Only They Are Properly Licensed Under Borough Law.**

ONE of the most important decisions handed down in Pennsylvania was delivered by Judge McLaughry in the Circuit Court at Mercer, Pa., in the case of Farrell vs. Adler, Leslie and Stahl. The decision states that Sunday shows are legal under the Pennsylvania statutes providing they are properly licensed under the borough law. Judge McLaughry ruled that the boroughs are self-governing and that matters pertaining to the licensing of amusements comes properly under the borough's governing powers.

In the decision the Judge ruled that the act of May, 1915, provides sufficient power be vested in the boroughs to permit such operation if the proper license has been granted, and that the entire matter is outside the court to interfere.

The decision came as the climax to a case which grew out of litigation raised over a year ago, on the operation of motion picture shows in Farrell on Sundays. The borough authorities permitted their operation, but the case was appealed by various taxpayers on the ground that the State law forbade Sunday shows and that the local authorities were exceeding their authority in granting permission to operate on Sunday.

This decision of Judge McLaughry is the first definite ruling of the kind and will undoubtedly put a quietus upon anti-Sunday crusades from a legal point of view throughout the State. The motion picture men of Sharon have made application for Sunday license to the borough authorities, and upon advice of counsel will open their shows to the public in a short time. Farrell and Sharon are industrial towns close together and the exhibitors feel that a sweeping victory has been won for them.

Movements favoring Sunday operation in other industrial sections will undoubtedly take form in the near future and it is believed that it will not be long before the Sunday idea becomes general. The three defendants in the case at Farrell have fought a hard fight and credit must be rendered them for taking the initiative in a matter which may have such far-reaching consequences.

M. A. Sybert, who is one of the oldest exhibitors in West Virginia, and who operates the Park at Moundsville and the Midway at McMechen, is candidate for State Senator of West Virginia. Mr. Sybert is the type of exhibitor who should succeed in his aspirations, as he is clean-cut and will merit the consideration of the better element in the state. He has taken active part in anti-censorship agitation and should prove a valuable asset to the business in the state if elected.

## *Sunday Committee Gets Request for Aid*

**Believed Situation in Several States Indicates Prospects of Obtaining Legislation Favorable to Picture Interests.**

AT a meeting of the Sunday Opening Committee, held July 25 at the offices of Chairman Adolph Zukor, consideration was given to a request from representatives of the Ohio exhibitors who are about to launch a state wide campaign in the hope of securing the necessary legislation to legalize the showing of motion pictures on Sunday.

The committee designated Peter J. Schaefer, newly elected president of the Motion Picture Exhibitors' League of America and first vice president of the National Association, to attend a meeting at Columbus, during the week, for the purpose of investigating the situation and reporting his recommendations to the committee.

The Sunday Opening Committee in addition to Chairman Zukor is composed of President William A. Brady, Walter W. Irwin, Lee A. Ochs and P. A. Powers, with Frederick H. Elliott as secretary. Reports presented at the meeting indicate there is a good opportunity to secure the enactment of new legislation permitting the theaters to be open on Sunday in several states where there has been conflicting decisions and differences of opinion as regards the enforcing of local regulations by the authorities.

The committee believes that changes which have been brought about due to war conditions will materially aid in the opening of theaters on Sunday.

It was stated at the meeting that George B. LaBarre, Director of Public Safety, Trenton, N. J., has recommended to the city commissioners that the motion picture theaters should be allowed to be open on Sunday.

Sunday motion picture exhibitions are now legal in the State of Pennsylvania if properly licensed under the laws of the governing municipalities, according to a decision which has just been handed down by Judge J. A. McLaughry at Mercer, Pa. The decision in the Pennsylvania case supports the contention of the motion picture interests in New York State which endeavored to secure the passage of a bill during the last session of the legislature at Albany providing for local option as regards the opening of the theaters on Sunday. This bill was passed by the Assembly, but was held up in the Senate.

The Sunday Opening Committee is preparing to make a survey of the situation existing in the various states and plans to render co-operation wherever possible in the hope of securing legislation where necessary. The members of the committee are enthusiastic over the outlook and believe that the public and the press generally will welcome the inauguration of the state wide campaigns.

## *Ontario Men Get After Long Contracts*

**President Bailie of Exhibitors Association Gunning for Exchanges Which Encourage Them.**

PRESIDENT A. BAILIE of the Motion Picture Exhibitors' Protective Association of Ontario has launched an offensive against those exchange companies in Canada whose policy is to encourage the signing by exhibitors of long-term contracts for service without the privilege of cancellation after a state period.

This summer a number of Canadian distributing companies have advertised arrangements for the supplying of pictures by the year and Bailie has attacked these companies. He has had a warning sent out to exhibitors' associations and individual exhibitors as a part of his campaign. In his letter Bailie warns all exhibitors not to sign any contract that does not contain a thirty-day cancellation clause.

"You might as well hand over your theater now if you sign up for a year without the privilege of cancellation," said President Bailie. "A great many exhibitors are inclined to consider long-term contracts because of the reduction in rates for quantity booking. But a man is a fool to tie himself up for a solid year without reserving the right to change his service if he wants to. It's like this: the exhibitor may get a good rate for pictures this year, but if all the exhibitors signed long-term contracts with one of two or three large companies the 'independent exchanges' would be out of business next year and then the big concerns would have the exhibitors at their mercy."

President Bailie has taken a strong stand in the matter. His letters have reached Montreal, Winnipeg and other distant cities, while nearly every exhibitor of Ontario has received his official warning. Bailie stands as a protector of the smaller exchanges, of which there are a number in Toronto. He claims that their existence means much to the welfare of the theaters.

This is practically the first occasion that the Ontario association has sought the co-operation of exhibitors in other Provinces of the Dominion.

**Provincial Organization Establishes Headquarters.**

Another development in the circles of the Ontario association has been the establishment of permanent headquarters in Toronto of the provincial organization. Thomas Scott, the new secretary and manager of the association, has opened a permanent office in the clubrooms of the organization at 137 Yonge street. Incidentally, he is arranging to undertake the sale of provincial war tax tickets to all exhibitors. The government allows a commission on the sale of these tickets, and it is believed the organization will reap quite a revenue from this source in the long run.

A number of members of the Ontario association have also made inquiries regarding the formation of a booking circuit or circuits. Secretary Scott has been looking into the matter, but no definite steps have yet been taken. A number of members are anxious to see the association take on the distribution of various productions now controlled in the United States by organizations of exhibitors.

Objection has been raised to the many requests received

by exhibitors by private citizens for the presentation of special slides or trailers advertising various campaigns and coming events. President Bailie has announced his intention of arranging for the approval of these slides and trailers by the Ontario association before they can be shown in a theater.

## *"America's Answer" Rousing Appeal to Patriots*

**Second Feature by Government Shows Where and How Men and Money Have Been Applied to Crushing the Hun.**

AMERICA'S ANSWER" to Hun barbarism was pictured at George M. Cohan's theater, Sunday evening, before an invited audience and began its extended engagement, formally opened to the public, Monday evening. As a matter of fact there will be few seats available to the single ticket purchaser for some time—the house has been sold out to various organizations and societies for weeks.

The Division of Films, Committee on Public Information, is handling this second release of Government production on its own account, along lines of promotion dictated by good showmanship and handled by real showmen. Charles S. Hart, director of the division, has surrounded himself with high-class men, such as George Bowles, Willard Coxey, Wallace Monroe plus practically all of the McCarthy forces that "put across" "The Birth of a Nation" with such undisputed success.

Engagements in all of the large cities will be played with local patriotic societies co-operating with the Division of Films; and in this manner the greatest number of people in the shortest possible time will see with their own eyes what has been done with some of the billions the public has contributed in Liberty Loans; see hundreds of Yanks pass in review before their very eyes, as the soldiers of Liberty march to the front trenches and come to grips with the wild Hun.

Sunday night's audience was enthusiastic to the limit of applause and cheers. Much as he will dislike the publicity, credit is due to S. L. Rothapfel for framing an appropriate and stirring musical score and in fulfilling the minutest details of the presentation and environment in a manner that reflected advance showmanship. Mr. Rothapfel conducted the orchestra and collected the modicum of personal credit that was his just due. "Roxey" registered one hundred per cent, with none to deny him.

**Picture Will Make You Dig Deeper.**

You who have contributed to Liberty Loans and are buying W. S. S. stickers should see "America's Answer." It will make you "dig deeper," and impel you to urge your neighbor to do likewise. The wondrous accomplishments of the Government—servant of the people—in placing 1,250,000 men on foreign soil, to date, are visualized in an astonishing manner.

We have, for instance, read that a million-dollar refrigerating plant has been built; that docks have been constructed, that munitions and guns have gone over—but in these days of "big figures" to read is not to see, as you actually do, in "America's Answer," the astonishing things that have been accomplished. For miles the traveling camera discloses docks, double tracked and alive with men and machinery; acres and acres of steel construction appear as the refrigerating plant is built; engine boilers arrive on flatcars and are hoisted by traveling cranes, skidded across the vast expanse of a great locomotive works and land on the wheels and truck that await them.

How the men are fed, how their food is prepared and transported right into the front-line trenches; what has been done in the matter of hospitals and the care of the convalescent; the march of soldiers, swinging along in lines that reach beyond the vision of the camera; lumbermen hewing trees and sawing them into planks in great mills built by Uncle Sam; hosts of horses; scores of motor-trucks, arriving boxed up ready to crank and "go to it"; trench digging and actual trench conditions of warfare; piles of shoes, hats and clothing sent back to French villages to be repaired and restored—there seem to be no end to the details pictured in these reflections of the wonderful things our Government has accomplished.

"America's Answer" gives the death blow—the final wallop—to any germ of thought that motion pictures may not be essential in this world war. In no way under God's heaven, or by any other ingenuity of mankind could the work done 3,000 miles away be presented in absolutely convincing record to the individual American who has contributed the money—and the men. HILL.

## *Washington to Safeguard War Negatives*

**Call Also Comes From Capital for Men to Aid in Compiling Pictorial History.**

FIREPROOF storage vaults are to be built in Washington by the War Department to safeguard the valuable collection of photographic negatives and the thousands of feet of motion picture films of the European War. The vaults are all to be located in one building, but between each vault there will be constructed fireproof walls. The doors of the vaults will also be fireproof. The vaults are to be so constructed as to provide proper ventilation and a fairly even temperature will be maintained.

Heretofore the films have been stored in various places around Washington because no suitable place has been provided for their safekeeping. As thousands of dollars have already been spent in making the films and the photographic negatives, and many more thousands of pictures and enormous footage in moving picture films are yet to be taken, the need for fireproof storage became more manifest. The pictures are secured in the United States and in Europe for the purpose of historical record under the direction of the historical division of the General Staff.

The Signal Corps of the Army is at present anxious to fill an urgent need for a large number of men to engage in the compilation of a pictorial history of the war. In an announcement from the War Department it was stated that about sixty more lieutenants and as many sergeants, first class, are to be selected for this work, and for a short time, until the immediate needs are met, some commissions will be given to men direct from civil life whose experience is ample to justify this procedure. Other men will be sent temporarily to the Signal Corps School of Photography at Columbia University, in New York City, where they will be taught, not how to take pictures, but rather what kind of pictures to take. Many of the men commissioned will become staff officers of army divisions and as such will be in charge of the work of making a pictorial history of the activities of that division from the time of organization through active participation in the conflict.

The Signal Corps states that the successful newspaper photographer represents most nearly the type of man needed. A military photographer must possess a generous amount of initiative and originality, for he will have to act as his own "boss," his own director, and dig up the type of picture that really tells the story.

Appointment to this service will depend entirely on the man's previous experience. Application can be made and full particulars obtained by addressing the office of the Chief Signal Officer, Photographic Section, Arcade Building, Washington, D. C.

## *Will Rogers Coming to the Screen*

**Rope Thrower and Wit Now Performing at Goldwyn Studio in Rex Beach's "Laughing Bill Hyde."**

WILL ROGERS, the rope thrower and shrewd wit from Texas, who from the day of his debut on the stage in New York by many has been considered the biggest individual favorite of America's largest city and beloved of country-wide vaudeville audiences, has lent his talents to the screen. Rex Beach and Goldwyn Pictures Corporation have won him over and Rogers is now at work in the Goldwyn studios at Fort Lee in the name role of "Laughing Bill Hyde," one of Rex Beach's stories, announced for release in late September.

"I felt with regard to 'Laughing Bill Hyde,'" says Rex Beach, "that there was just one actor on earth that I wanted to see the hero of my story and that actor is Will Rogers. I believe, as does Samuel Goldfish, that he is going to be a huge success on the screen. The role he is now playing is himself—without a change.

"I think that Rogers is the most natural and human player on the American stage today. He has the shrewdest wit and wonderful diffidence that is irresistible. And, incidentally, we are providing him with the surest-fire role that a player could have for his screen debut. Mr. Rogers didn't want to become a screen star. And of course he is not leaving the stage for a day, but is simultaneously appearing in Ziegfeld's 'Follies' and acting in 'Laughing Bill Hyde.' Willard Mack has written the scenario of this story, and I feel that he has done the most brilliant scenario that has ever been made for the screen adaptation of one of my novels."

"Laughing Bill Hyde" is being directed by Hobart Henley. Will Rogers is in his fourth season as a featured player in Ziegfeld's "Follies" and the "Midnight Frolic" and is under contract to be starred next year in a stage play.

# Moving Picture Theater as War Aid

## *Theater Owner Declares Part It Has Played Entitles It to Special Consideration in the Scheme of Taxation for War Purposes*

THE Moving Picture World is in receipt of a thoughtfully written communication from M. E. Comerford, a theater owner of Scranton, Pa., which should command attention of theater owners generally. It is Mr. Comerford's belief that, in view of the important function that has been and is to be performed by motion picture theaters in aiding the Government in the dissemination of information and in the direct selling of Liberty Bonds, that an additional burden which might impair its usefulness to the Goverment should not be placed upon it. Mr. Comerford suggests that, in the absence of a national organization of the trade to properly present the status and claims of the motion picture theater to the Ways and Means Committee, a meeting of theater men should be called to prepare such a statement as will impress the committee. As this matter is in the hands of the National Association of the Motion Picture Industry any multiplication of representation would be confusing. Aside from that suggestion Mr. Comerford's argument is of value and is printed here:

Editor Moving Picture World, New York.

Dear Sir: It seems necessary at this time when a new war revenue bill is being framed to have this measure so shaped in its application to the moving picture business as to more fully conserve the war purpose of the Government and yet not impose undue burdens of tax upon the theaters.

The moving picture theaters have two distinct elements of usefulness for the Government in this war. One is the means provided to produce direct revenue. The other, and by far the more important service, is the widespread publicity of necessary war information these places of amusement afford. Since the United States entered this war every moving picture theater in the country has been at the disposal of the Government, and the service thus rendered along the publicity line is at least equal to that given by any other agency. In this relation the moving picture business stands somewhat in an exclusive and unique position as a patriotic influence, being the only element which can bring the animated forms of Government officials and others and great scenes of war activities directly to millions of people daily.

In view of this fact and the continued use the Government representatives are making of these theaters any tax levies imposed should be so adjusted as not to interfere with the war publicity utility of the business. This is entirely apart from any consideration which might be given to the proprietors from the standpoint of profits. It simply comprehends the two essential elements with which the agents of the Government and the people generally are most concerned, necessary war publicity and war revenue.

### Great Patriotic Stimulus.

It will be generally admitted that even from the standpoint of war revenue producers the utility of the moving picture theaters far exceeded in the matter of stimulating action in others any amounts which may have been derived by a direct tax on the houses or the income of the owners. Hence it follows that any move which will tend to lessen the attendance at these theaters by imposing added war tax upon the proprietors and forcing them to shift the same to the public will produce two distinct disadvantages for the Government. One will be the partial destruction of this very essential publicity agency and the other a possible reduction in the amount of revenue to be derived from this source by driving out of business a large number of the theaters thus taxed.

It is the patriotic purpose of every moving picture theater proprietor in the country to render maximum war service to the Government, and to that end free use of all such houses have been given for Liberty Loans, Y. M. C. A., Red Cross, Knights of Columbus, and other campaigns. "Four Minute Men" have been and are now using these theaters as a very essential means of bringing pointed and necessary facts about the war to millions of people daily. The food and fuel administrators have direct information from their departments flashed upon thousands of theater screens many times each day, and every patriotic move and propaganda undertaken by Government agents, including enlistments, selected draft work and other moves, and patriotic lines handled by bodies of citizens, have been to a great extent carried successfully forward by the means of publicity and assemblage furnished by these theaters.

### Give Congress Information.

Members of Congress having in hand the great work of shaping this new war revenue measure with the helpful guidance of the President and the Secretary of the Treasury are certainly determined to be fair and just with every business in the country. But their work is mammoth in character, embracing many thousands of industrial, commercial, and other lines of action, and involving the gathering of sums of money totaling many billions of dollars. It is impossible for any body of men having this gigantic task in hand to comprehend the detail elements of every business involved. Hence it is the patriotic duty of all citizens to give the members of Congress and the Congressional committees such assistance with relation to their several lines of trade as will enable them to construct a revenue measure which will meet every necessary war demand and entirely conserve and protect essential business.

This duty is specially incumbent upon those associated with the moving picture theaters. This vast business represents investments of several million dollars, directly and indirectly, furnishes profitable employment for tens of thousands of people in its varied divisions, and is now the greatest educational, as well as the leading amusement element of the nation. There are facts connected with it the members of Congress now shaping the revenue bill should know, and they can obtain this information only from those who are intimately acquainted with every phase of the business. I suggest that steps be taken at once to bring to the attention of Congress the relative elements of the moving picture business as the same apply to publicity and revenue, so that while the latter phase is being considered the other part will not be injured. There is a proper balance between these conditions which, when maintained, will give our Government the full benefit of this great publicity afforded by the moving picture theaters, saving the same for all proper war measures, and yet making the direct revenue just and equitable. This can be properly brought before the committee of Congress by a representative delegation of moving picture people. As there is no national body from which a committee of this kind might now be named, I suggest that a meeting be held in some suitable place in New York or Philadelphia within the next two weeks to be attended by moving picture theater owners and others engaged in any branch of the business from which a committee could be named to care for these interests at Washington in connection with the framing of the new revenue bill.

It must be understood that this committee will have a patriotic mission to perform, and that the purpose of this move is to aid the members of Congress and the committee in framing such parts of the new revenue bill as may apply to the moving picture business by giving such necessary facts as will insure the maintenance of the essential publicity feature of the theaters, as well as secure the proper amount of war revenue.

Who will second my proposition to have this meeting held and a committee named for the purposes mentioned here?

Sincerely yours,

M. E. COMERFORD.

Scranton, July 20, 1918.

## *Famous Players Prepare Release Schedule*

### It Covers First Six Months of Coming Season—Company Issues Handy Booklet.

THE Famous Players-Lasky Corporation has prepared a schedule of releases, according to the stars, covering the first six months of its new year commencing September 1. From this announcement the exhibitor can lay out his exploitation plans for the next half year and is in a position to advertise the appearances of the various stars at his theater.

The star release plan for September which has been prepared is as follows: On September 1 there will be released three productions starring John Barrymore, Elsie Ferguson and Wallace Reid; September 8, Ethel Clayton, "The Hun Within" (a Paramount-Artcraft special) and Lila Lee; September 15, Douglas Fairbanks, Marguerite Clark and Dorothy Dalton; September 22, Fred Stone, Shirley Mason and Vivian Martin; September 29, Mary Pickford, Charles Ray and Enid Bennett.

Accordingly the company will start off its first month with fifteen feature productions to be released in September; October twelve, November twelve, December fifteen, January twelve and February twelve.

In connection with this schedule, Walter E. Greene, managing director in charge of distribution, said: "The announcement of our stars release schedule for six months of the new year starting September 1 is in itself highly significant. It marks the placing of our big industry on a level with other great business enterprises in the systematic handling of its product and finally it comes as a result of thorough understanding and absolute organization on the part of the Famous Players-Lasky Corporation."

To facilitate matters for the exhibitor in checking up his booking schedule and referring to the Paramount and Artcraft releases for the season of 1918-19, the corporation has prepared a handy booklet which will be distributed to its patrons. The booklet can be used as a complete guide on the releases of this company including the new productions, the "Success Series" and the short films. Half of the book has been ruled off and left blank so that the manager can list his bookings and fill in various other details, for which ruled space is provided.

### SEVENTY-NINE STARS IN WORLD FILM FLAG.

World Pictures has already found it necessary to make additions to the huge service flag which was recently unfurled at the home office in New York. When this flag was hung out a few weeks ago it had seventy-seven stars. Since then two more World employes have joined Uncle Sam's service and their stars have been placed on the flag. These are Jacob Strather, porter at the home office, and Louis Amacher, an employe of the Seattle office.

# Hustling Hard to Win That Trophy

***First National Managers Speeding Up Salesmen in Effort to Win Bronze Tablet to Be Awarded by the Moving Picture World to Exchange Making Highest Percentage of Bookings Within Its Territory for "Pershing's Crusaders."***

EVIDENTLY C. E. Hoolah, manager of the A. H. Blank Enterprises, handling the First National releases through Iowa, Nebraska and Kansas, is set upon getting that handsome trophy to be awarded by the Moving Picture World to the exchange making the highest percentage of bookings for "Pershing's Crusaders" within its territory. He backs up his telegram, printed last week, with a letter in which he offers additional details and writes:

"There is no use waiting for the names to go on the bronze tablet. Here they are: C. E. Holah, manager; S. F. Goldflam, Ralph Holmes, A. Kahn, J. R. Collins, Harry Weinberg and Eddie Bonns, salesmen.

"We have thought it over and have decided that you may as well have it engraved right now, because Des Moines is going to get it eventually, so why not now?"

We'd like to oblige Mr. Holah, but we cannot send the trophy to him yet. You see, some of the other exchanges might find it out and quit hustling, and with every exchange manager in the country extending himself it would be a shame to check their ardor by sending the tablets now. That trophy is going to stay right here in New York until after September 1, and to judge from some of the letters received it may not go to Des Moines at all, for more than Mr. Holah seem confident that they can clean up their territory by the end of August. It begins to look as though the winner would have to book all the houses in his territory and then run in some schools and churches, not to mention Granges and Sunday School picnics for good measure.

**New York Is Right in Line, Too.**

Carey Wilson, of the New York State branch, is doing special advertising to the exhibitors on behalf of the film, and he is being aided by Jack Von Tilzer, Herman Kram, B. Levine, Leo Burns and S. M. Spedon, working out of New York City, with Irving Hanower and George R. Jernain hustling up Buffalo way. Mr. Wilson isn't talking much, but he generally gets what he goes after, and he has gone on record as being after that trophy for his own private office. He has a lot of ground to cover, but he knows how to have it covered and the cans for the "Crusaders" are not getting all dusty on the shelves—quite the reverse.

C. R. Beacham, manager of the Atlanta Exchange, announces that he is going to go after the prize. He doesn't ask that it be sent him right now, but he has a couple of real salesmen in William Sharp and Leo G. Garner, and they are working already.

Harry Weis, of the Central Film Co., Chicago is also in the running with A. C. Fox, Malcomb Williams, George Gordon, I. M. Schwartz and S. Keeley, getting after everyone in Illinois. He has a lot of territory to cover, but to judge from the Chicago papers Indianapolis is not going to be the only 100 per cent. plus exchange. Like Carey Wilson he is going in for special advertising and has extra salesmen on the job.

Sol Lesser, chairman of the California division, United States Official War Films, a branch of the State Council of Defense, is not going to let the trophy go to a commercial exchange if he can help it. The offices of the California division, at 191 Golden Gate avenue, look like a political headquarters on the eve of election. "Pershing's Crusaders" was exhibited at the Columbia, San Francisco, for two weeks under the direct supervision of the Government, and is now being shown at the smaller city houses. In Oakland the Kinema ran it for a second week because one week was not enough. Governor Stephens and Benjamin Ide Wheeler, president of the University of California, were present at the Kinema the opening day. It is being booked up rapidly throughout the state. Just as a sample of what they are doing out there, the earlier short lengths and the five-reel, "The Remaking of America," were given eighty-seven bookings the week of July 21, and the "Allied War Review" is already booked in sixteen of the large houses.

**Reserve Officers March to Show in Pittsburgh.**

Pittsburgh sent "Pershing's Crusaders" off to a wild hurrah at the Rowland and Clark theaters. The 500 members of the Reserve Officers Training Camp at Camp Carnegie marched the four miles to the theater on the opening day and were cheered all along the route. At the theater they did a drill that was received with another demonstration, and then they took their turn at cheering when the picture was shown. Pittsburgh has not announced what it is going to do—but it's doing it, none the less.

It's the same story all over the country. The film almost books itself, but this publication wants to see the film go into every possible house, and to that end the offer of a trophy was made, not so much as an incentive as to show its appreciation of the efforts made on behalf of the Government. Booking this film should be something more than a moneymaker to the exhibitor; it is the patriotic duty of every exhibitor to show to his patrons the results of Government preparation. German propaganda still continues, less patent, perhaps, than before the prison camps were established, but the more baffling because of that very insidiousness. The pacifist, too, has not learned his lesson and continues to talk pessimism. The film is a direct answer to both of these. It does not tell what may be done. It shows what has been done, and shows it in the most unmistakable manner.

We have the authority of William A. Brady for the statement that President Wilson himself regards the motion picture theater as a valuable adjunct to the press; perhaps an aid even more valuable than the newspapers, since the graphic appeal is so much more powerful. The motion picture theatres have done their bit on the loan drive and other movements, and they can be a powerful factor for good in bringing to the public the larger facts about the war. And in doing this they can clean up as they can clean up with no dramatic feature.

Even were no trophy offered we believe that patriotism and professional pride alike would supply the incentive to intensive bookings, but with something tangible to work from, something substantial to represent the achievement, we hope that the drive will be made even more successful, and the beautiful trophy it is planned to present the winning exchange is well worth the effort. That the exchanges share this belief is proved by the letters and telegrams coming to this paper and to the headquarters of the First National.

## *June Elvidge Makes A Regular Suggestion*

**It Is That Producing Companies Send All Left-over "Stills" to Soldiers and Sailors.**

June Elvidge, the World Pictures star, who is at present making "The Love Wraith," a Paul West story, under the direction of Travers Vale, is devoting all her spare time to welfare work for the hospital ships of the United States. Miss Elvidge is sending books, magazines and stills of scenes from moving picture features to these vessels, and her work is appreciated if the letters she is receiving are any criterion. She suggests that the producing companies gather up all the "stills" left over after their pictures have had their run and ship them to the different hospital bases, cantonments and naval bases both here and abroad. She has been informed by a number of sailors and officers on board our destroyers in foreign waters that these pictures help to while away many an hour that would otherwise be tedious and tiresome. It seems that the boys in many instances recognize in some exteriors locales familiar to them and with interiors they weave stories that had their inspiration from these photographs. Another favorite divertissement when off watch is to act the scenes shown in these photos.

## CAREWE IS LOCKWOOD'S MANAGING DIRECTOR.

The affiliation which Edwin Carewe recently made with the Metro-Yorke Company, the producers of the Lockwood features distributed by Metro, carries with it the title of managing director. The title means that in addition to being the director of the Lockwood subjects Carewe has the business affairs of the organization under his management. Carewe is now putting on "Pals First" as his first effort with the company.

## "Mitt Me" Luncheon for Division 5

**Campaign for Summer and Fall Opens with Introduction Meeting at the Hotel Astor July 31.**

DIVISION 5 of the National Association wants to be known as "Big 5" instead of the fifth wheel of the National Association of the Motion Picture Industry. For that reason there has been arranged a luncheon at the Hotel Astor for July 31, to be known as a "Mitt Me" luncheon. It has several unique features.

One of the discouraging features which has retarted the work of this group, or rather prevented it from ever starting, is the fact that the members of it do not know each other. It is impossible to arouse much enthusiasm in a body in which only twenty or thirty come to meetings, and in which meetings are held as infrequently as twice a year. Most organizations meet at least once a year at the annual meeting, but even the privilege was denied to the bulk of the membership of Division 5, owing to the fact that the annual meeting was held in Boston.

At an informal gathering of the directors of the group called recently by Chairman John C. Flinn it was decided the first step to efficient work was to undertake some plan whereby the members of the group might meet each other and become acquainted. After some discussion and several meetings a "Mitt Me" luncheon was arranged to take place at the Hotel Astor on July 31 at 12:30 o'clock, the luncheon to cost each individual $2. The Yacht room has been engaged for the purpose, and Chairman Flinn, Secretary Elliott and other speakers will outline the work which the division is expected to perform during this coming year.

The luncheon arrangements are in charge of Thomas G. Wyley and James L. Hoff, who promise that Mrs. Astor will spread herself on this occasion to give every man who attends a good square deal. It is expected at least a hundred or a hundred and fifty will be present, and each one will be tagged with his proper locker number on entering the Yacht room. He will then be taken in hand by the "Mitt Me" committee, who will perform the initiatory ceremonies upon him.

## Directors' Advisory Board Calls for Scrips

**Division of Films Auxiliary Asks for Stories that May be Used in Government Work.**

THE Advisory Board of Motion Picture Directors, Division of Films, Committee on Public Information, is very anxious to obtain stories suitable for production in motion pictures. All stores submitted must be written around themes that will be helpful to the United States and her Allies in various forms of war work.

Suitable subjects would be such as would have the effect of speeding up labor in shipyards, munition plants and other forms of Government work, stories that would be of material assistance in Liberty Loans, War Saving Stamps and other drives and stories that could be utilized to advantage in the foreign work of the Division of Films.

It is recognized by the United States Government that the motion picture is one of the most effective means of reaching the people of any country. Not only will these pictures be shown in the United States but also in every Allied country and every neutral country. The board is particularly desirous of obtaining good stories that fit present day conditions in Russia, Italy, Mexico and Central and South America. It is hoped the best writers in America will respond to this call.

Bare plots in brief synopsis form are all that is required. All plots submitted will receive careful and immediate consideration by experts and those accepted will be given the finest production possible by the foremost producers in these United States.

Submit all stories to James Vincent, secretary Advisory Board, Division of Films, Times Building, New York City.

## Hodkinson Names Release Dates for Plaza

**"Petticoats and Politics," Anita King's Initial Subject is Set for August 26—"Angel Child" September 9.**

THE W. W. Hodkinson Corporation announces that its new brand of Plaza pictures will be ready for distribution the latter part of August. "Petticoats and Politics," Anita King's initial production, will be released August 26, and "Angel Child," starring Kathleen Clifford, is set for September 9. Prints of "Petticoats and Politics" will be in all the General Film branch offices by August 9.

Anita King, who has won the sobriquet of the Outdoor Girl because of her athletic prowess and wholesome, breezy personality, has a story especially written for her talents in "Petticoats and Politics." Unlike the tailor-made play, this Plaza picture, from the pen of L. V. Jefferson, has action aplenty.

"Angel Child" is another comedy. Kathleen Clifford proves an adept in the portrayal of children, the role of Glory Moore being that of an innocently mischievous, prank-loving youngster. "Angel Child," as her doting father calls Glory, is such a trial to her mother she send her to boarding school, where, in turn, she is an even greater trial to the principal.

Following Plaza releases will be Anita King in "Whatever the Cost," by Leslie T. Peacock, and Kathleen Clifford in "The Divided Law."

Forthcoming Paralta plays for distribution by the W. W. Hodkinson Corporation are Louise Glaum in "A Law Unto Herself" and Bessie Barriscale in "The White Lie" and "The Heart of Rachel." J. Warren Kerrigan will be presented in his first Jesse D. Hampton production, "The Swamper."

## Ellen Cassity

ELLEN CASSITY has returned to New York with a coat of California tan after finishing work in two motion picture productions supporting Baby Marie Osborne. Before leaving the coast Miss Cassity was compelled to decline an offer by W. A. S. Douglas, president of the Diando Film Corporation, of a contract calling for her appearance in six more pictures. Her business interests in the metropolis and the fact that her mother is ill made it imperative for Miss Cassity to return east.

**Ellen Cassity.**

When her mother recovers Miss Cassity plans to resume activity before the motion picture camera in New York. A southern girl noted for her beauty and grace, she has been in the public eye in some capacity ever since early childhood—as singer, artist's model, musical comedy actress and screen player. And of them all she professes to be fondest of pictures.

In 1915 Miss Cassity decided upon a stage career. A theatrical manager, a friend of her family's, advised her to try it. She came to New York supplied with letters of introduction to Klaw and Erlanger, George Tyler, Cohan and Harris, and other big producers. On her arrival Miss Cassity was met at the Pennsylvania Station by a lawyer whom her mother had known for years. He drove her to a Broadway hotel for luncheon. In the dining room at the same time was Florenz Ziegfeld, who at first glance was so impressed with Miss Cassity's beauty that he obtained an introduction, and within the hour had signed her for a part in the "Follies" of 1915.

Thus, upon her stage debut Miss Cassity was given a singing part. She made good in it, and shortly afterwards received the opportunity to understudy the lead in "Pal's First," with Tom Wise and William Courtenay. Later, when the play went on tour, Miss Cassity became the leading woman. Her next engagement was as prima donna with Raymond Hitchcock in "Words and Music."

Miss Cassity is twenty-three years old. She is devoted to outdoor sports and drives a motor car, rides a horse and swims like an expert. In her two pictures for Diando, "Evidence" and "My Lady of the Beanstalk," she had strong supporting roles. She makes her home in New York with her mother, Mrs. Catherine Brown, at 165 West Eighty-third Street.

### RUSSELL SMITH JOINS ARMY.

Russell E. Smith has relinquished his position as scenario writer and publicity man for the Betzwood Film Company of Port Kennedy, Pa., and entered the United States army.

# *No Theater Organ in Porto Rico*

**Many Opportunities for Improving Exhibiting Conditions in Island, Says Alexander Goldman.**

AN interesting story of film conditions in Porto Rico has been brought back to this country by Alexander Goldman, manager of the Universal Film Manufacturing Company's exchange in that island possession, who has just returned home for a brief visit.

As pictured by the Universal representative, Porto Rico is the land in which the film man who yearns for "the good old days" can find exactly what he pines for. It is the land of shows thrown together at the last minute, sans advertising, sans proper music and with a complete disregard of all the principles of good showmanship considered vitally necessary in this country.

"All told," declared Mr. Goldman, "there are about sixty-seven theaters on the Island of Porto Rico. And the largest cities from a moving picture standpoint are San Juan, Ponce, Mayaguez and Arecibo.

Alexander Goldman.

"When I tell you that to date there isn't a single house on the entire island seating six hundred; that there isn't a single organ in any of the theaters; that people don't know what an open air theater is—in spite of the marvelous climate; that the majority of exhibitors do absolutely no advertising and that the newspapers don't even think of soliciting their business, you will obtain an idea of prevailing conditions.

"With but very few exceptions, the moving picture theaters in Porto Rico are in exactly the same stage of development as were the theaters in this country fifteen years ago. In the main they are located in what were formerly stores, stables and, in fact, any place wherein chairs, a screen and a machine could be placed.

"The houses all contain three classes of seats, boxes, luneta and grada. The boxes command the highest prices, the luneta, which corresponds with the orchestra, the next best, while the grada, or gallery, is the cheapest.

"Incidentally, the grada is located back of the screen, so that the fans are compelled to read the subtitles backward. Some of these people are illiterate and because they cannot read, attend the theater in groups accompanied by one individual who is able to read the titles to them. All of the titles, so far as Universal is concerned, are printed in English and Spanish.

"The boxes cost $1 each and seat four people. Orchestra seats bring 25 cents, while the gallery seats cost ten cents. In some theaters they are as low as 5 cents. Matinees are few and far between and then only on an occasional Sunday, because the majority of the people work seven days a week.

"The most progressive showman on the island is Antonia Arias, who owns six theaters, one of them the beautiful eight-hundred-seat Broadway, just being built at Ponce. Arias, incidentally, uses the entire Universal and Jewel output. Serials are easily the most popular pictures now shown in Porto Rico.

**Islanders Averse to Open Air Theaters.**

"That no attempt should have ever been made to establish open air theaters was one of the things that afforded me a considerable degree of wonderment during my first few months in Porto Rico. For a long time I was unable to ascertain the reason therefore, until it was apologetically explained to me that the people are inclined to be a bit superstitious and for this reason hesitate to sit unprotected in the full glare of the moon. Tourists will no doubt recall noticing that it is a common custom for the people to carry umbrellas and sunshades for the express purpose of shielding themselves from the moon's rays.

"There is no such thing as 'playing a picture' down in Porto Rico. Orchestras prevail, but these play anything which strikes the fancy of the conductor. The people are passionately fond of music, and for this reason I predict that when an organ is installed in one of the better class houses and the exhibitor sees that his organist follows the picture, as is the custom in this country, he'll reap a harvest.

"Recently we ran 'The Kaiser, the Beast of Berlin' and the picture created a sensation from one end of the island to the other because it was put on in much the same fashion as at the Broadway theater, New York. We gave the production some real advertising; got Governor Arthur Yager and his staff to attend a special presentation, and so by the time we were ready to show the picture to the public we simply sat back and cleaned up. It was about the first time really high class showmanship, as it is understood here in the States, was attempted in Porto Rico.

"The Government is trying very hard to get the Porto Ricans to use the English language to the extent where it will become the language of the island. It of course is being taught in the public schools. Incidentally, Universal from the very first seconded the Government's efforts in this direction by running all the titles in its films in English as well as Spanish, as I mentioned a little while ago. Recently another distributing organization saw fit to follow suit, but all the rest run Spanish titles only."

Speaking of the manner in which the exhibitors book their shows, the Universal representative declared that a common practice consists in booking at 4 o'clock in the afternoon the show that is to be presented at 6. The mere matter of advertising it bothers the exhibitor not at all, the accepted method consisting of a ballyhoo made up of a band and polesigns. Announcements made by a man on horseback are also considered the proper thing.

Mr. Goldman is probably the youngest exchange manager in the industry, having attained his majority only last May. It is just five years since he entered the employment of the company as office boy at the home office.

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# *Century and L-Ko Companies Expand*

**President Stern Reports the Force Engaged in Production Has Been Doubled.**

SO great has been the demand for the comedies put forth by the Century and L-Ko Comedy companies, reports Julius Stern, president of these organizations, that the force engaged in production work has been increased more than 100 per cent. Among the many recent acquisitions to the Century and L-Ko producing staff are Directors Charles Parott, Vin Moore, Charles Avery, Jimmy Davis and Craig Hutchinson.

The artists recently placed under contract are Billy Armstrong, Harry Gribbon, and May Emery, all of whom were formerly with Mack Sennet; Babe Hardy, whose work with the King Bee aggregation of fun-makers elicited favorable comment; James Donnelly, a former Keystoneite, and Phil Dunham, who will be remembered for his work in L-Ko comedies a year or so ago.

Two new cameramen also have been added to the roster. They are Robert Walter and George Robinson.

Mr. Stern also reports that as the result of the comments he has received from exhibitors on Chai Hong's fun-making ability he has placed this Celestial comedian under a long-term contract and will feature him as "Charlie from the Orient."

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## ASCHERS TAKE BIG WORLD CONTRACT.

The claim of World Pictures that staff organization properly co-ordinated means maximum efficiency seems to be conclusively demonstrated by the results of a recent private showing in Chicago of "The Beloved Blackmailer," with Carlyle Blackwell and Evelyn Greeley starred; "Merely Players," with Kitty Gordon; "To Him That Hath," with Montagu Love; "T'other Dear Charmer," with Louise Huff, and "Just Sylvia," with Barbara Castleton. As a result of the impression created by these features, Ascher Brothers, beginning September 1, will present World Pictures in twenty-eight of their houses. Incidentally this is the third largest booking controlled by any one firm in the United States.

# *Davis Brothers Sure Enough Old-Timers*

**For Over Thirty Years San Francisco State Right Men Have Been in the Amusement Business.**

AMONG the men identified with the film business in San Francisco perhaps none are better known than Sam and Mo Davis, who form the personnel of the firm of Davis Brothers, 187 Golden Gate avenue. Living in San Francisco for more than thirty years, they have always been actively connected with the amusement business, as musicians, theater owners, advertising experts, and now as handlers of state right films.

Several years ago, while conducting a chain of moving picture houses of their own, they engaged in the producing business and one of their early productions, which attracted much attention at the time, was enacted at the Presidio, with the assistance of Army officials. They also made the famous picture of the great prize fight of Ad Wolgast and Battling Nelson, copies of which are still prized, and which netted them a lot of money.

**Sam Davis.**

In the great fire that swept the city in 1906 Davis Brothers lost a theater on Market street, which had been opened at great expense but nine days before. Following the catastrophe they opened the Davis theater, the first dramatic and musical attraction house built after the fire, the roof of which was of canvas. Here Kolb and Dill, of musical comedy and moving picture fame, played a twenty-three week engagement, and other notable attractions occupied the stage until the building of permanent theaters. At that time the Examiner published a full page interview with Davis Brothers, written by Thomas Nunan, who is still the dramatic editor of that paper. This article, which was a most original one, with drawings by Igoe, a famous cartoonist, attracted attention at the time.

The members of this partnership recall with greater interest their early acquaintance with men now famous, but who in those days were filling minor positions. Among these are J. J. Gottlob, now owner of the Columbia theater, San Francisco's leading house, who was treasurer of the old Bush Street theater, where David Warfield, the great actor, was an usher at the time that Sam Davis was the orchestra drummer. They recall the days of stock companies, when William A. Brady was a bad actor and leader of the supers, training them in mob scenes and playing small parts.

**Mo Davis.**

The well known Jesse Lasky is the subject of an interesting story of years ago. One of the Davis brothers was secretary of the Musicians' Union and was visited by a relative of young Lasky who had learned to perform on the cornet and who lived in San Jose, where his father conducted a shoe store. The relative, an aunt, begged the assistance of the Davis brothers in securing the admission of the young musician, dwelling upon his great ability as a cornetist. He was admitted, but his modesty and retirement prevented him from getting many jobs. Discouraged with his prospects he wrote a musical act, with his sister as a partner, and came to the Davis boys with photographs of the act, made up as Hussars. Thus began the career of Jesse Lasky, who once tried his fortune at music, and who is now one of the leading producers of moving pictures in the world.

Davis Brothers themselves did considerable changing about and while exhibitors developed the poster idea for advertising. Before posters were made for films they gathered tons of pictorial paper, reviewed their pictures before putting them on exhibition, selected pictures to fit and added the titles with a brush. Afterward they originated the poster business, renting mounted posters to exhibitors, and in this were very successful, despite the violent opposition of many film exchanges which used every effort to prevent them from securing advertising paper. Later this business was sold to the Western Poster Company and Davis Brothers are now in the state rights field, handling both large and small subjects and holding their own in a business in which they were California pioneers.

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# *Personnel of the Fox Directors*

**Producers of Company's Pictures Will Work Under Instructions to Spare No Reasonable Expense.**

NO motion picture is greater than its director" is the policy which the Fox Film Corporation has followed in the past, and it will continue to be the rule during the year 1918-19, according to a statement by the corporation in announcing its program for the coming year. Pointing to the directors of its film as a corps d'elite among motion picture directors, the Fox corporation asserts that during the coming year these directors will be given every means to produce even better pictures than they have in the past.

These men are J. Gordon Edwards, who directed "Cleopatra," "Salome" and twenty-six other William Fox productions; R. A. Walsh, creator of "The Honor System," "Woman and the Law," and what is considered the greatest picture, "The Prussian Cur"; Frank Lloyd, who made "Les Miserables," and who the coming season will film some of what are designed to be among the greatest pictures ever made; Richard Stanton, whose patriotic play, "Why America Will Win," is expected to be the box-office sensation of the year; Edward J. LeSaint, Lynn Reynolds, Edmund Lawrence, Harry Millarde, Kenean Buel, Carl Harbaugh, Robert Thornby, and Henry Lehrman, creator of the famous Fox-Lehrman Sunshine Comedies.

These men have been chosen because they are close students of screencraft, are men of vision and imagination and they have at their disposal the practically unlimited resources of the Fox corporation.

When the plans for the coming year were formulated these men were instructed by the Fox corporation to make pictures during the season of 1918-19 that would surpass any pictures that had ever been made before. In their hands will be placed the best stories that money can buy and in translating these stories into celluloid they have been told to spare no reasonable expense.

Mr. Edwards, in all probability, will continue to direct Theda Bara's super-productions. This star and this director form a strong motion picture team.

R. A. Walsh will continue to produce that type of big productions which has won him his reputation.

"Why America Will Win," just completed by Mr. Stanton, is large in scope, and daring in execution.

In Mr. Lloyd and William Farnum the Fox organization has a combination which it believes cannot be beaten.

Lynn Reynolds directed Tom Mix in "Fame and Fortune," which will be the first Mix release under Victory Pictures; Harry Millarde has just completed a picture with Peggy Hyland as the star, entitled "Bonnie Annie Laurie"; Mr. LeSaint's "Kultur," starring Gladys Brockwell, has just been finished and this director is now at work on "The Strange Woman," which will be an early Brockwell Victory Picture release.

Thornby, Lawrence, Buel and Harbaugh are all directors whose works have stood the test of meeting public approval, and in 1918-19 it is expected they will continue to show the same growth that has marked their endeavors in the past. Henry Lehrman, of course, will continue to make the Fox-Lehrman Sunshine Comedies.

## Hall Goes to Division of Films

**Screen Telegram Releases Its Editor to Government for Duration of War.**

RAY L. HALL, supervising editor of the Screen Telegram, has been released to the Committee on Public Information for the duration of the war by James M. Sheldon, president of Mutual. Terry Ramsaye, director of publicity for Mutual, has assumed in addition to his other duties that of managing editor of the Screen Telegram. Mr. Hall becomes production manager for the Division of Films.

The Screen Telegram has recently been moved from Chicago to New York, its staff reorganized and its scope broadened. Its excellent screen value, a feature since its inception, is assured to its patrons by the fact that it is being produced in the laboratories of the Paragon Films. Mr. Hall joined the staff when it was decided to bring the publication east, and took charge of the general reorganization of the department.

Ray L. Hall.

In his new position Mr. Hall will have direct supervision of the Official War Review, a weekly screen review of the war made up of the official films of the United States, British, French and Italian governments. To this task he brings long experience in the editing of news reels. He will also have supervision of the feature films issued by the Division of Films and of other pictures.

Much of this work consists in gathering and compiling films in America to be shown other countries through the foreign agencies of the Committee on Public Information. Mr. Hall in addition to his film experience has a wide experience in newspaper work, having served for a number of years in the news departments of various press associations.

At the close of the war Mr. Hall is expected to rejoin the staff of the Screen Telegram.

## Many Subjects Slated for Miss Young

**Actress Returning to New York to Complete Plans After Series of Ovations on Journey.**

CLARA KIMBALL YOUNG is now on her way east and will arrive in New York about the time this is printed. She comes after a triumphal tour of the western coast, which is said to have been an ovation from start to finish.

Miss Young comes to New York to go over plans of productions under the management of Harry Garson, who is also on his way east in connection with his various business interests. Miss Young has just completed what she considers her best picture, "The Savage Woman," adapted by Kathryne Stuart from Francois Curel's celebrated novel of the same name, and which is said to be one of the most costly pictures that has ever been released on any regular program.

Miss Young's next picture will be a film version of "The Man Tamer," adapted for screen purposes by Kathryne Stuart. This will be followed by "Cheating Cheaters," one of the most valuable stage properties that could be secured for presentation in pictures, and said to have been obtained at the highest price ever paid for screen rights. Following "Cheating Cheaters," Miss Young will produce "The Road Through the Dark", by Maud Radford Warren, and Marah Ellis Ryan's "The Soul of Rafael," which by the way, is the first story by this authoress to be seen on the screen.

Miss Young will return to California in three weeks to continue her production work. She will establish a permanent home there, and in all probability will shortly start work on the plans for her own studio in Pasadena. Mr. and Mrs. Edward M. Kimball, Miss Young's father and mother, have already purchased their home in Los Angeles, and are residing there at the present time.

## Geraldine Farrar Reaches Wyoming

**Goldwyn Star Rides in Day Coach and Passes Out Cherries and Chocolates to Fellow Travelers.**

FAR from fatigued by the twenty-five hundred mile journey from New York to Cody, Wyoming, Geraldine Farrar has arrived in the Far West as fit as if she had motored from her home to the Goldwyn studios in Fort Lee, and is now in the midst of "The Hell Cat" in the country once the stamping ground of the pioneer Buffalo Bill.

At one stage of the journey, when it was learned that it was impossible to obtain a drawing room for the Goldwyn star, she urged Director Reginald Barker not to put himself to needless trouble about it, declaring she would enjoy riding in the day coach with everybody else. And she did.

With the temperature at 100 in the shade the prima donna chatted with every stranger who recognized her and passed cherries and chocolates to everyone in the car.

Crossing the Bad Lands of North Dakoto, and at every station in Montana, word had somehow came that Geraldine Farrar was on the train. She was quick to seize the opportunity to greet everyone, either from her table in the dining car or from the platform, and when still another change was necessary at Frannie, Wyoming, the Goldwyn star held laughing court on the railroad tracks, surrounded by her company, in the center of a circle of bags and boxes, cameras and tripods.

When Cody was finally reached, Geraldine Farrar and Lou Tellegen, who accompanies his wife, were received at the Hotel Irma by Mrs. Irma Cody Garlow, daughter of Buffalo Bill and proprietress of the quaint hostelry.

## World Pictures to Shorten Titles

**Will Restrict Them to Fewer Letters for Benefit of Sign and Newspaper Advertisers.**

WORLD FILM, having consulted with a large number of exhibitors, will endeavor whenever possible to shorten the titles to such pictures as they produce as will make it possible for the exhibitors to display them on the electric signs in front of their theaters. The motion picture theaters throughout the country are rapidly installing electric signs, and as the space on these advertising mediums are limited as regards the number of letters that can be employed it becomes necessary to shorten titles of features. If there is any value in a title, then advantage should be taken of it. The space on these signs generally permit of the name of the star, and if the title of the picture is not too long it also can be displayed. The original title of Madge Evans new picture, which will be put in work on August 1, was "The Latch String Hangs Out." To make it possible for all theaters to use both the name of the star and the title of the picture, it will be released as "Snug Harbor."

In regards to newspaper advertising, where an exhibitor has contracted to use a certain amount of space each season he will be benefited by this change of policy, as a title of an average length of ten or fifteen letters can be displayed to greater advantage than one of twenty to thirty letters. The same amount of space is used but the letters are larger and carry further.

### OPERATOR HAS FILM CLEANING INVENTION.

Ed F. Shue, who is the operator in the home office projection room of World Pictures, has just completed a valuable invention for cleaning films of dirt and oil while rewinding. The device is simple but very effective. It consists of two spools on a slightly movable arm. Each spool carries a ribbon of muslin tightly wound around the spool. The film is threaded between the two spools and as it is rewound the oil and dirt is wiped off on the muslin. The movable arm prevents any breaking of the film. The device is appealing forcefully to those theaters who desire to return film to the exchanges in the best possible condition.

## *Laemmle Shows Exhibitor How It's Done*

**Universal to Make Picture Designed to Uncover to Showman the Problems of the Manufacturer.**

A CAMPAIGN, nationwide in scope and having for its express purpose the enlightenment of the exhibitor to a realization of the problems which confront the organization which produces and releases the subjects he uses, is about to be initiated by Universal.

Universal's idea is, frankly, to get into even closer touch with the exhibitors than it has hitherto been. Believing that the time has come when both producer and exhibitor should get together and share each other's problems and for mutual benefit generally this organization is now putting the final touches to the campaign which it believes will help bring this about.

To this end Harry Levey, manager of the industrial department of Universal, was recently instructed by Carl Laemmle to prepare a film which would place before the exhibitors in every community in the land the story of the whys and wherefores back of the company's product. Every phase of the producing and releasing ends of the moving picture industry will be filmed, and in this manner the exhibitor will be given an opportunity such as he has never had before of seeing for himself the inside of the manufacturer's business.

Starting with the purchase of the original story the picture shows how it is shipped into scenario form. Then comes the planning and the building of the interiors, the construction of props and the making of wardrobes, after which follows the actual filming of the production at Universal City and the touches given it before it is shipped to New York, where the final O. K. is given it.

In the home office at 1600 Broadway awaits the committee, composed of all the Universal department heads, which passes upon the pictures released by that company. The manner in which this committee works will be shown, after which will be presented every detail of the developing, printing, titling, editing and cutting in the laboratories at Fort Lee, New Jersey.

Sending the completed prints to the numerous Universal exchanges throughout the country will next be presented in animated form. The exhibitors will thus be enabled to see the enormous exchange system and the intricacy of the machinery which supplies him with the pictures he presents. In this manner there will be brought home to him the disturbance that is caused whenever a show, scheduled to be sent to another exhibitor, is not returned promptly.

There will also be incorporated in this Universal subject the making of a news weekly. The system which enables the editor of the Universal Animated Weekly, Universal Current Events and the Universal Screen Magazine to keep in touch with his correspondents the world over will be carefully explained, while of unusual interest will be the manner in which an event of importance is almost immediately put into film form.

In dwelling upon the details of this get-together plan Mr. Laemmle declared that it is simply in line with the program determined upon at the convention of his company's salesmen, which recently took place at Chicago.

"We have not as yet decided upon a title for the picture," said President Laemmle, "nor are we prepared at this time to divulge the manner of distribution. Suffice to say the plan already decided upon will be thoroughly tested before it is put into effect on a nationwide scale. That it will go a long way toward enabling our organization to obtain the fullest co-operation of the exhibitors in our effort to solve some of the problems now confronting us is my firm belief."

## *Famous Players Has New Projection Room*

**In Same Building With Home Office, It Is Equipped With Latest Devices.**

WHAT is undoubtedly one of the largest and best appointed private projection rooms in New York has recently been completed and is now in daily use at the offices of the Famous Players-Lasky Corporation. The new room is located on the ninth floor of the building at 485 Fifth avenue and is 15 by 35 feet in dimensions. Twenty-eight opera chairs have been installed, placed in five rows, each row being set slighty above the row in front of it, affording an unobstructed view of the screen. The seats, of extra large size, are upholstered in Spanish leather. The screen, which is approximately twenty feet from the first row of seats, is nine feet in width by seven in height. The pictures are projected from two new Simplex machines.

The room is finished in a rich brown color, the walls being wainscoted and trimmed with oak and painted in imitation of Spanish leather, with a conventional border design. Heavy gray velour curtains hang at the windows, which are of orange glass, while a gray velvet carpet covers the floor. The semi-indirect lighting system is used, the light being shed from six lamps hung from the ceiling. Those above the seats, sufficiently shaded, are kept lighted during the showing of a picture to enable reviewers to make notes if they so desire. In addition there are floor lights which make it possible for one to find a seat easily and without danger of stumbling on the steps. The room is equipped with an intercommunicating telephone directly connected with the operator's booth. A ventilating system is now being installed which will furnish thirty cubic feet of fresh air to each person every minute.

## *Author of Serials Picturesque Figure*

GILSON WILLETS, who is now a member of Pathe's scenario staff in New York, has written twenty-five books, some of which have been best sellers in their day. "The First Law," one of his most successful volumes of fiction, forms the basis for the picture of the same name in which Irene Castle stars and which is released by Pathe as a regular program feature July 28. Mr. Willets wrote "Hands Up," the Ruth Roland serial, the first episode of which will be released August 18. He will be remembered as the author of the first motion picture serial, "The Adventures of Kathlyn," and also of the other big one, "The Mystery of the Double Cross," which was adapted from his novel and which is still a good seller. Mr. Willets might be described as a world citizen. Although born in old Manhattan and the descendant of one of the earliest mayors of the city, he has spent half his life seeking adventure in foreign lands. He used to be a commuter between New York and London, for many years crossing the Atlantic twice a year.

Gilson Willets.

In addition to writing the final episodes of "Hands Up," he has finished plays for Baby Marie Osborne and Frank Keenan, both to be filmed on the coast this winter. He is now at work on a new drama for Fannie Ward.

### LIEUTENANT KAUFMAN IS MARRIED.

Lieutenant Albert A. Kaufman, who for three years was studio manager of the Famous Players Film Company previous to joining the photographic division of the Signal Corps, was married Thursday, July 18, at Washington, D. C., to Miss Rita A. Krone of New York. The bride is a well known screen player, having appeared in an important role in "The Song of Songs," an Artcraft picture in which Elsie Ferguson was starred.

Associate Justice Siddons, of the Supreme Court of the District of Columbia, performed the ceremony, which took place at the home of Capt. Louis Mack. Although a military wedding it was a quiet affair and was a complete surprise to even the most intimate friends of the couple.

### PATHE CLUB OUTING SET FOR AUGUST 25.

Governors of the Pathe Club announce that the annual midsummer outing will be held Sunday, August 25. Executives and employes of Pathe Exchange, Inc., in New York City comprise the membership of the club. Provided a suitable steamer can be chartered, a trip up the Hudson with these attendant delights is the present plan for the day. The governors thought they had a steamer already chartered, but the government commandeered it the other day. Now they are around shopping for another ship.

## Stewart Pictures Go to First National

**Louis Mayer to Distribute Productions of Former Vitagraph Star Through Exhibitors' Circuit.**

INTEREST attaches to the announcement that the new Anita Stewart productions will be distributed by the First National Exhibitors' Circuit, Inc. The final approval of the legal details whereby this arrangement was definitely affected occupied a large part of the time of the circuit directors during their recent session in New York. Speculation regarding the star's future, particularly from the distribution angle, will therefore be set at rest.

It was known for some time that several of the big companies desired to secure the services of Anita Stewart upon the expiration of her contract with Vitagraph. Louis B. Mayer, the executive head of the Anita Stewart Productions, Inc., did not attempt, however, to give serious consideration to these offers until he had adjusted his differences with Vitagraph.

Upon giving the matter final and deliberate consideration, Mr. Mayer decided to accept the offer submitted by the First National executives. No time will be lost in providing Miss Stewart with a suitable vehicle for her debut on the circuit, and it is expected that this event will take place within about two months. Louis B. Mayer has issued the following statement regarding the closing of releasing arrangements with the organization that has successfully handled so many big box-office attractions of late:

"In looking over the general field of distribution, I soon became convinced of the soundness of the policy upon which the First National Exhibitors' Circuit has been built. It has seemed to me and my associates to be the logical outgrowth of the growing demand of successful motion picture exhibitors to purchase their own productions under circumstances that will guarantee the making of feature films at the highest quality and provide star, producer and distributor with the maximum of income on the time and money invested. It seems to me the most direct way of reaching the public and the quickest and surest way of getting returns, for it stands to reason that if the leading exhibitors cannot secure films under circumstances which guarantee them superior quality as well as assured profits, then the whole future of the business will be affected."

"No proposition laid before the directors at their recent meeting met with more unanimous or enthusiastic indorsement than the deal with Louis B. Mayer to handle the new Anita Stewart productions," said Manager J. D. Williams of the First National. "All members of the circuit know through past experiences how high Miss Stewart stands in the regard of the film going public, and as soon as the plan whereby her services could be secured for a series of superfeatures was submitted no time was last in coming to terms.

"I can say without exaggeration that the amount of money set aside for story material and for direction will in each case amount to a higher percentage of the production cost than has ever before been appropriated for a series of motion pictures. Mr. Mayer has decided to secure the services of one of the most experienced and highest salaried directors in this country. We confidently believe that Anita Stewart will add several new and brilliant chapters to the history of American screen art during the coming year."

## Metro Holds Third Annual Convention

**Thirty-six Representatives, From All America, Assemble in New York to Talk Business and Play.**

METRO'S third annual convention occupied two days of business and as many nights of pleasure Friday and Saturday, July 26 and 27. The Yacht Room, at Hotel Astor, was the scene of the business sessions and Coney Island, Sheepshead Bay, a closing banquet at the Astor and an evening at the Midnight Follies furnished the frolics.

Friday, at 11 a. m., the branch managers and special representatives assembled at the Astor to begin the business sessions. Metro's plans for the coming year were freely discussed embodying the announcement that fifty-two all star series subjects would be produced and released, along with twenty-six screen classics as special issues through Metro service. The matter of salesmanship, service to exhibitors, publicity and general co-operation were discussed by executives.

J. Robert Rubin, secretary and general counsel of the corporation; William E. Atkinson, general manager; Harry Cohen, special representative, and Joseph W. Engel, treasurer (who made the trip from Los Angeles to attend the convention), addressed the delegates Friday morning, and in the afternoon William L. Sherrill, whose "My Own United States" is a screen classic; Arthur James, director of Metro publicity, and Richard A. Rowland, president of Metro, made the speeches. Saturday morning the delegates again assembled at the Astor and cleaned up the business part of the mission that brought them to Broadway.

Friday evening all hands repaired to Tappan's Hotel at Sheepshead Bay, to indulge in a "shore dinner," and much other frivolity, winding up at Coney Island, where the well known chutes were shot—and everything. Herman Janz was leader of the party Friday evening, with Harry Cohen specialty publicity promoter and booster for "To Hell With the Kaiser." The Old Boy would have been there Friday evening if Cohen had been given full swing of affairs.

The Saturday night banquet was a big affair with Mr. Reubens presiding and Joseph Engel making the principal speech. After the "eats" all hands hurried to New Amsterdam theater roof to enjoy the "Midnight Follies." In addition to the executives associated with Metro's head office E. M. Saunders, of Boston; Cresson E. Smith, Chicago; Joseph Unger, of Regal Films, Canada; Harry Lustig, San Francisco; S. A. Shirley, special representatives for the Middle West, and exchange managers from all Metro branches participated in the sessions.

## Canadian Managers Defend Action

**When Complaint Is Made Against St. John Exchangemen Margetts Convinces Halifax Authorities No Boycott Has Been Committed.**

AN interesting situation has developed in St. John, N. B., in connection with the Exchange Manager's Association. It is said all the exchanges except the Mutual joined the association. Also it is alleged by an exhibitor that those using the Mutual service had their films from other exchanges canceled and thus practically boycotted the Mutual exchanges and the exhibitors using the service.

This happened in Halifax and an exhibitor complained to the Government, which promptly investigated the affair. G. A. Margetts of the Canadian Universal, who is now president of the Exchange Manager's Association, went over to Halifax and convinced the government that there was no intention on the part of the association to boycott anyone, but that any exchange had the right to refuse to supply films when it deemed best.

Talking with G. A. Margetts in St. John he says: "The Exchange Manager's Association is endeavoring to work justice between the exhibitor and the exchange," says Mr. Margetts. "It is not refusing to supply anyone with service unless there is a good reason."

A meeting of the Exhibitors' League was held in Halifax at which General Manager Basil Horsfel of the Mutual and F. G. Spencer of St. John were present and a resolution was passed asking the Exchange Manager's Association to allow its constitution and by-laws to be known and in effect to promise that there should be no combination boycotting or blacklisting and that no maximum or minimum price should be fixed.

In St. John W. C. Smith was using the Mutual films and he was unable to get films from the other companies, it is charged. He made plans to handle the General Film Company's output and this, with the pictures of the K. E. S. E. gives him a good service. The offices of the old Metro have been rented, and Mr. Smith showed your correspondent his order sheet which already contained a great many orders.

## Famous Players Start Billboard Drive

**Will Post in Every Important City Twenty-four-Sheets Exploiting Plays and Players.**

AUGUST 1 will witness the inauguration by the Famous Players-Lasky Corporation of a huge billboard advertising campaign in the interest of Paramount and Artcraft pictures which, it is declared, will be the biggest of its kind ever launched by any organization in the industry. The campaign will be conducted through one of the largest and best known billposting firms in the United States and will cover every important city in the country.

The bulk of the advertising will be of twenty-four-sheet size, and in design and workmanship will be the finest examples of the lithographic art. The posters will be in four colors, and will exploit individually every Paramount and Artcraft star, together with the productions in which they appear. As supplementary displays smaller posters will be utilized in every available place.

# Fox Has Large Plans for 1918-1919

*With Two New Brands, Victory and Excel, Corporation Will Issue a Total of 185 Productions of Varying Lengths During Coming Year—Some of the Greater Things Company Aims to Do.*

Will issue six classes of productions releases.

| | |
|---|---|
| Big Timely Pictures | 4 |
| Standard Pictures | 26 |
| Victory Pictures | 26 |
| Excel Pictures | 26 |
| Sunshine Comedies | 26 |
| Mutt and Jeff | 52 |
| Standard Pictures: | |
| Theda Bara | 8 |
| William Farnum | 8 |
| All-Star Casts | 10 |

Victory Pictures and Excel Pictures to be confined to standard works of best writers and to plays that have had successful runs.

Principal stars—Theda Bara, William Farnum, George Walsh, Gladys Brockwell, Tom Mix, Virginia Pearson, Peggy Hyland and Jewel Carmen.

Big releases include a war production, a picture based on the life of General Pershing, an Annette Kellermann submarine phantasy, and a picture based on the life story of the most beautiful woman in the world and her problem.

TWO new groups of pictures with six stars, the details of releases on three other groups and the announcement of a number of big timely pictures, including a Theodore Roosevelt production, one big war subject made under the direction of R. A. Walsh, a picture based on the life of General John J. Pershing, a submarine phantasy and a picture based on the story of the most beautiful woman in the world are described in the statement of 1918-1919 policy issued by William Fox.

**William Fox, Head of Big Producing Organization.**

The two new groups are Victory Pictures and Excel Pictures and the policy of expansion involved in their inauguration, it is declared, will be characteristic of all Fox activities during the forthcoming season. Mr. Fox is quoted as being of the opinion that the war will continue to result in a general bettering of conditions in the motion picture trade and as believing it to be the duty of the producer to assist the exhibitor in meeting the expected increased demand for high grade pictures.

During the season beginning September 1, Mr. Fox will issue six groups of productions, all except two series to be on a basis of twenty-six releases a year. The groups are big, timely pictures, Standard pictures, Victory pictures, Excel pictures, Sunshine comedies, and Mutt and Jeff Animated cartoons.

There will be no specified number of the big, timely pictures. No release dates will be announced at this time for the pictures already completed, and additions to the present list will be made strictly on a quality basis after the productions have been completed and passed upon by a reviewing board. Releases will not be as a group but as individual attractions, on the open market, or otherwise as may be decided later. Announcement has thus far been made of this group. These are:

"The Prussian Cur," produced by R. A. Walsh. This production has a large cast, including Miriam Cooper and Captain Horst von de Goltz, who is responsible for the story and who has revealed minute details of the system inaugurated by Ambassador von Bernstorff for crippling America's war industries. The picture is said to be a complete expose of the Kaiser's operations in the United States.

"Why America Will Win," which was staged by Richard Stanton and is based on the life of General John J. Pershing, who is America's hero of the hour and who is certain constantly to be more and more strongly in the limelight as the endless battle on the Western Front progresses.

"Queen of the Sea," featuring Annette Kellermann, is heralded as a bigger and better production than "A Daughter of the Gods." It is radically different, it is declared, from any other picture ever made—so different that its originators describe it as a "submarine phantasy."

"Why I Would Not Marry" is the title of the picture which is said to be based on the life of the world's most beautiful woman.

**Other Big Productions.**

Mr. Fox during the coming season will complete a picture based on Theodore Roosevelt's story, "Put the Flag on the Firing Line" and also will exhibit "Salome."

The latter is a Theda Bara super-production. It was made in California under the direction of J. Gordon Edwards. Arrangements have been completed for showing this picture in the principal dramatic theaters of the largest cities of the country at $1 top prices. "Salome" will not be released on a rental basis until 1920.

All booking arrangements are in the hands of Samuel F. Kingston, who has offices at the headquarters of the Fox corporation, 130 West Forty-sixth street, New York. Details are not available at branch offices of the company.

**Winfield R. Sheehan, General Manager.**

**Standard Pictures.**

The new season for Standard pictures, which are now just a little more than one year old, will begin September 1. These productions will be released, as heretofore, on a basis of twenty-six a year, with Theda Bara and William Farnum as the principal stars. Each of these actors will produce eight pictures and the ten others will be productions of a big timely nature with all-star casts.

The first Standard Pictures release of the season will be the William Farnum de luxe production, "Riders of the Purple Sage." This is a dramatization of one of Zane Grey's best western novels. The production was made in Utah and in the Grand Canyon of the Colorado, in Arizona. Mr. Farnum and his director, Frank Lloyd, with a large company, spent nearly two months away from the studios in Los Angeles making the exteriors for this production.

Another Zane Grey story, "The Rainbow Trail," will fur-

nish the basis of the second William Farnum release of the season. This is a sequel to "Riders of the Purple Sage," and while both stories are complete within themselves, the connection is said to be such that one will become an important factor in the success of the other.

Miss Bara's first two productions will be "When a Woman Sins" and "The She Devil." The former, it is announced, affords this actress another opportunity for the creation of a great vampire role. The story, moreover, is one of regeneration.

"The She Devil" is reported to be materially different from anything Miss Bara hitherto has done. It is the story of a domineering coquette, playing her will on her many admirers. She falls in love with an artist who visits her Spanish mountain town and tries to induce the artist to take her to Paris. He declines, but the girl, after being captured by bandits, escapes, and goes to Paris, where she creates a sensation. She eventually wins the artist's love, but only after the two have been taken by bandits and have had narrow escapes with their lives.

**Victory Pictures.**

Victory Pictures will be released on a basis of twenty-six productions a year under a group contract, the first release being early in September. This new series will alternate with Standard Pictures.

The first of these pictures will be "Fame and Fortune," which is a dramatization of "Slow Burgess," a very recent novel by Charles Alden Seltzer, who is one of the most popular fiction writers of today. Tom Mix appears as the star in this production and the Fox management pronounces it unquestionably the best picture that Mix has yet made. It is declared to be exceptionally strong in love interest and in feats of dare-deviltry.

**James E. MacBride, Assistant to General Manager.**

Miss Brockwell's first picture in the Victory series will be "Kultur," based on Germany's intrique in Austria. Her second will be "The Strange Woman," by William J. Hurlbut, a dramatic production in which Elsie Ferguson starred for a season in New York. This story also has been novelized and the sales of the book are reported by the publishers to have exceeded a million copies. Mr. Fox desires to give exhibitors who contract for Victory Pictures the advantage of the very best stories available.

George Walsh's debut as a Victory Picture star will be in a play directed by his brother, R. A. Walsh. It is reported that the Messrs. Walsh will work in combination as star and director in a number of Victory Pictures, in which connection it will be remembered that these two have not yet produced a picture which exhibitors everywhere have not been willing to pronounce a winner. The present production, "I'll Say So!" has been completed and is said to abound in the sort of daring stunts that have made George Walsh famous. It is described as a thrilling patriotic drama, involving a story of love, adventure and war.

**Excel Pictures.**

Excel Pictures, the other new trade mark brand, also are to be released on a basis of twenty-six productions a year, alternating every other week with Victory Pictures. The arrangement of releases provides the opportunity for exhibitors to run a week stand with Standard or Victory Pictures and an alternation of Excel Pictures.

The idea of William Fox in deciding upon the inauguration of Excel Pictures, it is announced, was to afford greater opportunities to the stars in this group and to give exhibitors a better grade of strong productions than would have been possible under any other arrangement. Special directors who have achieved success in motion picture work have been selected to carry out this phase of the new policy and have been assured they will be provided with the very highest type of strong, human interest stories. All of the stars selected are well known to exhibitors and have won recognition through merit. All of them have completed their first releases and it is expected that the announcement of titles will be made shortly.

**Sunshine Comedies.**

Henry Lehrman's Sunshine Comedies will be released by Mr. Fox during 1918 and 1919 on a contract basis. The same care that has been taken in the past to make these offerings distinctive and of standard-setting quality will be exercised throughout the coming season. The most careful censorship is maintained, not only from the comedy standpoint, but from the standpoint also of wholesomeness.

**Mutt and Jeff Cartoons.**

The Bud Fisher Mutt and Jeff animated cartoons are to be continued as William Fox releases during the 1918-19 season. These 500-foot subjects, released weekly, are rapidly extending their territorial bounds, according to the distributor, and now are being shown in practically every city and town in the country. They are being strongly and profitably featured by the Rialto theater on Broadway and by many other first class houses in New York and elsewhere. Their popularity which has been steadily increasing, has taken a jump, it is explained, since Bud Fisher went to Europe and began sending back sketches and cartoons of conditions in the war zone. These "war issues" have a favorable effect upon audiences, and particularly on those persons who have sons at the front and who have not previously thought of conditions there as possibly having a lighter side.

**Policy.**

In a policy statement he has issued to exhibitors, Mr. Fox emphasizes the fact that his productions always have first been made with a view to filling his own requirements as the owner of a chain of theaters extending from the Atlantic seaboard to the Mississippi River. This becomes a more important consideration every year because of the constantly increasing scope of his activities as an exhibitor. His best guarantee of good service is the fact that he is manufacturing primarily for himself, and selling merely to afford to other exhibitors the service he himself was unable to obtain until he took the initiative in providing it.

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## *Victory Pictures Is New Fox Brand*

**These Will Be Issued Fortnightly and Will Feature Gladys Brockwell, George Walsh and Tom Mix.**

AFTER months of preparation, careful planning and a thorough investigation of exhibitors' demands, the Fox Film Corporation announces that a big and important part of its policy for 1918-19 will be Victory Pictures. These will be made by three stars—Gladys Brockwell, George Walsh and Tom Mix.

The plans for these productions call for twenty-six subjects, to be released at two-week intervals. The first will be released early in September. It will be Tom Mix in "Fame and Fortune," a swift-moving Western drama that is based on the popular magazine story, "Slow Burgess," by Charles Alden Seltzer.

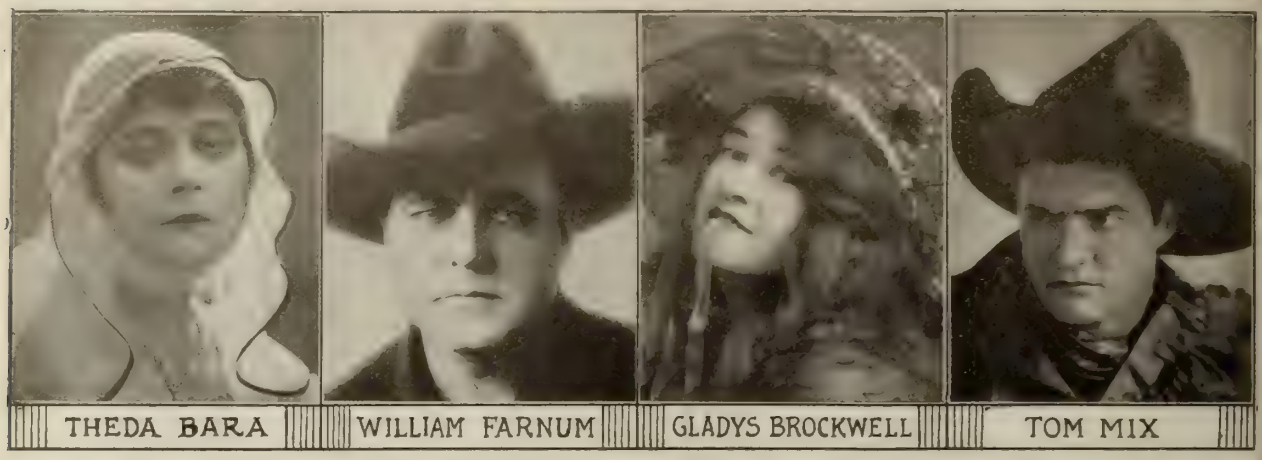
The second will be Gladys Brockwell in "Kultur," a powerful drama based on German intrigue in Austria.

The third will be George Walsh in a picture which bears the title of "I'll Say So!" This is a breezy story of the love and patriotism of a young American, and will be followed by Tom Mix in "Mr. Logan, U. S. A."

In announcing Victory Pictures, the Fox corporation declares that this series is the logical development of the company's policy to meet the demand of exhibitors—a policy which has been adhered to throughout the history of the corporation. It has been estimated that the Victory Pictures series will give a great flexibility and thus enable exhibitors better to satisfy their patrons.

The stars who will make these pictures during the coming year have not been taken, willy-nilly, from the regular stage, regardless of their ability as screen players; they have grown up and developed in the William Fox organization, and their popularity is based on good, solid achievement and honest, intelligent work.

Now, for these three players William Fox has plans in his 1918-19 policy that will give them greater opportunity to




display the talents that have brought them success. A variety of plays expected to meet every taste is the aim in arranging the productions. Negotiations are now nearing completion for the purchase of a number of well-known literary works, and announcement of these will be made from time to time.

## *Portray Pershing in "Why America Will Win"*

**Fox Production Based on the Life of the Commander of America's Forces in France.**

THE announcement comes from the William Fox offices that Director Richard Stanton has completed "Why America Will Win," and that it will be ready shortly to be shown to the public. The picture is based on the life of General John J. Pershing, commander of the American Expeditionary Force in Europe, and is promised to be a sensational success.

Seldom is the biography of a great man published before he dies. "Why America Will Win" was produced not merely as an answer to the vital question, but also to give every American a true insight into the character and life of the world's greatest military commander.

The old adage that truth is stranger than fiction is exemplified in this picture. The inventive mind of the ablest dramatist could not have invented more thrilling incidents than those through which General Pershing has actually lived.

Director Stanton and his assistants spent months in investigating the facts of the events in which General Pershing has played an important part. His birthplace, the scene of his early schooldays, as well as the fields of his later victories, were combed to obtain the settings and the true atmosphere necessary to portray the events with vivid realism.

So great a period of the world's military history did General Pershing's activities cover that an exact replica of every known weapon from the Malay kriss and the Moro bolo to the monster tanks and the still more monstrous seventy-mile cannon of the Germans had to be made for this picture.

The keynote of "Why America Will Win" is victory. Every event, every campaign that this man has planned and fought has resulted in victory.

The Fox studios created six armies to picture the battles of the different decades. It was necessary to reproduce the courts and palaces of the rulers of the great countries of the earth with true exactness to form settings for the many historic events.

"Why America Will Win" shows the human side of General Pershing, the man, the husband and the father.

## *Gladys Brockwell with Fox Three Years*

**Player Selected to Appear in Victory Pictures Is An Industrious Worker.**

I ARRIVED at the studio at 8 o'clock and met Gladys Brockwell. I understand she is always the first one you meet out here. She begins work every morning at 8 o'clock and quits at 6 o'clock and she's just the same at 6 o'clock as she is at 8—a sweet, good-humored girl."

That was a tribute to Gladys Brockwell recently written by a visitor to the William Fox studio at Hollywood, Cal., and in writing it the visitor unwittingly gave the secret of the splendid success which has led William Fox to put her in Victory Pictures.

Gladys Brockwell is a motion picture actress who takes her work seriously. And taking it seriously, she puts every ounce of her energy and thought into the making of better Gladys Brockwell pictures. The result is that since joining the William Fox forces her popularity has grown steadily and consistently until demand for her pictures became so insistent that William Fox was obliged to put her in Victory Pictures.

The first of these Victory Pictures to be done by Miss Brockwell will be "Kultur," a drama based on German intrigues in Austria. The second will be "The Strange Woman," a picturization of the great stage success of William J. Hurlbut, which in its original version, ran a year on Broadway.

Miss Brockwell first appeared in motion pictures in 1913 and has been with the William Fox forces on the West Coast for three years. The initial production she made for Mr. Fox in point of time was "The Honor System." This

photoplay was not released, however, until after Miss Brockwell had appeared in several other films. Consequently she enjoyed the unique experience of having become well known before her first picture.

Miss Brockwell had important roles in "The End of the Trail," and "Fires of Conscience." She gave such splendid performances in each of these productions that Mr. Fox elevated her to stardom in "Sins of Her Parent," and she has been starred ever since.

## *Three Fox Stars Featured in Excel*

**Second of New Brands Will Exploit Virginia Pearson, Jewel Carmen and Peggy Hyland.**

ONE of the big phases of the 1918-19 policy of the Fox corporation will be Excel Pictures. This series will be released on a basis of twenty-six a year and the standard of excellence is guaranteed by all the resources of the William Fox organization. The stars announced for these pictures are Virginia Pearson, Jewel Carmen and Peggy Hyland, all three of whom have won reputations since joining the Fox forces.

Miss Pearson, Miss Hyland and Miss Carmen have already completed the first of their Excel Picture releases, which will be offered to the exhibitors early in September. Miss Pearson has just finished "The Queen of Hearts," under the direction of Edmund Lawrence. Miss Hyland made "Marriages Are Made" under the direction of Carl Harbaugh and the first Excel production by Jewel Carmen is "Lawless Love," a stirring Western play based on "Above the Law," by Max Brand, which appeared in one of the popular magazines.

Decision to put these three Fox stars in Excel Pictures is a result of a canvass of the exhibitors of the country. In announcing Miss Hyland as one of the stars of these pictures the Fox corporation points to numerous letters from exhibitors the burden of all being that they like Miss Hyland, they like her plays and they want to get more of her pictures.

## *George Walsh a Popular Favorite*

**Young Man Strives to Portray That Which is Cleanest and Best, Avoiding the Morbid.**

BY being chosen one of the three stars who will make Victory Pictures for William Fox, George Walsh, described as the "human thunderbolt," has added another chapter to the story of his career in motion pictures. His success and his rapid climb are notable, yet on analysis there is nothing remarkable about his success. His record of achievement is based on the foundations of hard work, close study and a mind alert to every phase of his art's progress.

The reason for Walsh's popularity is his wholesome, optimistic way of acting. He typifies all that is cleanest and best in young America and Americans love to see him on the screen, because Americans like that type of young man—fresh, resourceful, humorous, athletic and quick-witted. That is the kind of an actor George Walsh is and that is the kind of play he produces. There is never anything morbid, or risque, or dubious in the plays that Walsh enacts.

Looking back over his most recent productions—"The Kid Is Clever," "Brave and Bold," "Jack Spurlock—Prodigal," "Pride of New York," "This Is the Life" and "The Yankee Boy"—one is struck with the uniformity of this player's success. It has been a good, healthy success, steady and consistent.

A younger brother of R. A. Walsh, director of "The Honor System" and other big successes, George Walsh brings to his work a thorough knowledge of screen technique. He also has the benefit of a remarkable physical development, due to his life-long love for athletics.

## *Mix Has Made Hit in Fox Pictures*

**When Manufacturer Saw His First "Bit" He Sent Word to West Coast to Make Him a Star.**

TOM MIX in Victory Pictures! Less than a year ago William Fox saw Tom Mix in a comparatively minor role in one of his pictures. The absolutely new, fresh and unhackneyed style of Mix's acting at once struck the manufacturer, and as soon as telegraph wires could carry the message West Tom Mix was a star.

That was only a few months ago, and Tom Mix's name soon appeared on the list of stars making Fox Special Features. Mix, under the direction of Lynn Reynolds, was put in a play called "Cupid's Round-Up." It went over big. This was followed by "Six-Shooter Andy," and from all over the country letters of commendation began to pour into the Fox office. Then followed "Western Blood" and "Ace High." Tom Mix was made.

Tom Mix, cowboy, soldier, Texas ranger, has never known what fear is, and when he went into motion pictures a few years ago he brought to his work the same daring and sensational riding that had been his life-habit.

Tom Mix recently completed his first production that will be released as a Victory Picture. It is called "Fame and Fortune."

Mix is now at work on another production in Hollywood, which will be a Victory Picture. This is "Mr. Logan, U. S. A.," and in it Mix is said to have a play that is even better than "Fame and Fortune." In addition two books by Charles Alden Seltzer have just been bought for production by Mix. These are "The Two-Gun Man" and "The Coming of the Law." Both of these books will be filmed for Victory Pictures.

## *"The Prussian Cur" a Film Epic*

**Reviews in a Dramatic Way World Events of Fifty Years, with Particular Reference to the Hun in America.**

THE PRUSSIAN CUR" is a film epic that goes back through half a century of history and reviews every important phase of the World War. It also is a startling exposé of the workings of German spies and propagandists in the United States, and depicts Horst von der Goltz, the man who hatched the Welland Canal plot, re-enacting in person the enemy outrages which have alarmed and maddened the whole country.

The action opens with a dramatic contrast between peace-loving America and war-mad Germany. Abraham Lincoln, at the close of the Rebellion, congratulates a reunited nation on the birth of a new freedom. But in Europe, a few years later, Wilhelm I of Prussia, having crushed France in the War of 1870, plans with Bismarck and his Junker nobles to build a mighty military empire.

And so, as the years pass, the German youths are trained for war. Then comes "The Day," and the Hun, being fully prepared, runs his steel through the heart of Belgium. The Kaiser, Von Hindenburg, Von Tirpitz and their war chiefs decree ruthlessness on land and sea.

In America, our people going on their ways of peace, are warned by Ambassador Bernstorff that the Lusitania will be sunk. His warning is scorned, the liner departs, and hundreds of innocent lives are lost. Eventually Bernstorff is sent home, President Wilson delivers his war message to Congress, and the United States and Germany plunge into war.

But Bernstorff has left behind him an "invisible embassy," a powerful system of espionage and propaganda, headed by Otto Goltz (Capt. Horst von der Goltz), and Wolff von Eidel. These and their agents burn factories, wreck trains, damage aircraft, stir up labor troubles, poison public opinion, report vital secrets to Berlin.

Yet the nation starts. Great factories forge the sinews of war. New ships slip down the ways to carry men and materials to Europe. The youth of America flocks to the colors. Working for the Red Cross, selling Liberty Bonds, knitting, saving, toiling for victory. American men, women and children "carry on" in the name of humanity. Our fleets hunt down the submarines, and an endless line of transports lands our boys "over there." All this is the background for the accompanying dramatic story.

## *Aims and Men Behind Fox Pictures*

**Outline of Company's Basic Principles and Sketches of Its Chief Executives—List of Exchange Managers.**

IN its fourth year as a producing and distributing company, the Fox Film Corporation, announcing its policy for 1918-19, points to its record of achievement as justification of the aims it affirmed when the corporation was formed. These aims can be summed up in two sentences:

Making and selling motion pictures must be conducted on the sound principles which obtain in any other business.

The motion picture business cannot live unless exhibitor as well as producer gets a fair share of the profits.

The Fox Film Corporation has always contended that there is no difference in the making and selling of films and the manufacture and sale of shoes, or ships or sealing wax; principles which have obtained in the manufacture of other goods must prevail in the manufacture of films.

Following this principle the Fox Film Corporation has barred from its organization the get-rich-quick methods which have proved the undoing of numerous film companies

H. F. Campbel, N. E. Dist. Manager, Boston.

Clyde Eckhardt, Chicago District Manager.

Paul C. Mooney, Cleveland.

S. Dembow, Jr., Atlanta, Ga.

Thos. W. Brady, Buffalo.

E. H. Wachter, Dallas.

and also the criminal extravagance and wastefulness that have given a certain section of the film industry a bad name among business men. Everything in the organization, it is contended, is based on efficient and sane handling of product, material and personnel.

Probably the biggest asset the corporation has is its president, William Fox. A genius for showmanship, Mr. Fox gives to the Fox Film Corporation the benefit of his long and thorough experience in the theatrical business. This experience enables him with marvelous accuracy to forecast the tastes and wants of the public, so that Fox films shoot to the mark of public approval.

Robt. Churchill, Denver.

And something that makes the Fox corporation unique among motion picture producing concerns is that Mr. Fox is an exhibitor himself, and the films he makes must be such that will prove profitable to him in his capacity of theater owner. The owner of thirty-odd theaters all over the east, Mr. Fox has just recently taken over a theater in St. Louis, and plans are afoot, it is said, for his acquisition of other playhouses throughout the country. So when the Fox corporation makes a picture Mr. Fox sees to it that that picture is what an exhibitor wants. That the pictures are of this type is attested by the success with which he has shown them in his own theaters.

C. E. Penrod, Indianapolis.

The executives of the Fox Film Corporation are all men of large affairs and of proven ability. Their training is not limited to the film business alone. In bringing them into his organization Mr. Fox has realized the importance of having executives who will give the corporation the benefit of training in other lines of endeavor.

Winfield R. Sheehan, general manager of the Fox Film Corporation, is probably one of the most far-seeing, resourceful men in the business to-day. Long a newspaper man of varied experience, he also has the added advantage of having been prominent in the affairs of the biggest corporation in the country—the corporation of the city of New York. As secretary to Police Commissioner Waldo, Mr. Sheehan showed a thorough grasp of the intricate problems of city administration, demonstrated that he was a leader of men and a builder, and proved that he had the necessary vision to do big things in a big way.

Edward S. Flynn, Minneapolis.

In Herman Robbins, assistant general manager, the corporation has a man who has a thorough knowledge of every angle of the film industry, a man of ideas and proved capacity for directing big affairs.

A shining example of Mr. Fox's policy of surrounding himself with men of affairs is James E. MacBride, assistant to the general manager. Mr. MacBride, who recently joined the organization, resigned as civil service commissioner of New York City to become associated with the William Fox forces.

Field Carmichael, Detroit.

Although he was drawing a large salary from the city he received such a flattering offer from Mr. Fox that he felt obliged to accept. He has had a wide experience in advertising and publicity work. He won distinction as the manager of the remarkably successful campaign of John F. Hylan for Mayor of New York.

The executives of the sales forces of the Fox film Corporation have been picked because of their thorough knowledge of exhibitors' wants and ambitions. Most of these men have grown up in the Fox corporation and have won their positions on their merits as salesmen.

The district managers are Harry F. Campbell, stationed at Boston; Clyde Eckhardt, at Chicago; George Mann, at Los Angeles, and Paul C. Mooney, at Cleveland.

The branch managers in the United States are Sam Dembow, Jr., Atlanta; William Shapiro, Boston; Thomas W. Brady, Buffalo; Harry W. Willard, Chicago; Lester Sturm, Cincinnati; Sidney Abel, Cleveland; E. H. Wachter, Dallas; Robert Churchill, Denver; Field Carmichael, Detroit; C. E. Penrod, Indianapolis; C. W. Young, Kansas City; Morgan A Walsh, Los Angeles; Edward S. Flynn, Minneapolis; Allen S. Moritz, New Orleans; Louis Rosenbluh, New York City; Sydney Meyers, Omaha; Jack Levy, Philadelphia; Frank C. Burhans, Pittsburgh; Joseph B. Roden, Salt Lake City; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; C. F. Senning, Washington, D. C.

C. W. Young, Kansas City.

The Canadian managers are Maurice West, Montreal; Benjamin Rogers, Toronto, and Joseph Leiberman, St. John, N. B.

The sales policy of the Fox Film Corporation is a simple one: Fair and square merchandising based on the principle that the exhibitor has some rights and that the business cannot live unless everybody concerned with it gets his fair share of the profits. This policy has been the rule ever since the foundation of the company, and that it has been successful is proved by the growth of the Fox business.

Louis Rosenbluh, New York City.

Salesmen of the Fox organization throughout the country have been schooled in the idea that the customer is not a victim, but a friend. This, it is pointed out by the Fox announcement, is not the short, quick way to motion picture success; but the Fox Film Corporation is content to take the long and sure way. Such will continue to be its sales policy of 1918-19 and for the years to come.

## *Fox to Feature Real Literature*

**Company Will Make Special Effort to Secure the Best Novels and Plays for Screen Production.**

THE coming season will see produced by William Fox some of the most famous stories and plays written in the last few years, according to an announcement

F. C. Burhans, Pittsburgh.

W. J. Citon, San Francisco.

D. M. Thomas, St. Louis.

C. F. Senning, Washington, D.C.

Maurice West, Montreal.

Benj. Rogers, Toronto.

from the Fox offices. This is merely the execution, it is stated, of William Fox's belief that none but the best books of the most popular authors should be shown in motion pictures.

Having already completed "Riders of the Purple Sage," William Farnum is now at work on "The Rainbow Trail," sequel to the "Rider" story. Both of these plays are picturizations of books by Zane Grey, the author of popular western novels.

So successful was "Riders of the Purple Sage" when shown at a private screening in New York that William Fox immediately purchased two more of Zane Grey's books. These are "The Last of the Duanes" and "The Lone Star Ranger," and each of them has sold into the millions of copies in book form.

For Tom Mix Mr. Fox has also bought a noteworthy list of books. These include "The Two-Gun Man" and "The Coming of the Law," by Charles Alden Seltzer, and "The Highgrader," by Robert McLeod Raine. Mr. Seltzer also wrote "Slow Burgess," a popular magazine story.

Another well-known literary work which Mr. Fox has just bought is "The Strange Woman," the stage success of William J. Hurlbut, which ran a full season on Broadway a few years ago and later toured the principal cities of the country. "The Strange Woman" will be an early release of Gladys Brockwell's under the Victory Pictures banner. This play is considered peculiarly fitting for Miss Brockwell's talent and methods, and in film form is expected to be one of the really big productions of the coming season.

"Buchanan's Wife," one of the most popular of the novels of the late Justus Miles Forman, who lost his life when the Lusitania was sunk, has been bought by William Fox and will soon be started in work. Which of the stars will handle this story has not yet been announced.

In commenting on this phase of the Fox corporation's contemplated activities for 1918-19, an official of the corporation said:

"It is the policy of the company to buy the best books and short stories and the most successful stage plays for production on the screen. The reason for this is plain: Stories that have appeared in the magazines or in book form, or plays that have already established a success, have a merit that has proved itself. In producing them we know that they have the advantage of a wide circulation in their original form—whether it be in book form or as a stage play. Added to that is the prestige of the authors, all of whom have a devoted following of admirers.

"Thus in producing well known stories we give the exhibitor something that has already made a name for itself. We give him the works of writers who are widely known. This policy has two distinct advantages. In the first place it insures a story that is worth while—if it were not worth while it probably would not have been produced by the magazine of the theatrical producer—and it helps the exhibitor market the picture which he has bought.

"Besides the stories which we have already bought there are several for which negotiations are now pending. Announcement of these purchases, when they are completed, will be made shortly. But you may rest assured that the policy of the Fox Film Corporation to go into the literary market for its plays is an established one and one that will be continued."

## *Fox Publicity to Be of Common Sense Type*

**Will Mark Several Radical Departures, Such as Have Been Dictated by Practical Showmanship.**

IN planning its publicity campaign for the season of 1918-19 the Fox Film Corporation announces it has made several radical departures which have been dictated by practical showmanship and a common sense conception of the word "service." For each of the pictures that will be issued during the coming year careful plans have been laid, to the end that every help and every suggestion given to exhibitors for the exploitation of Fox pictures will be of definite assistance.

The publicity aids, it is stated, are such as every exhibitor can and should use, and in preparing them the idea has been constantly kept in mind that they must meet the acid test of bringing in profits to the exhibitor.

For the great R. A. Walsh production, "The Prussian Cur," there has been prepared a specially beautiful fifty-two-page press book, profusely and strikingly illustrated. This press book contains a carefully prepared biography of Captain Horst von der Goltz, the confessed German spy, who appears in the picture. This biography is written so that it can be syndicated in the newspapers of the country. There is also a letter from Von der Goltz. Other newspaper material contained in the book includes a list of Hun crimes, composed by an investigating committee of Congress; a statement on spies by President Wilson, and an imposing array of exclusive stories, gathered after months of investigation, regarding Prussian spy activities in America. In addition to this there are attractive advertisement cuts, of which mats are available; striking posters and lobby displays and an impressive poster on the Kaiser, of which 1,000,000 copies have been prepared for distribution throughout the country.

An extraordinary amount of publicity material is at the service of exhibitors who book "Why America Will Win," the production based on the life of General Pershing. Exhibitors will have the benefit of a 35,000-word story of the career of the commander of the American Expeditionary Force, which will run in 100 of the principal newspapers of the country. This story was written after months of inquiry by trained investigators, who searched files of the War Department and other sources for accurate material about the life of the American leader. This syndicate story is accompanied by exclusive pictures of General Pershing and various incidents in his life, and is calculated to bring into every American home the strong personality of the leader of the American soldiers abroad.

In addition to that the press book on "Why America Will Win" contains exclusive copyrighted photographs, which newspapers are guaranteed to use. Another syndicate story, this one composed principally of unusual photographs, gives a brief text covering the high lights in Pershing's career. This story is to be sent to newspapers everywhere, so that when "Why America Will Win" is given to exhibitors Pershing's name and Pershing's deeds will be on every American's lips. A beautiful sepia toned photograph of General Pershing, suitable for framing, has also been prepared and 1,000,000 copies will be distributed. Besides all these great aids for exhibitors there will be an extraordinary number of cuts, mats, lobby displays and paper for use.

For "Queen of the Sea" there has been prepared a big press book, containing among numerous other things articles on health and beauty, how to be thin and a series of lessons on how to swim, all written by Annette Kellermann, who is the star of the production. Besides this there is a special prepared circus herald and a large supply of mats, electros, lobby displays and paper.

Beautifully illustrated press books have been prepared for the William Farnum productions, "Riders of the Purple Sage" and "The Rainbow Trail," and in addition to these there is a combination art book profusely illustrated, on these two productions. This art book contains photographs of the principal scenes in the two plays, with text on the characters William Farnum portrays in each, the friendship of Farnum and of the author of the novels, Zane Grey, and the gripping love interest contained in both productions. Stories of the plots of the great photodramas are also given.

For the Theda Bara super-production, "When a Woman Sins," which is the story of the regeneration of a modern vampire, a sixteen-page press book has been prepared. This contains several pages of type and cut advertisements, pages of scene cuts, both one and two-column, notices and numerous stories that will make good materials for the photoplay pages of newspapers.

A special design of press book has been prepared for each of the Victory Pictures. In a new form, this book will contain an exceptionally large number of helps for exhibitors in exploiting the productions of Tom Mix, George Walsh and Gladys Brockwell.

For the Excel Pictures the Fox News, in new and more attractive dress, will be issued bi-weekly, each number being based on one of the pictures in this series.

Besides all these helps the Fox Film Corporation will give enlarged service direct to newspapers throughout the country, through the mailing of still photographs the William Fox Press Service, mats and other material which is calculated to increase the prestige of Fox stars and productions.

### FLY SWATTERS NOW PART OF THE PROPS.

"Held up for twenty minutes by a fly" is the entry made in his day book by Charles J. Brabin, who is directing Emmy Wehlen in her forthcoming Metro production, "His Bonded Wife," which will be an early release. This persistent insect kept buzzing about Miss Wehlen's face. Every time it was driven off, and the star prepared to resume work, buzzzz—and back came the pest again. At the end of twenty minutes, however, it was successfully "swatted."

# Chicago News Letter

by Jas. S. McQuade

## *Funkhouser Case Drags Out*

**Trial Commission Has Tried to Prevent Indorsements of Major's Efficiency from Getting Into the Record.**

THE week ending Saturday, July 27, has been the slowest yet in the trial of Major Funkhouser and his aids before the city civil service commission. The defense attempted to show by the evidence of Alderman John Richert, chairman of the council finance committee, that the major had conducted his office along efficient lines and that the city council had hampered his work to a certain extent by failing to provide sufficient funds for his office. The civil service commission, under President Frazier, had prevented this earlier in the trial by ruling Mr. Richert's opinion out altogether, and Mr. Richert had left the stand.

On Tuesday, July 23, after an hour's lively tilt between Funkhouser's leading counsel, Jno. S. Miller, and President Frazier, Mr. Richert was recalled to the stand and after much wrangling his opinion as to the major's efficiency was put into the record. It reads as follows:

"In all matters with which I came in contact, it is my opinion that Major Funkhouser's administration was efficient."

Most of the week's proceedings were confined to Major Funkhouser's aids, Joseph A. Thoney, former morals inspector, and Manager of Properties Borland, with whom we have no concern.

On Wednesday, July 24, Acting Chief Alcock testified that under Major Funkhouser vice and crime were rampant. At this juncture Attorney Lyle for the defense added: "And we want to show what the major did to suppress it and the commission won't let us."

Referring to such daily wrangles, of which that just quoted is only a sample, the Chicago Daily News, July 25, had the following statement:

"According to President Charles E. Frazier, the commission is anxious to conclude the testimony and speed up things in general as much as possible. Nevertheless, it is a matter of record that much of the commission's valuable time is lost in attempts to frustrate the defense's efforts to obtain indorsements of the efficiency of the three defendants from witnesses who came in contact with the second deputy's office."

In a former issue the same paper made the following editorial statement, under the heading given here:

**The Issue in the Funkhouser Case.**

"Certain rulings by the city civil service commission in connection with the charges now being heard against Major Funkhouser, the suspended second deputy superintendent of police, have surprised and perplexed many citizens who are interested in the case. Its bearing on the whole question of honest and impartial administration of the laws relating to public order and public morals is so direct that the hearing is of very special importance to the community.

"Citizens who view the case in its true light are compelled to think that the one issue to be determined by the investigators is this: Was Major Funkhouser a faithful, efficient officer and did vice conditions show improvement under his supervision of questionable resorts of various kinds? Trivial and technical charges against the second deputy superintendent of police fade into insignificance beside this fundamental question. Yet the civil service commission appears to hold this view that evidence in regard to the vice situation in Chicago before, during or since Major Funkhouser's administration is irrelevant and immaterial to a determination of the issues of the case."

## *Ike Van Ronkel Joins Goldwyn*

**One of the Oldest Exchange Men in Chicago, He is Known by Exhibitors Throughout the Middle West.**

IKE VAN RONKEL has been appointed manager of Goldwyn's Chicago office and took charge Monday, July 22. He succeeds H. J. Bayley, resigned, who has been offered the management of another Goldwyn office.

Mr. Bayley was formerly branch manager for V-L-S-E in Cleveland, Omaha and Minneapolis for two years and was manager of the Chicago office of that organization for some time after it was taken over by Vitagraph.

Ike Van Ronkel is one of the best known exchange managers in the Middle West. Everybody familiar with the history of moving picture exhibition and distribution in Chicago knows that he has been prominently connected with the business from the start. He was among the few early exhibitors in the city who opened picture theaters in 1906. He opened his own exchange, the American Film Service, in 1907, and sold it to the General Film Company in 1910. At that time the offices were in the old Trude building on North Clark, near Randolph, and at present the ground forms part of the site of the big modern City Hall square building.

Mr. Van Ronkel was afterward manager of the General Film Company's office at 429 South Wabash avenue for five years. When that office, was closed he joined the Laemmle forces, remaining until April 1918, when he resigned. Since then he has been taking a well-earned rest, until the offer made by Goldwyn attracted him into harness once more. Besides the Goldwyn program for the fiscal year beginning September 1 appealed to him so strongly that he could not resist.

Mr. Van Ronkel expresses himself as being thoroughly in accord with the Goldwyn policy, one of the leading tenets of which is "The exhibitor is always right." No changes will be made in the staff of the Chicago office except the adding of a few additional salesmen. Assistant Manager W. E. Banford will retain his position as right hand office man.

## *Riviera Theater Is Nearly Completed*

**In Heart of North Side and Seating 2,600 Persons, It Will be Opened in September by Balaban & Katz.**

SOME time ago, in these columns, it was stated that a fine new theater in Broadway and Lawrence avenue, which was nearing completion, would be taken over by Balaban & Katz, managing directors of the Central Park Theater.

This house was intended originally for stage attractions and variety entertainment exclusively, but Messrs. Balaban & Katz have already remodeled it so that it will be especially suitable for the presentation of moving pictures. It will not, however, be devoted exclusively to pictures, as it has just been announced that other entertainment of artistic merit will be combined with the film program such as refined vaudeville specialties and tableaus. A large stage has been built for this purpose.

The theater has been named the Riviera, after the famed Italian resort. The fine location of the house, in the center of the great and fashionable North Side district, insures attendance of the best type, providing the programs are suitable; but there is no fear on this point when Balaban & Katz have charge. The mixed program already referred to has been decided upon by them, after a close investigation of amusement requirements in the neighborhood, and when one recalls their great success with the Central Park Theater, on West Twelfth street, there is no doubt of their ability to meet conditions in the new field.

The Riviera will be opened early in September. It seats 2,600 persons, and an orchestra of forty carefully selected musicians will furnish the music.

**George Kleine System Items.**

"The Unchastened Woman" had a remarkable week's run at The Playhouse, considering the sweltering weather. Its satisfying qualities proved a strong advertising factor in its favor, as all who viewed it passed it along favorably to their friends and acquaintances.

George Kleine arranged a variety program of short-reel subjects for Chicago, for the week of Sunday, July 28. The program is headed by "Triple Trouble," Chaplin's popular new comedy. Another strong number on the program is

"In the Fog" (Edison), in three reels, which is being shown for the first time, the script being based on Richard Harding Davis' story of that title. There is also a one-reel photoplay by Edison, taken from one of the O. Henry stories.

The Kansas City (Mo.) branch office of the George Kleine System was entirely consumed by fire Wednesday, July 24. The Kleine exchange was in the Ozark Building and the Fox exchange was on the floor immediately below it. The fire started in the Fox quarters and spread so rapidly that both exchanges were complete losses in a short time. Nothing was saved, all the films on hand being wiped out.

**Felix Feist Visits Chicago.**

Felix Feist, general sales manager for the World, spent a brief vacation of four days in Chicago last week, at the country home of Aaron J. Jones, at Flossmore. He enjoyed himself so thoroughly in the country and in driving between Flossmore and the city that he had little time to call on any of his many friends in the city. He returned to New York Tuesday afternoon, July 23.

**Mutual Buys Selig's "A Hoosier Romance."**

"A Hoosier Romance," based on James Whitcomb Riley's story, and produced by William N. Selig under the direction of Colin Campbell, has been purchased by the Mutual Film Corporation for release in the near future. This widely read Riley story has a rich comedy vein which is happily retained in the Selig film version.

**"America's Answer," Second United States War Film.**

The second official American war film, "America's Answer," will begin an indefinite run in this city at Cohan's Grand Opera House, Monday night, July 29. This film is in eight reels and it tells the story of the arrival in France of the first half of the big American army now fighting there. It shows the landing of the soldiers from the transports and their advance to the first line trenches; the building of hundreds of miles of railroad in France; the erection of great docks, storage warehouses and railroad shops. In these railroad shops the spectator sees the assembling of hundreds of American built locomotives and much of the other vast work done to maintain our forces.

It is said that the eight reels of this second war film have been assembled from over 30,000 feet of film, which was made by order of General Pershing, under the direction of the General Staff, and photographed by the Signal Service Corps of the American force in France.

**"Me und Gott" on State Rights Plan.**

H. Y. Romayne, president of the Romayne Super Film Company, Los Angeles, spent a few days in the city last week while on his way to New York in the interests of his six-reel feature "Me und Gott," which he is releasing on the state rights plan. He gave a special presentation in the exhibition room of Universal in the Consumers' building, Wednesday morning, July 24. Among those present were Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company; J. L. Friedman of Cleveland Players; E. M. Vandawalker, Jr., vice-president Doll-Van Film Corporation; Nate Ascher, of Ascher Bros., and Harry Weiss, of Jones, Linick & Schaefer.

This feature is unlike any other war films of this type, as the action is confined to America chiefly and the characters to loyal subjects of this country. Windham Gittens directed the production.

Mr. Romayne left for New York Thursday, July 25, where he will make headquarters at the Hotel Astor for about ten days.

**W. R. Scates Leaves General Film Co.**

W. R. Scates, one of Chicago's oldest and ablest exchangemen, who has been manager of the Chicago office of the General Film Company for the past two years, resigned that position Saturday, July 20. He has been succeeded by G. N. Montgomery, who has been traveling salesman for the Doll-Van Company for some time past.

**Camera Works While Bullets Fly.**

Most likely the third United States war film will include the pictures referred to in the following paragraph from a recent war dispatch, which appeared in the Chicago Tribune, and which recites the great bravery of an officer who took a moving picture, close up, while bullets were flying like hail around him:

The advance of one American unit is preserved for posterity through the bravery of a movie man—an officer. He advanced ahead of our lines before the infantry charged, coolly set up his camera, and clicked off a few hundred feet of film as the men stormed the German positions. One scene shows our men attacking a machine gun in a church tower with the Boches, panic stricken, trying to get their gun into action. The operator's audacity was amazing.

"It wasn't anything," he added modestly. "The folks back home ought to be able to see Yankees whipping the Germans."

**Petrova's Chicago Success in Selling W. S. S.**

Mme. Olga Petrova worked wonders during her brief stay in Chicago when she sold over $20,000 worth of war savings stamps. More than half of these were sold at the Metropolitan theater after Mme. Petrova sang her latest song, "Freedom for All Forever." Mme. Petrova's next scene of action will be St. Louis.

**Illinois Soldier Boys in Pictures.**

Louman C. Mann's pictures of Illinois soldiers in camp at Camp Logan, Houston, Tex., taken shortly before the boys left for France, were recently shown at the Woodlawn, Olympic, and other large houses in the city, with great success. The photography is clear and the action excites and holds attention. The men are shown in camp work of various kinds and the pictures were taken sufficiently close so as to make the faces of the men clearly recognizable by their friends. These films should be preserved for future showing long after the camera man and the men shown in them have passed away.

**Picture Theaters to Aid in Suffrage Drive.**

Women ward leaders in Chicago are moving heaven and earth these days to secure the signatures of voters for a Senate suffrage petition, requesting that body to pass the Susan B. Anthony suffrage amendment. These ardent women workers are now organizing a great moving picture theater drive in aid of this worthy petition, and it is hoped that exhibitors in Chicago, generally, will assist in every way possible to make the drive a success. Throughout the state the women are putting forth their best efforts, and moving picture theaters in every town and hamlet can accomplish great things by joining heartily in the campaign.

**Metro's Chicago Manager Attends Convention.**

C. E. Smith, Chicago manager of Metro, was in New York last week attending the convention of branch managers of his organization, held at the Hotel Astor, Friday and Saturday, July 26 and 27.

**New Chaplin Comedy in Big Demand.**

Merle E. Smith, general manager of the George Kleine system, states that "Triple Trouble," the new Chaplin, two-reel comedy is in great demand, the bookings being made with a rush. The comedy will be shown at the Castle and the Playhouse theaters for a week's run at each, beginning July 28.

**Films for Soldier and Sailor Boys.**

Mrs. Jane S. Johnson, secretary of the Division of Films, in connection with the Bureau of Public Information, came in from New York last week and spent several days visiting Camp Grant, at Rockford Ill., and the Great Lakes Training Station, to learn just what kind of pictures the soldier and sailor boys like best. While in Chicago, Mrs. Johnson made her headquarters at Pathe's branch office, where Manager Rogers assisted her in every way possible. Exhibitors generally should know that the "Official War Review" a one-reel weekly release, exclusively handled by Pathe, and produced by the Bureau of Public Information, gives the latest film news at the fronts, in the battlefields in France and Italy.

**Select's New Series in Good Demand.**

Ben W. Bedell is back again in harness as assistant manager of the Chicago Select office, after a strenuous vacation on an Iowa farm. He reports that Select has started taking contracts on their new series for 1918-19 with very flattering success.

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## SCREEN NARROWLY ESCAPES NEW STAR.

During the past week W. M. Gladish, representative of The World for Toronto, Can., and vicinity, visited New York, principally for the purpose of trying out his new car on a long journey. While here he visited many places of interest, including several of the studios. While at Famous Players-Lasky they were taking some "test" pictures of several candidates for screen prominence. Mr. Gladish was rejected before he even asked to be photographed, because his features were declared to be too classic to register well upon the screen.

"Your regular face is all right," said the director who was busying himself with the tests, "but your camera face is all wrong." Considerably discouraged, Mr. Gladish went back to tell the folks in Toronto how close he came to being a Caruso of the screen. The incident ruined his vacation.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Los Angeles Likes Government Film

**"Pershing's Crusaders" Going Big at Alhambra—"Smashing Through" Finishes Second Week at Superba.**

PERSHING'S CRUSADERS," which opened at the Alhambra on Sunday, July 14, is arousing great enthusiasm. The big patriotic production is being presented in an elaborate manner, and has the co-operation of Women's Clubs and various patriotic organizations.

Monday, the day after the opening, a big parade headed by the Naval Training School band of forty-six pieces, marched through the downtown streets. One hundred patriotic mothers of sons in service was the big feature of the pageant. Monday, July 22, was known as Future Crusaders' Day, and every newsboy in Los Angeles was given free admission to the theater.

A special lobby display is used at the Alhambra, and a heroic copy of the Statue of Liberty is placed in front of the lobby near the curb. Special music is used for the production and the film has been playing to packed houses since its opening, and Manager Miller of the Alhambra says there is no indication of any lessening of interest in the subject. The engagement of the Crusaders will be indefinite at the Alhambra.

"Smashing Through" has just finished its second week at the Superba and proved a formidable rival to "Come Through" recently shown at that house in box office receipts.

Carl Ray, new owner of the Miller theater, spent last week in Wyoming looking after his theatrical interests in that state.

B. C. Steele, manager of the Symphony theater, has been joined by his wife from the east, and with Baby Steele, the Steeles have set up housekeeping in Glendale.

The Alhambra theater, under the management of the firm of Miller, Leonhardt and Bosely, has contracted to use the entire output of the Sherry service.

**Clune's Auditorium to Quit Pictures.**

After "Salome," the Theda Bara Fox spectacle, has finished a run beginning September 2, at Clune's auditorium, the big house will be closed to screen productions and legitimate attractions only will be shown. According to Bert St. John, manager of Clune's, twenty-six weeks of regular stage productions have been booked to begin in September. It is nine years since the Auditorium has been used exclusively for regular stage shows.

**Graumans to Produce Films.**

An announcement has been made by Sid Grauman to the effect that he and his father, D. J. Grauman, will shortly incorporate as film producers. A studio has been selected, which will be used until a new plant can be erected, and production will begin in the near future. The two Graumans will be the sole owners and sole financial backers of the concern, which will be called the Grauman Feature Players Company. From four to six films will be made each year.

Mr. Grauman says that while he does not contemplate employing any particular big star, he intends to select the best screen talent procurable. He will lay particular stress on the directorial end of the productions, and will depend largely on the director and the story making the star, instead of the star making the play. Timeliness will be the slogan of the company and the first production will have a war background. The Grauman films will be distributed on the States right plan.

**Film Folk Help at Sailors' Benefit.**

Film players helped to make a success of the big benefit given for the sailors of the Submarine Base, at the Hotel Alexandria on July 20. Many stars were present and all worked with the same enthusiasm that has always marked the efforts of the screen people in patriotic events of all kinds. The big entertainment lasted from 3 o'clock in the afternoon until midnight, and every minute of the time was filled with music, songs, dances, stunts, acts, sketches, and the very best work of all those who participated in the big event.

**Kerrigan Making Own Films.**

J. Warren Kerrigan has established himself in the old Selig studio in Edendale, and is now making pictures on his own account. His new quarters are historic, and his stage was the first glass stage ever built in California. Bernard Warde, son of the famous tragedian, Frederick Warde, is directing the new series of Kerrigan pictures, and Jesse Hampton is the personal representative and manager of the star.

**"Fatty" Arbuckle Moves to Glendale.**

Lou Anger, business manager for Roscoe Arbuckle, has made arrangements with W. A. S. Douglas, president of the Diando studios in Glendale, for the production of at least one picture at that plant, the entire Arbuckle company of players expecting to begin work on a new comedy by July 22. Although the agreement is to make only one picture at Diando, it is probable the comedian will produce other pictures at the plant.

**Gale Henry Forms Company.**

Gale Henry, who has just returned from a three months' vacation, has organized her own producing company and will make a series of comedies such as gained fame and prestige for her during her long engagement with Universal. Miss Henry has rented space at Diando studios, in Glendale, and under the direction of Bruno J. Becker will begin immediately on her first production. Milburn Moranti, who supported the comedienne in both her Universal and L-Ko productions, has been engaged to play the principal male roles in the new comedies.

**Mme. Yorska Coming to Los Angeles.**

Mme. Yorska, one of the sensational stars of the dramatic world for the past two years, will come to Los Angeles and begin making films at the Brunton studios under the management of the Matzene Feature Film Company.

**Griffith Makes Big Deal.**

The largest deal in states rights territory ever made was closed when George Davis, manager of the Alcazar theater, San Francisco, associated with Sol Lesser of the All-Star Features Company, purchased from D. W. Griffith the exhibition rights to eleven states west of the Mississippi for "Hearts of the World."

The territory includes Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, North Dakota, South Dakota and Wisconsin. Lesser and Davis paid $250,000 for the rights to these states.

**Julian Eltinge to Head Studio.**

Arrangements have been made between Julian Eltinge and Fred J. Balshofer whereby Mr. Eltinge will be at the head of a studio where screen adaptations will be made of "The Fascinating Widow," "Cousin Kate" and others of the Eltinge regular stage successes.

Mr. Balshofer has gone to New York to complete the details of the partnership. It has not yet been decided whether the Eltinge films will be sold on the open market or released through the Metro distribution system.

**Mrs. Charles H. Christie Dies.**

Mrs. Charles H. Christie passed away on the night of July 16 at the Methodist Hospital in Los Angeles, following an operation for stomach trouble. Mrs. Christie was the wife of Charles H. Christie, business manager of the Christie Film Co., and their marriage, which occurred in London sixteen years ago, was the happy culmination of a romance begun in childhood. Mrs. Christie, who was a woman of lovable personality and broad culture, will be remembered for her particular interest in all things humanitarian and for her many acts of kindness and charity. She was actively

identified with the farmerette movement and prominent in patriotic work of all kinds.

Mr. Christie has the deep sympathy of his many friends and acquaintances in his bereavement. Funeral services for Mrs. Christie were held at the Christie residence in Hollywood on Saturday, July 20, and interment was at the Hollywood cemetery.

**Actor's Body Brought to Los Angeles for Burial.**

The body of Ray Russell, formerly a member of the Keystone Comedy Company, was brought to Los Angeles last week for burial. Mr. Russell died suddenly in New York, where he was filling a vaudeville engagement. His parents reside in Los Angeles, and the actor began his career with local dramatic and film companies. He was 31 years old.

**New Editorial Head for Triangle.**

Dr. Daniel Carson Goodman, who has just been made head of the scenario department for the Triangle studios at Culver City, California, has been connected with the literary side of film making since the early days. Dr. Goodman was with D. W. Griffith for a long time and constructed the continuity for many of the early Griffith successes.

In addition to being a continuity expert Dr. Goodman is an author of considerable attainments and has a number of novels and short stories as well as numerous photoplays to his credit. His latest work along the scenario line is "The Mayor of Filbert," an adaptation of the novel of the same name by Charles F. Stocking. This story has just been finished at the Triangle studio by Director Christy Cabanne, and Goodman is at work on another play which Cabanne will begin filming immediately.

**On Their Way to Berlin.**

W. A. S. Douglas, president of the Diando company, is closing up his business affairs in order to join the ranks of Uncle Sam's army.

Jack Holloway, director at the Diando studio, is emulating his chief's example, and has enlisted also.

Hugh R. Wood, scenic artist at Diando, has gone with a party of fifty Los Angeles Englishmen to join the English army. Wood came to the United States twelve years ago from London. He has been married three months.

Norman Manning, former studio manager at Diando, left two weeks ago to join the Royal Air Force in Canada.

Billy Franey, former Triangle-Keystone comedian, paid the old "lot" a visit the other day, and incidentally let his former associates see how he looks in Uncle Sam's uniform. Franey is stationed at Camp Fremont.

## *Rubbernecking in Filmland*

Personally Conducted by Giebler.

ADIES and Gentlemen, the buildings we are now approaching are the Brunton studios, so called after bert Brunton, the big mogul of the tablishment.

The Brunton plant is not only one of e most modern and completely equipped udios on the West Coast, but is one of e most unique because of the methods der which films are made here.

To make you understand the methods at obtain at this place we will compare to a modern apartment house where artments containing such conveniences speaking tubes, dumb waiters, Philipno hall boys, and vacuum cleaners may leased.

The Brunton studios are operated somehat after this plan. If any of you want engage in the fascinating and somenes profitable business of film producin all you will need to do is hire a tall d handsome leading man, a good servable blonde of the star type, an ingenue d a villain, secure studio space here same as you would rent an apartment nd commence.

You will find a complete costume dertment where costumes from king's to ggar's may be secured, and property oms that can produce furniture of Louis Quince, the Grand Rapids, and all ermediate periods.

A staff of competent writers is confined the little cottage in the center of the reground ready to do your bidding. And you do not have a full complement of spians you may have your choice of an sortment of villains with or without tural mustaches, heroes with various nds of wavy hair and sport shirts, ding ladies, ingenues, juveniles, and aracter people.

In fact all the appurtenances, animate d inanimate, of movie making will be ced at your disposal. For rates apply office.

You will observe as we walk through spacious grounds of this place the gnitude of it. The long and handsome ck buildings to the left are the executive offices of the different companies producing pictures at this plant, which includes the Haworth Company, with the lebrated Japanese actor, Sessue Hayakawa, at its head; a company of Pathe yers starring Frank Keenan; an organization with Louise Glaum as its star, d Bessie Barriscale and her company.

Five of the largest glass stages on the ast will be available when the plant all complete, and eight other companies planning to secure space here.

We will go in here and watch a company at work.

The young man in this scene is Herbert, sometimes called Herb, Heyes. Herb was lately with the William Fox players in support of Theda Bara. Now he is leading man for Miss Barriscale, the star of the piece you are watching, which is called "The Heart of Rachael."

The little lady with the sundown tresses acting with Mr. Heyes is Gloria Hope. Yes, lady, her hair is natural titian in color.

Ella Hall is the other small person, and the man to the right is the celebrated villain, Hershell Mayall.

The man with the papers is Howard Hickman, the director. You will note that he does not wear puttees, but in spite of this he has produced some splendid films.

**Mr. Hickman Enjoys Rare Prerogative.**

Talking to Mr. Hickman is Bessie Barriscale, in real life his better half. All married men should enjoy this scene very much. Mr. Hickman is enjoying a prerogative enjoyed by few husbands. As director of the play he is enabled to give orders and have them obeyed by his wife.

Mr. Hickman, like many other celebrated people of the film world, including Christy Cabanne, Fannie Ward, and your humble servant, hails from Missouri.

The large trees that border either side of the street as we proceed to our next stop and temper the rays of the celebrated California sunshine are the well known eucalyptus, of which sixty-seven varieties are found in this state.

The eucalyptus yields telephone poles and wood for the grate that ranks next to asbestos as a fire resister. The pungent odor that assails your nostrils is caused from the acorns of this tree, which fall to the ground and are crushed by the feet of passing pedestrians. These acorns are also used in the manufacture of portieres and other art work, which is sold to Eastern tourists after being varnished. The oil of eucalyptus is valuable for sprains, bruises, brights disease, botts and housemaid's knee, and may be bought at all drug stores.

**Wilshire Uniquer Than Studios.**

We are now in Wilshire, the aristocratic and purse proud section of Los Angeles. There are no movie studios in this delectable neighborhood, but you will see movies being made here, and if the methods prevailing at the studio we have just left struck you as unique, what you will see shortly will seem uniquer.

The residence immediately in front of us is the home of one of the richest denizens of this bailiwick of the rich. As you will observe the house grades well up in the mansion class. It has twenty-five rooms, five baths, and a Jap who is constantly employed in cutting the grass of the spacious lawns.

This house, my friends, is being used as a stage for a moving picture play now being produced by Lois Weber and Phillips Smalley. The large machine on the lawn is an electric transformer used to secure the illumination necessary when pictures are shot indoors. All of the interior scenes of the Weber-Smalley pictures are made in this manner.

This plan has two advantages. It gives the scenes a naturalness that would otherwise be hard to get, and it gives many of our plutocrats—some of whom are sadly oppressed by the income tax collector—a chance to earn an honest and thrifty penny, and helps him meet the high cost of aristocracy these parlous times.

We will now step inside for a brief inspection.

The well-built man hanging the picture and saying things under his breath as all men do when they hang pictures is Phillips Smalley, husband of and co-director with Lois Weber, whom you see with the manuscript, which is the scenario of the play, in her hands.

The handsome young lady all dolled up in evening clothes and reclining on the chaise longue is Mildred Harris.

Mildred is leading lady in the play, whch is called "Orange Blossoms." She is supposed to find herself with glad clothes on and surrounded by luxury for the first time in her life, and is registering "not being used to it, but liking it very much."

No, lady, the blue paint on the end of Miss Harris' nose and on the point of her chin will not show in the picture. The cerulean hue to the young lady's features is an example of facial camouflage familiar to every make-up artist of the screen.

The handsome chap is Lewis J. Cody, leading man to Miss Harris, and the other young lady is Helene Rosson, who has an important part in the film.

The company has been in this house for a week, and will stay another week. The family that owns the house are away traveling, and if they should return unexpectedly they would have to live in the basement or the attic until the picture is finished.

That will be all for today, but before we drive away gaze upward to yonder window on the left. This window, which is twenty-two feet from the ground, will be jumped out of by the frail and beautiful girl you just saw upstairs with the evening gown and the bluespot on her nose this evening at dusk at the climax of an exciting scene.

It is indeed sad that the life and limbs of our fairest film stars are thus daily endangered to give us a passing thrill with our movies.

## *Heart Interest Stories of Week*

### Honor to Whom Honor Is Due.

One day recently while Donald Crisp, of the Lasky plant, was directing a scene from a high platform and tripping around in his usual blithesome manner he got too close to the edge of the platform and tripped off—and sustained a shock to his dignity and also a badly sprained wrist.

The next day every paper in Los Angeles carried a story of the accident, with Fred Stone as the hero.

Crisp says that he would have gladly allowed Fred Stone to fall off the platform for him, but as Stone never volunteered, and Crisp was compelled to do it himself, he feels he ought to have the credit for the stunt.

### Almost——

Alma Rubens, Triangle star, and Franklyn Farnum, sometime with Universal, but later with Metro, and both of them well known in film circles, were united in the holy bonds of matrimony on the 18th of July, at—

Just then the phone bell rang, and a message from the Triangle offices, which spoiled the best little heart interest story of the week, was poured into my unwilling ear.

"Please correct statement that Alma Rubens and Franklyn Farnum are mar ried," was the message. "They are engaged, but not married—yet."

### Studio Shorts.

Dorothy Dalton has come back from New York with five trunks of rainbow hued gowns, some of which will appear in forthcoming Ince-Paramount productions.

Henry Otto, director of "Undine" and other features, is now at Triangle in charge of the William Desmond pictures.

Taylor Holmes is expected at Triangle on July 22. His director will accompany him, and the pair expect to begin immediately on their first Triangle feature.

Vera Lewis and her band of workers for the Stage Women's War Relief made a tour of the Los Angeles cafes last week gathering in large and small sums of money for the cause.

Frank Elliott, former leading man for Theda Bara, is acting in the same capacity for Mae Murray in "The Scarlet Strain," now being filmed at Universal City. Royden Keith, musical comedy juvenile, is also in the cast.

Sylvia Breamer left Los Angeles on July 15 for New York, where she will take a leading part in J. Stuart Blackton's film version of "Getting Together."

Polly Moran, for the past three and a half years a Mack Sennett comedienne, has severed her connection with that organization. Miss Moran will go to New York on shopping and other business, then return to Los Angeles to make a sailing date for Australia, where she will begin a long vaudeville tour.

Helen Leslie, wife of Director Jacques Jaccard, of Universal City, is critically ill in a Los Angeles hospital.

Mrs. Charles M. Schwab and party, during their stay in Los Angeles, were entertained at the Lasky studio by Mary Pickford and her mother, Mrs. Charlotte Pickford. The visitors displayed keen interest in scenes being made for a special feature under the direction of Cecil B. DeMille.

Clarice Duncan, seven years old, and just recently from Australia, is the most recent "find" of the Ince directors. Clarice is appearing in a Dorothy Dalton picture.

Leo Pierson is working in the new Harry Mestayer picture being filmed at Triangle.

Stanhope Wheatcroft, with the Maude Adams company on her recent Western tour, and formerly with the Fox organization in the East, has been engaged by Thomas H. Ince for a prominent part in a forthcoming picture.

Owing to the prolonged illness of Molly Malone, leading woman for Eddie Polo in "The Lure of the Circus," Eileen Sedgwick has been engaged to substitute, the script having been rewritten by William E. Wing to meet the altered situation and to prevent any interference with the original plot.

John Gray, title writer at the Sennett plant, has left that company.

Vivian Martin has returned after a two months' vacation at Lake Louise, Canada, and will begin work at once on a new picture at the Morosco studio.

Joseph W. Engle, treasurer of Metro, left for New York last week.

Sessue Hayakawa, upon completion of "The Temple of Dusk," presented little Mary Jane Irving with ten War Savings Stamps in recognition of the splendid work she did in her part in the picture.

A Red Cross Tea with one of the female stars in charge will be a weekly feature at the Triangle studios. Alma Rubens was hostess at the first tea, which brought a very respectable sum to be turned over to the Motion Picture War Service Association.

Thurston Hall is a new player on the Universal lot. He is being featured with Priscilla Dean in "The Magnificent Jacala."

Virginia Lee Corbin has been chosen as mascot for the Stage Women's War Relief.

Al Ray, brother of Charles, is playing the opposite lead in Enid Bennett's new Ince-Paramount feature, "When Do We Eat?" being directed by the star's husband, Fred Niblo.

George H. Perry, who was publicity chief for the Panama-Pacific Exposition in San Francisco, arrived in Los Angeles recently to handle half a dozen concerns for Ben Hampton at the Brunton studios.

Fannie Ward made a personal appearance and an address at the Symphony theater on the first night's showing of her feature, "The Yellow Ticket."

Grace Travers, of the Morosco dramatic stock company, has been engaged to play a part in Bessie Barriscale's new picture, "The Heart of Rachael."

According to Will M. Ritchey there is a real panic at the American studios for stories for filming purposes.

Alfred Whitman leaves the Vitagraph company this week. Al's reason for leaving is that he has received a flattering offer from another producer.

G. M. Anderson and a number of his players made a trip by motor to San Francisco last week, making side trips on the way back into the country in search of locations to be used in the picture to follow 'The Son of a Gun."

Christy Cabanne spent last week at Santa Ana filming exteriors for "The Mayor of Filbert."

Douglas Fairbanks has been drafted by Secretary McAdoo to make a propaganda picture to be used in exploiting the forthcoming fourth Liberty Loan. Doug, assisted by Tod Reed, is now working on the scenario. Bull Montana will appear in the film.

Anna Q. Nilsson has been engaged to take part in "The Vanity Pool," a Universal special production with Mary MacLaren and Thomas Holding.

Jack Holt, who has been supporting the Ince feminine stars, will transfer his supporting activities to the Clara Kimball Young studio, and will appear opposite Miss Young in her next feature.

William Desmond has made himself a present of a new touring car.

## *Lihou Stops Over in New York*

### Erker Brothers' Executive Was One of the Boosters for St. Louis at League Convention.

HARRY G. LIHOU was a recent visitor to New York. Mr. Lihou has charge of the motion picture apparatus and supply department of the Erker Brothers Optical Company, St. Louis, distributors for the Simplex projector in Eastern Missouri and Southern Arkansas.

Mr. Lihou was a member of the delegation from St. Louis, who attended the convention of the Motion Picture Exhibitors' League of America in Boston, and was one of the most energetic workers in behalf of the plan to have St. Louis named as the convention city of the league next year.

For the last eight years Mr. Lihou has been associated with the Erker Brothers Optical Company, and for some time has managed the supply department. This end of the business represents a constant and consistent growth from small beginnings, until now there are fourteen men employed in his department.

Mr. Lihou makes a practice of keeping in personal touch with the exhibitors in his territory, either through flying trips made by himself at short intervals or by the visits of four men in the office whose journeys are timed to meet the requirements of special occasions.

A revised catalog containing 144 pages, the largest issued by the company, will be ready for distribution to exhibitors in about three weeks. Mr. Lihou explains that a much larger edition was made necessary by the increased volume of business.

An advertising slide department, which is under the direct supervision of Mr. Lihou, requires the services of nine persons, including a photographer, printer, artist and card writer.

### LIEUTENANT PROCHET TALKS TO ADVERTISERS.

Lieutenant M. M. Prochet of the Sixth Italian Fortress Artillery, now representing the Italo-North American Commercial Union in this country, was the guest of the Associated Motion Picture Advertisers, Inc., at the luncheon held Thursday, July 25, at Keen's. About twenty-five members of the association turned out to greet Lieutenant Prochet, who with his associates was instrumental in bringing before the public the remarkably interesting series of Italian war pictures.

The members of the organization were so keenly interested in the remarks of their guest that they invited him to attend the luncheon to be held the following week at Rector's and to talk to them during the screening of a special performance of "Italy's Flaming Front," which will be given for the association immediately following the repast through the courtesy of the First National Exhibitors' Circuit.

### BAILEY MANAGING GENERAL AT OMAHA.

A. S. Bailey, formerly Goldwyn manager at Denver, has been appointed manager of the General Film Company's Omaha exchange. Mr. Bailey succeeds F. R. Martin, acting manager of the branch, who resigned to enter the National Army.

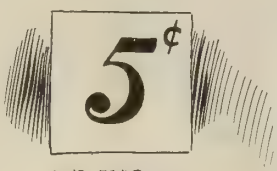
# GRINDING THE CRANK

WITH THORNTON FISHER

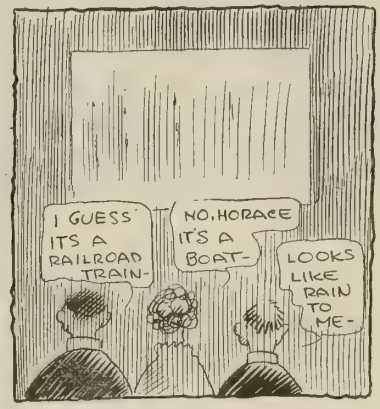
## THEM WAS THE GOOD OLD DAYS

OR WORDS TO THAT EFFECT

I REMEMBER WHEN THEY USED TO TURN A STORE INTO A MOVIE THEATRE

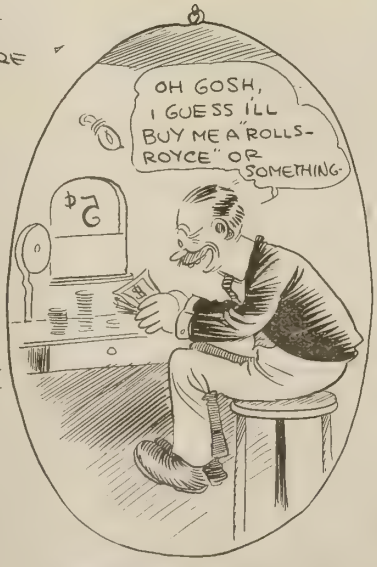



AND THIS WAS THE PRICE OF ADMISSION




AND YOU COULD ALMOST TELL WHAT THE PICTURE WAS ABOUT- (IT FLICKERED SO - AND GEE, HOW THE FILM WAS STREAKED)

A GUY WHO PULLED THIS WAS TAKEN FOR A LUNATIC




AND IF THE PROPRIETOR TOOK IN $15 A NIGHT HE THOUGHT IT WAS RAINING MONEY.

AND THE STAGE STAR WAS INSULTED WHEN THE MOVIES WAS SUGGESTED.

AND THE PIANO PLAYER BANGED A WHEEZY INSTRUMENT AND TALKED TO A FRIEND AT THE SAME TIME.

AND FATHER COULD SHOW THE WHOLE FAMILY A BIG NIGHT ON 35¢ - YES, THEM WAS THE GOOD OLD DAYS.

THORNTON FISHER 1918

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Saturday, August 10, 1918

# *Facts and Comments*

WHAT happened to the War Service Committee appointed at the Boston League convention for the purpose, presumably, of defining the attitude of the League on the matter of the activities of its members in relation to the war? Committees reported and reported, but nothing was again heard from the War Service Committee and, singularly enough, no one seemed to be interested sufficiently to ask if it had anything to offer. Here was a great opportunity for some budding statesman to slip over a patriotic wheeze, but no one, not even a member of the committee took advantage of the opportunity. It would not be fair to question the patriotism of any member of the committee, not even the chairman, who comes from Rockland, Me., yet he had nothing to report. Why this omission? Are there no patriots in the League?

* * *

SPEAKING of the League reminds us that the American Exhibitors' Association is going to meet in Chicago from September 3 to 7 at the Hotel Sherman. All branches of the trade are invited to participate and prominent men of the industry are to address the various sessions. This has the sound of a regular convention of the motion picture industry and ought to encourage exhibitors to attend. No one knows so much about his business that he cannot learn something from others. If Mr. Rembusch and his associates who are guiding the destinies of the A. E. A. will plan their meeting upon a high-class platform, procuring capable speakers who have a genuine message to carry to motion picture theatre owners and managers, they will have performed a real service to the industry.

* * *

IT is probably unnecessary to discuss the question of amalgamation of the two exhibitor organizations. That question never was a topic of discussion on the floor of the Boston convention, though now and then an individual expressed the hope that the unification of the organizations would follow in the natural course of events. However, there has been practically no change in the control of the National League and some of the leaders have intimated that no overtures would be made to the A. E. A. Further than that a strong opposition is developing to those same leaders in the League itself, which may place that organization in the position of the negligible minority—a minority too small to command attention or respect. This is unfortunate at this time, since there is great need for unity of action among exhibitors.

* * *

INFORMATION received from the committee working under the direction of Adolph Zukor, which plans to align the full force of the motion picture industry behind the drive for the fourth Liberty Loan next September is to the effect that it is building a strong organization. Beginning with the producers the plan contemplates a series of propaganda pictures of short length in which the several prominent stars will appear. These will be printed in large numbers and supplied to picture theatres. All producers are invited to participate in this feature of the plan. Later the committee will announce the details of the plan which embraces the exhibitors of the country. It is hoped that every company, every star and every theatre manager will prepare at once to do their allotted task and to do it to the best of their ability. The committee has explained in its announcement that all negatives must be in its hands not later than September 1. There should be no laggards.

* * *

NO one who heard the Hon. T. P. O'Connor express his unqualified belief in the educational value of the motion picture at the banquet given in his honor in Boston failed to respond to that expression with the most hearty approval that the occasion permitted. Mr. O'Connor is too big a man and too ripe in experience to speak lightly, or for popular acclaim, when talking upon any subject publicly. What he said of pictures as an educational force was the sum of his observation and intended to impress his hearers of the potentiality of the medium for the dissemination of knowledge over which they presided and the develop-

ment of which was within their control. Citing his own experience he said he learned more about the war in Italy in two hours from the screens than he would have learned from a hundred columns of newspaper stories or a dozen books. "A cinema hall with every school" is the way he summed it up. When has a stronger message been delivered to motion picture men?

## "Give Us Action"

By Louis Reeves Harrison.

THERE is an interesting bird known as the "chicken," the one that is after corn, not coin, the one creature we eat after death and before it is born, which has a habit of hopping around after it loses its head. It represents a low form of what is known as "impulsive action," and, strange as it may seem to the unitiated movie fan, this is often supposed to be the essence of intense drama, especially that kind in which pistol-play becomes associated with vigor of movement.

Impulse is the force behind most exhibitions of emotion.

Exhibitions of emotion form the compelling quality of what is commonly known as "Continental Drama."

It has been deemed the essential in grand opera and most plays of Latin origin, whether geneficent or malicious, just or unjust, and it is oftenest shown with us in that red-hot response to unrestrained human energy, that outburst of primitive feeling, known as melodrama.

The movie fan does not really mean "action."

It is only a means to an end.

To be at all dramatic an ultimate end must be in view.

Take the case of an embittered surgeon, whose family life has been forever ruined, who finds himself alone with a patient, face to face with the murderer of his happiness, now lying helpless, completely in his power to torture, to kill, or to save. The scene becomes most tense when the two men look into each other's eyes, both motionless.

Silent self-control, not action at all, is what often appeals most powerfully to the imagination.

Violent weeping on the screen is rarely effective.

How about the tense and dry-eyed silence of a bereaved young mother, staring at the empty cradle and the little articles of dress her loving and patient hands have wrought for her baby?

Far more effective in all forms of screen drama than demonstrative emotion is that which is seen to be under tremendous restraint.

Voluntary action springs from a base.

That base in all cases is the human mind.

Far more powerful in effect, especially on English speaking audiences, is an entirely different form of action than the impulsive.

It is known as deliberative action.

It is much more decisively individual.

We are all very much alike so far as the primitive exhibitions of emotion are concerned, the weakest response to impulse. In the varying degrees of self-command we show lies the secret of our differing natures, the charm of varied human characterization.

Each man is a "Hamlet" in the bigger field.

He is a battleground of forces within him.

He weakens when he yields to inclination.

He wins out when he is guided by reason.

The struggle with self furnishes the most interesting dramatic material in the world. The loose rein allowed animal instincts in the Latin form of drama may do for people of limited education, but most Americans who attend the theater have been instructed in schools and disciplined by hard experience. Opinions among our people are very definite and firm, as has been proved in contempt for German propaganda, and that national strength of character should be taken into consideration in presenting plays inteded to interest our people.

Deliberative action is much more social.

In overcoming the mastery of mere impulse, in consulting the conscience as to what is due others, in exercising that powerful motive force, the human will, to decide the dramatic contest within, it brings us to a readjustment of wrongs committed, to a finer understanding of one another, and to a social solution of problems vexing existence so far as our relations with one another are concerned.

We elect happiness as a great object in life, therefore the finest dramatic action is that deliberately directed toward our social progress.

## The Man Behind the Story

By Robert C. McElravy.

WISE producers of moving pictures regard the author and his story as a legitimate part of the overhead expenses. But there are still occasional untried producers who feel that they can make pictures without buying the story or hiring a continuity writer to put it into shape. Ideas are free and it seems ridiculous to spend real money for them. Acting on this theory, an incredible amount of money is wasted every year by hopeful producers who have not yet learned the ropes.

A feature film was exhibited not long since which had been constructed by one of the best continuity writers in the business. It was an excellent production—up to a certain point. At this point there was a curious break and the story rambled on to a weak and unsatisfying finish. The fact was made known later that the manager of the company, not liking the original close, had altered it to suit himself, and in so doing had thrown the conclusion of the story out of proportion and almost ruined it.

Some months ago another feature was shown which met with little success. The intention had been good, but the story failed to register. In this case the producer, a man new in the business, had been seized with an idea and attempted to make the production himself. The effect he had desired to get was not there and he could not account for it.

Such failures as this are due to inexperience. Art takes no account of titles—a man may be manager, or even president of a producing company, and still not have the qualifications for making pictures. If he has attained any position of such eminence in the business world, he is not likely to be constituted of the whimsical stuff that authors and scenario writers are made of. He may be seized by a worthy idea and have every reason to believe it will succeed, only to meet with failure in the end, because he lacks the training necessary to get it over.

When a producer wants a story he should look to an author to supply it. An author is a person who writes stories. He may be young or old, rich or poor, known or unknown, but he has studied his job. He is not always to be judged by the things he has got into print; his published product may not represent his best self. But if he is an author he knows how to construct a story. He has been through at least part of the early trials of the amateur and knows what to avoid in telling a story as

well as what to put in. He can make a plot follow through to its logical conclusion.

In other words, the author knows how certain ideas will react upon the public; more than this, he knows how to take a given idea and make it react favorably, which is the thing desired above all else. An idea may be good in itself and yet affect an audience unfavorably if poorly set forth.

In the early days of moving pictures the producer and his director could get their heads together and juggle a few ideas into shape, with the knowledge that almost anything would go. They had also at their command, at low prices, many excellent stories which the authors had not put into the form demanded by the magazines. But good stories are scarcer now.

There are, naturally, many producers who know how to put stories together themselves, and we suspect these are the ones who usually have some trained author or scenario writer do the detail work for them. They know the difficulties of the task, the skill and judgment it requires to create humor or drama without offending good taste or good morals. They have learned, too, that it is one thing to have an idea in one's own head and quite another to be able to impart it to an audience in story form.

After all, the safest and least expensive way to get results, even where generous prices are paid, is to buy the story from the author, for that is his particular stock in trade. In studying the successful productions of the day one generally finds a modest author and an even more modest continuity man lurking somewhere in the background.

## *Secretary Baker's Shrewdness*

WHENEVER any member of the nation's government, from President Wilson down, makes a decision or issues an order there are always a considerable number of persons and newspapers who do not hesitate to say "What a blunder!" Not so long ago the Government, speaking through its executives, expressed itself in favor of the motion picture industry, praising its usefulness in these war times and later classing it as one of the essential industries. The other day Secretary Baker, again speaking for the Government, classed organized baseball as a non-essential and declared that men engaged in that form of sport came under General Crowder's "work or fight" rule. Commenting upon Secretary Bakers' action the New York Evening Sun said:

> Secretary Baker's ruling that baseball is a non-essential occupation under the "work or fight" order of General Crowder is a blunder and an injustice. It is a peculiar kind of equity which would hold the ball player to the order yet exempt the "movie" star and the chorus boy.

If the editors of the Evening Sun had made a simple comparison between the ball player, meaning organized baseball, and the movie star, meaning the moving picture industry, they would have come to the same conclusion, no doubt, that was reached by Secretary Baker. To begin with "organized baseball" is not a popular sport in the sense that it is patronized by the people generally. A limited number of games are played in a limited season to an exceedingly limited number of patrons. The "movies" includes many thousands of theaters giving amusement daily to millions of people and reaching the most remote places in the land.

Probably not more than five thousand men are employed by "organized baseball," while more than 200,000 find employment in the "movies."

About thirty million dollars will have been contributed in the way of taxes by the "movies" during the first year of the war levy. We have no figures on "organized baseball." Beside that millions of Liberty Loan bonds and War Saving Stamps have been sold through the direct efforts of the moving picture industry.

Today the most valuable form of amusement for our soldiers and sailors wherever they may be is the "movies."

Today the most potent form of propaganda employed by our Government here and abroad is the "movies."

It is quite probable that Secretary Baker had all these things in mind when he made his ruling which the Evening Sun characterizes as a blunder.

## *Two Problems*

TWO problems of the greatest importance to motion picture theater owners will presently be presented. They are censorship and Sunday opening. So familiar are these subjects to theater men that no explanation is necessary here. The only matter to be considered now is how to combat them successfully. In states where Sunday shows are barred and where official censorship exists efforts should be made to repeal the laws which have established those conditions. In states where such laws do not prevail a fight must be made to keep such restrictions off the statute books. The matter is a serious one and cannot be lightly disregarded.

Now is the time to begin. Do not wait until the date for the legislature in your state to convene is at hand; begin now. First learn what the candidates for legislative office think about censorship and Sunday opening. If they are with you do what you can to support them. Do what you can to secure the nomination and election of men of liberal convictions. Be prepared.

Work of this character should not be done haphazard. In every state you should have a strong organization to present your case and to back it up with numbers and influence. Pick your strongest men to put in the front of the fight and support them unanimously.

It is for such work as this that the picture theater men in every state should have an organization that is one hundred per cent. efficient. Put aside all petty jealousies and competitive fights and get together with a determination to win against the forces of bigotry which are already organized against you.

Make no mistake, there will be a fight on in every state where censorship and the closed Sunday does not now prevail. What plans are being made in your state?

### ROSTER OF ROLIN MEN IN SERVICE.

A new service flag with eleven stars was hoisted to the peak over the Rolin studios in Los Angeles the other day by Hal Roach, president and director general. The roster: Herbert Brodie, Naval Reserve, San Pedro, Cal.; "Slim" Voorhies, Coast Artillery, Fort MacArthur; J. B. Roach, brother of the chief of Rolin, with the 47th Regiment, U. S. E. F., now "over there"; Walter L. Adams, acrobatic actor, in the Aviation Corps, Kelly Field, Texas; "Sandy" Roth, U. S. N., Mare Island, California; Clyde Hopkins, actor, with Signal Corps in France; Lige Cromley, Corvallis, Ore., in Government school of gasoline engines; Ray Kellerman, former purchasing agent, with Engineer Corps in France; Charles Stevenson, in training at Camp Kearney, California; Joe Matice, Aviation timer searcher, Vancouver; Max D. Hamburger, cook at the Presidio, San Francisco.

# Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

## The Virgin Islands

**Illuminative Studies of American Possessions in the Carribean Sea.**

WHAT we believe to be the most informational pictures of the Virgin Islands yet given to the public are contained in some 8,500 feet of film recently acquired by Joseph R. Miles, E. S. Manheimer and C. P. Winther through an expedition sent to these islands under the management of Mr. Winther. These pictures which will shortly be placed on the market through the medium of the regular exchanges, of which further announcement will be made later, give a definite idea of the social as well as the industrial life of these islands.

The individual islands covered are St. Thomas, St. Croix, St. Kitts, Dominica, Martinique, St. John, Tortola, Keeves and the British possession Barbados. Scenes at St. Thomas include the harbor which is used as a naval base, the marine graveyard, and the loading of coal by native women, the castle of Bluebeard and an old Danish fort. A loyalty parade and a zulu dance are other interesting features.

Tortola, a small island where fishing is the chief industry gives splendid fishing scenes in which huge gray fish are caught in great numbers. Tropical birds which nest in the crevices of the rocks are also shown.

Santa Cruz or St. Croix as it is sometimes called, is the richest and most productive of these islands. Scenes in Frederickstedt are shown and also sugar cane plantations, a sugar factory with a detailed illustration of the making of the sugar; cattle being shipped to Porto Rico, scenes of the home of a native, and last but not least the annual planter's picnic.

St. Johns which is three miles distant from St. Thomas is an old slave island and an ancient resort of pirates, on which the ruins of once beautiful estates are to be seen. The chief industry of the island is the manufacture of Bay Rum from the leaves of the Bay tree. The gathering of the leaves and the distilling and preparation of the Bay Rum for shipment is shown.

Martinique is interesting for many reasons and the film contains splendid views.

In Dominica Mount Diablo and the town of Rosseau are also shown.

St. Kitts with its ruins and historical memories and Barbados a British possession are also shown.

One of the characteristics of the natives of the Virgin Islands is their instinctive love of dancing. The dancing of the bambaloo, a dance common to the natives is given a featured position in one of the reels of the picture.

## Rivoli Features Cannibal Pictures

**A Most Remarkable Series of Tribal Pictures Reveals Habits of Man Eating South Sea Islanders.**

FIVE thousand feet of remarkable films were featured at the Rivoli Theater, New York City, during the week of July 21. These films secured by Martin Johnson, whose exploits in the Solomon and New Hebrides Islands in the South Pacific were noted in our columns of last week, reveal to us in a startlingly realistic manner that savage humanity in a cannibalistic state still exists. They are entitled "Among the Cannibal Islands of the South Pacific."

In order to get to the Solomon and New Hebrides it is necessary to journey to Sydney, Australia, and from here set sail for the points mentioned. Stopping at Honolulu on the way we find the festival of Kamehameha in full swing. From here we go to Samoa landing at Pango Pango the most beautiful harbor in the world. Closeups of Samoan types and dances are interesting. Continuing on our way we come to Tulagi a trading post on the Solomon Islands. Elaborate canoes one of which we see starting off on a journey often carry warriors as far as 100 miles from home to prey on other tribes. The people of these islands know little or nothing of clothes, and follow peculiar customs such as the wearing of necklaces of human teeth. A dance of unmarried women, and a war dance are interesting features of this part of the picture. From the bush regions of the Solomon Islands came pygmies to the shores to look in wonder on the strange white people.

The little island of Malaita has some 80,000 inhabitants. Cocoanut trees form the only vegetation. A stone wall divides the island giving two parts to the men and one part to the women. From here we go to Leaneuwa where lives a brown haired race. The festival of the devil-devils in which the unmarried women are led before the devil-devils (images) to determine their fitness for marriage, and a ballet dance following are unusual features.

From here we journey to the New Hebrides where on Vao Island are to be found 400 naked cannibals who are kept in check only through fear of the British war ship which visits the island at intervals. Next came Malekula Island and Espiegle Bay where the party took on four native men as interpreters and started off for Big Numbers and the domain of chief Napagate a cannibal with 60 wives. Landing at Big Numbers it was found that the natives were armed with guns which they obtained from white traders They also had cartridges which they saved to shoot stray whites in the back. There were also some pygmies here; and the chief garment of these people consisted of a belt of bark.

Information regarding the distribution of these films can be had from the Martin Johnson Film Company, Inc., 516 Candler Building, New York City.

## Interesting Educationals

**One Military Subject, Three Travel, One Hunting, One Topical, One Floricultural, and One Scientific.**

Reviewed by Margaret I. MacDonald.

**"Official War Review No. 5" (Pathe).**

THIS number contains much that is new and informing. The scenes taken in Palestine, where the British forces are shown crossing desert stretches with camels, and dragging big guns through the sand, are the best yet shown from that region. The disastrous effects of air raids are pictured, an inspiring parade of the Allies in Milan; also views taken from an aeroplane and the honoring of the American flag in France.

**"British Guiana" (Post Film-Pathe).**

This number gives a series of views taken in Guiana, in the northern part of South America. The native industries are pictured, showing the cultivation of sugar cane and the threshing of the rice crop. Close-ups of native women with their babies make a good feature, also the views of native jewelry.

**"The Unblazed Trail" (Mutual-Outing-Chester).**

One of the most beautiful of the Outing-Chester series is "The Unblazed Trail" which takes one on a camera trip over a portion of the Canadian Rockies. The scenes are presented entertainingly and include one or two bits of comedy such as a runaway horse whose ultimate destination we are left to conjecture. One of the points of interest shown is Pyramid Peak. A glacier formation wonderfully photographed is a real delight. This portion of the film has been tinted in a manner to add realism. Mount Bryce and Mount Columbia are also shown in the distance. Some beautiful cloud scenes and the climbing of a mountain wall complete an entertaining picture.

**"Paris the Beautiful" (Beacon).**

An excellent idea of the beauties of Paris can be obtained from this film which presents among others the following points of interest: The Place de la Concorde, Le Grand Palais, the Jardin des Tulieries, the Tour Eiffel, the Arc de

Triomphe, Statue of Gambetta, the Louvre, the Chamber of Deputies, and the oldest bridge in the city.

**"Roping a Canadian Lynx" (Allenbaugh).**

One of the Bob Bakker series known as "Roping and Photographing Wild Animals" exhibited at the Rivoli during the week of July 14 showed in an interesting manner the capture of a Canadian lynx. This animal puts up a terrific fight before he is roped and muzzled and shouldered for a tramp to the Bakker ranch. It is then placed in a crate ready for shipment to the zoo.

**"Clothing the Allied Wounded" (Universal).**

The eighty-second issue of the Screen Magazine takes us to the cutting department of the Atlantic Division of the American Red Cross. Here we see the garments for the wounded being cut from a pattern at the rate of 216 thicknesses of cloth at one round of the machine used for this purpose. The pieces are packed in bundles of five and ten for shipment to the Red Cross auxiliaries to be sewed and prepared for the journey to the hospitals in France.

**"Slipping Geraniums" (Universal).**

The scientific side of the slipping of geraniums is shown in the eighty-second issue of the Screen Magazine. A healthy plant with stocky branches is selected, from which cuttings are taken and buried in a 1½ inch depth of sand. After five weeks they are ready for potting in small pots, from which they must be lifted into larger pots as their growth requires.

**"Shoe Sins" (Paramount-Bray).**

The crime that has been committed by ill-fitting shoes against the beauty of the nation is illustrated in the 130th release of the Pictograph. These pictures have been taken in collaboration with the Life Extension Institute and are of unlimited value as a lesson in the proper dressing of the human foot for health's sake.

# *Shaw Finishes Second South African Picture*

## *American Producer Has Completed "The Rose of Rhodesia" and "Thoroughbreds All"*

From Our Special Correspondent.

GREAT strides have been made in the film producing business in South Africa during the past few months. The new Harold Shaw Film Productions, Ltd., has already finished its second release, while the first subject, entitled "The Rose of Rhodesia," has been shown to large audiences throughout the Union under the management of Messrs. Fishers' Bioscopes, which firm is handling the sole rights for the exploitation of all Shaw productions in South Africa.

"The Rose of Rhodesia" has been favored with most excellent press reports in every city where presented, while public opinion has been most enthusiastic. There is little doubt that great care must have been exercised by Harold Shaw in the training of the native actors who portray leading roles in the production, and who have all received most flattering press criticisms. The scenic backgrounds introduced in "The Rose of Rhodesia" are of the most beautiful character and depict some of Africa's most delightful spots. The second release of the Shaw company, entitled "Thoroughbreds All," is of entirely different theme to the company's first effort, and is claimed to be one of the finest locally produced photoplays yet offered to the cinema world.

Owing to the extreme difficulty of securing raw stock the company has deemed it advisable to forward the negatives to London where Henry Howes will arrange for the necessary number of prints to be completed.

**African Films Produces Eight-Reel Zulu War Story.**

The African Films Productions, Ltd., Johannesburg, recently completed its splendid subject, "The Symbol of Sacrifice," an eight-reel Zulu War drama. This production has been enthusiastically received by the South African public, but it is feared the film will not carry the same appeal to oversea cinemagoers as it has had to South African audiences. The native actors in "The Symbol of Sacrifice" are excellent and a few of the superior race are quite competent too. Mabel May, for example, is natural and convincing in her part of the Dutch girl. As a feat of organization, photography and arrangement the film certainly reflects credit upon the producers, but as a drama the film lacks "punch." The film is, perhaps, too lengthy and could be easily condensed to about six reels, but apart from this defect nothing but praise can be said about the general quality of the production.

**Apex Taken Over by African.**

Things in the exhibiting business generally continue to run smoothly. Nothing of special incident has occurred recently, save perhaps the announcement made some two weeks ago regarding the absorption of the Apex Film Company by the African Films Trust Ltd.

Prior to the Trust acquiring the Apex Company's assets there was much competition in the film business generally, but as things have now turned out the Trust has to compete solely against the enterprise of Messrs. Fishers' Bioscopes, an independently controlled firm consisting mainly of three brothers, Joe, Harry and Julius Fisher, who have organized a remarkably successful business in the exploitation of big productions throughout South Africa.

Among the films which the Fishers have handled have been "The Submarine Eye," "Rasputin, the Black Monk," "Parentage," "She," "I Believe," "Lest We Forget," "Mother" and "Enlighten Thy Daughter." The latter film created a great uproar in South Africa, and was the subject of a great deal of controversy regarding the question of its suitability for public exhibition. As a result of great publicity Messrs. Fisher were unable to cope with the tremendous business, capacity houses being recorded in every town or village where it was exhibited.

**Exhibition Business Booming in South Africa.**

There has been a boom recently in cinema theaters being enlarged, and several houses in the large towns have been rebuilt to accommodate the crowds who nightly visit the popular entertainment.

**Fishers' Bioscope Absorbs the Tax.**

Exhibitors in the Cape Province have been greatly concerned recently on the occasion of the imposition of an amusement tax on admission tickets. The tax imposed is stated as follows: Where the admission does not exceed 6d, 1d; 1s6d, 2d; 3s, 3d; 5s, 6d; 7s6d, 9d; 10s, 1s.

The additional tax has been placed on the admission prices by the Theaters Trust, who own all the cinema theaters in Cape Town, with the solitary exception of Messrs. Fishers' Bioscope. In the case of the latter firm the tax is being paid by themselves, thus relieving the public of this extra charge. Naturally the public are reticent regarding the action of the Trust in making them pay the tax, with the result that patronage is falling off, and it is extremely likely the Trust will feel disposed to withdraw the additional charge on the admission tickets, it being considered that their annual profits warrant their paying the tax.

**Big Films for South Africa.**

A big event in the trade was the announcement that "Intolerance" was to be exhibited in South Africa. This masterpiece is now being shown to large audiences in Johanesburg, where it is causing a sensation. Among the other outstanding subjects which art shortly to be exhibited may be mentioned "The Barrier," "The Crisis," "The Auction Block," "The Zeppelin's Last Raid," all of which are handled by the African Films Trust, Ltd., and "The Cross Bearer," "Romeo and Juliet" (Metro), "Lest We Forget," "Raffles, the Amateur Cracksman" and "Inside the Lines," these being controlled by Fishers' Bioscopes.

The film "Civilization" is now being presented to the South African public by the Super-films Syndicate, a new independent firm formed in Durban for the purpose of exploiting the production in question.

**George Smith Returns from New York.**

A. George Smith, manager of the African Films Trust, Ltd., recently arrived direct from New York where he has been on business for the past twelve months, in connection with the placing of the African Films Production's "De Voortrekkers" on the market, besides supervising the buying department of the Films Trust.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Careless Proof Reading.

EVIDENTLY none of the proof readers on the Trenton (N. J.) Evening Times ever goes to a picture show, and apparently the Trenton exhibitors do not care a whoop what happens to their advertising. Not long ago this careful sheet had one of the theaters offer "Barbering" instead of "Barbary Sheep," and now it takes liberties with the name of Marguerite Snow. Either the Trenton exhibitors are impossibly bad writers or the Times has an exceptionally inefficient staff of proof readers, for even a printer should know that "Nitrate" is not the name of a human being, even though sad experience has taught us that many printers are impossibly bad.

Metro Presents
VIOLA DANA
in
"BREAKERS AHEAD."
Special production in 6 acts.
KING BAGGOT
and NITRATE SNOW in
"THE EAGLE'S EYE,"
the great American serial.
Fatty Arbuckle in
"IN CONEY ISLAND."

There is no excuse for poor printing, however, for it is up to the advertiser himself to read copy of all advertising matter, and he should turn in his copy in time to make certain that the proof can be gotten back to him. Printing offices, like all other industries, are laboring under the disadvantage of having lost some of their best men through the draft, and it is more than ever important that each exhibitor should read his own proof and make certain that the names are correctly given, that titles are properly spelled and that the display is all that can be given in the space. Insist upon having proof and read every word in it. The public does not make allowances. It merely presumes that the house manager does not know his business and loses faith in his judgment, which apparently is unbacked by knowledge. It pays to be fussy about proof reading, both in the paper and the house-front signs, for the sign painter is apt to be worse than the printer as a speller.

### Quit the Pictures.

A. C. Raleigh, deviser of light effects for lobby and house-front display, has left the pictures temporarily and is newspaper cartooning for the Standard, Butte, Mont. Mr. Raleigh had been with the Jensen and von Herberg interests for some time, but seems to think that a run in the newspaper field will be a change for a time. We hope someone coaxes him back to the theatrical end, for his tips on light effects are worth while having, and one does not devise light effects while doing comic strips.

### Philadelphia Programs.

We are going to miss Jay Emanuel's contributions from this department, for Jay's were the only ones that came in of their own accord, but Jay is selling film to exhibitors instead of to audiences now, and we miss his practised touch. Evidently there have been other changes, for Arthur Graver now signs as manager of the Ridge Avenue. He advertises Intolerance at a flat fifteen cents and offers a return of admission to any dissatisfied patron. A person who is dissatisfied with Intolerance at three nickels should not get his money back. He should be sent to the asylum.

The Manheim (respectfully referred to The Rambler as in the Old Doc Muck class) uses the back of a post card to print its program on, one of the colored portrait cards. The fact that this reverse side is printed up with the matter required by the postal regulations does not bother the management in the least. It merely uses a blacker ink and prints over the printing, making a rather messy looking job.

The Chestnut Hill gets out a good looking job, well laid and printed. It uses a very pale blue stock and prints in black that really is black and not gray. Cuts are used where possible, and these are well printed up because the stock is good. Some of the text is good, but a little of it is too stiff. Here is one that might be used for almost any feature:

> A substantially constructed story of rare excellence, blending a tense plot, superb action and perfect photography.

It is applied to Blue Jeans, but it gives no idea of that or any other play. It is merely a nice looking collection of words. They are perfectly good words and nicely put together, but they do not mean a darned thing to the patron who wants to know about Blue Jeans. You get a better idea of "A Daughter of Destiny" from this extract:

> The famous international tragedienne in a new triumph. More dramatic than "Madame X." As different from the "blood and thunder" movie as opera is from ragtime. We urge you all to see this remarkable feature.

This means something, if not very much. There is some argument here with which to coax the reader up to the box office, but The Auction Block, which has been a best bet in so many houses merely gets:

> A modern problem play told in forceful yet dignified manner. The value of this moral lesson can only be appreciated when seen.

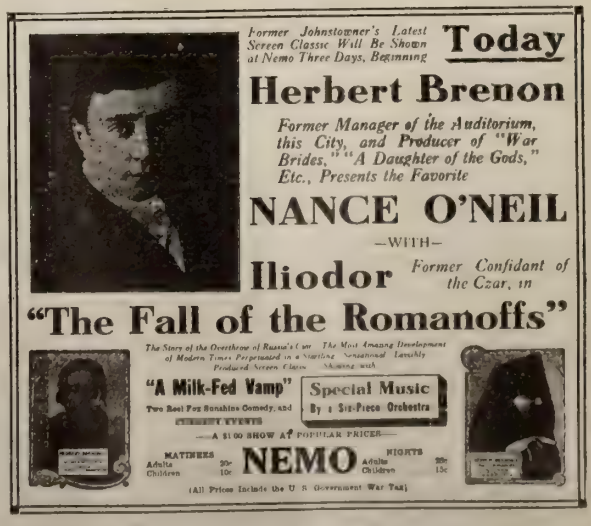
Do you think that would get your own or anyone else's fifteen cents? It does not even mention the fact that Rex Beach wrote it and that it is big and colorful and spectacular. It is throwing money into the sewer to pay rental on this play and do no more with it.

Philadelphia has several double-faced programs which cover two houses, but the Grand and Jackson apparently run the same program of film at both houses, for the program carries the two house names and uses but one list of attractions. This is something new, but probably would puzzle a stranger moving into the neighborhood, though evidently they are strictly neighborhood houses.

The Park and Jefferson joint program is not as bad as the first one, but the management seems indifferent to titles, particularly articles, and offers "Freedom of the World" instead of "For the Freedom of the World," "Woman and the Law" instead of "The Woman and the Law," and a lot of similar breaks merely because the full title will not go on one line. This is a sloppy sort of way to get out a program. Sometimes even where there is room the article is dropped as "Corner Grocer" instead of "The Corner Grocer," and "Journey's End" instead of "The Journey's End." But this is not as bad as "Land Leaper" instead of "The Landloper," "The Interpreter" for "The Interloper," and "Believe Me, Xeleneppe," instead of "Xantippe." They must have an Esquimaux typesetter and a Chinese proof reader in the office where this botch is set. There is no excuse except plain laziness for not having titles right. A line reads that the program is subject to change without further notice. It should certainly be changed.

### Local Fame.

L. W. Barclay sends in some advertising for the houses in Johnstown, Pa., which he represents. Most of them are along the lines recently commented upon, but one, a five tens, capitalizes the local fame of Herbert Brennon, who used to manage a theater in that town.


Former Johnstowner's Latest Screen Classic Will Be Shown at Nemo Three Days, Beginning
Today
Herbert Brenon
Former Manager of the Auditorium, this City, and Producer of "War Brides," "A Daughter of the Gods," Etc., Presents the Favorite
NANCE O'NEIL
—WITH—
Iliodor
Former Confidant of the Czar, in
"The Fall of the Romanoffs"
"A Milk-Fed Vamp"
Special Music
By a Six-Piece Orchestra
MATINEES
NEMO
NIGHTS

The Fall of the Romanoffs is a little aged, but it still is new where it has not been shown, but we cannot quite see "A Milk Fed Vamp" teaming up with the tragedy. We think with really heavy plays the effect would be better were the comedy omitted.

### Another Hippodrome Ad.

Here's another of Harold B. Franklin's advertisements for the Hippodrome, Buffalo, with the frame in Benday. The large cut shows how the advertisement looks. There is comparatively little to fight

HIPPODROME
SHEA'S
SUN: to WED:
Wm: S.
HART
in "Selfish Yates"
Not Shown Elsewhere for 30 days.
A VIRILE DRAMA OF THE WEST—STIRRING in ACTION. NEW in THEME. A LEAP IN THE SADDLE and AWAY.
"LOVE LOOPS THE LOOP"
with Mack Sennett's Merrymakers.

through the summer months, but it will be seen that the cut stands out from the rest on the page, bettering even the display of the sister house right along side to the right, and yet it has only a tint border

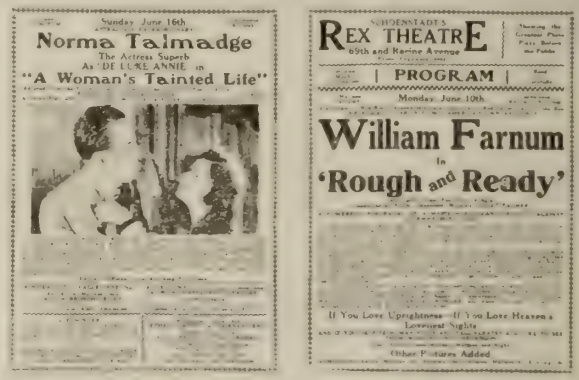
instead of a solid black. It is characteristic of the "aids" given managers that of the two cuts shown in this reproduced half-page neither is in the least suggestive of the story of the play. In one Hart is seen trying to club another man with a section of a house, and in the other he has a gun stuck into his own midriff, but, as usual, the story is about the reforming influence of love for a good woman. An action still is not enough. It should de a distinctive still, yet it is to be presumed that Mr. Franklin picked the best he could get with the result shown.

### Tarzan Over the Border.

John C. Green, the veteran manager of the Temple, Galt, Canada, hit it up strong for Tarzan of the Apes. He booked it for a week and started in the Saturday before with six solid columns of advertising, followed with large displays each day of the run, and from one to two columns of press notice, and he showed it at 25 cents including the war tax. It was the second showing of the film in Canada at that, but he did not ask top prices on that account. The way to clean up on the big stuff is not so much to charge fancy prices as it is to advertise like a circus and put it at a price that will let them all come. Four patrons at a quarter a head are better than one person at a dollar. There are more persons ready to spend a quarter than there are men and women with dollars for amusement, and you have sent from your house four personal press agents in place of one. That is what counts on a run. Outside of New York the dollar top picture is seldom practicable. It is better to make a smaller price and draw a larger crowd, for the crowd is an advertisement in itself. Mr. Green knows.

### Rather Small Type.

A. Powell, of the Rex, Chicago, sends in his first program. It is a four-page, 5½ by 7 inches, and we think that Mr. Powell runs too much to six-point type with a rather small letter for its size, and uses too much of it. It is better to use a few easily read lines than to have much descriptive matter that most persons will not read. The front page, for example, carries seventeen lines of six-point 4½ inches wide. A six-point face cannot easily be read in a line so long. Where it is used to this extent it would be better to set it in two columns thirteen ems wide. It can be read much more easily and will suggest readability much more strongly. The cut can only suggest




the arrangement, but if you have a similarly wide line, make a mental note to set it in double column. The inside is made up on the lines made familiar by Philadelphia programs, with three boxes across the top and one long one below for the chief feature. This is a good arrangement and here there is only one bank of too wide small face. This matter of proportioning the width of the line to the size of the type is too often ignored. Six-point should never be run much more than two inches wide—three at the outside, and if many lines are used, it is better to space out with leads. The leads will waste one line out of four, but it will make the remaining three lines far easier to read, and therefore more persons will be apt to read them. Eight-point is hard to read in lines of more than three inches, and at least ten-point should be used for anythng much longer. Not less than eighteen-point should be used for a cross-page line, and here a twenty-four point would be much better. The text is good, and, better displayed, would pull business, but to pull, it must be read and it would take an 8 by 10 to give this the proper display. Either the size of the program should be increased or the lines condensed. In a four-pager it is generally better to use condensed lines rather than a reduced face.

### Be Specific.

When you complain that you get no help from the manufacturers in the aids put out, don't merely make the statement. Put in a bill of complaint and tell wherein the service falls short. Tell us how you, in particular, have been unable to obtain good, and perhaps in time we can educate the company press men. For some strange reason the companies do not use as press men people trained to advertising methods, but more generally employ theatrical press men who work along the lines they know, which seldom are along motion picture lines. Then, too, there is the tendency to appeal to the first-run exhibitor, who pays the most money for service, and who needs help the least, rather than to the little man who needs help most that he may be able to afford the (to him) expensive features.

### Make Advertising Help.

Don't think that because you have no sign painter in town you have to do without the services of one. Get hold of some clever boy with a talent for lettering, provide him with the materials and let him practice with your announcements. Probably it will be better than you can do, and in time you'll find that your displays are better and at small cost. There are a lot of half-grown boys in the small towns who could do excellent work if given some encouragement, and who could be started upon a real job through your efforts. And in the meantime you'll have the entire populace of a small town watching Johnny Jones improve, and all the time they'll be watching his work and reading your announcements. For the cost of a little paint, some cloth and lumber, and a book of alphabets, you can get a permanent local attraction. Think it over then see what you can do.

### Spruce Up.

No exhibitor has a lobby so small that he cannot make it attractive, and at small cost. Paint—even yet—costs little as compared with results, and you can at least have the place look clean. Then go a step further and fix up a little. Try and make your house look like a theater and not like a half-reformed livery stable. It costs more thought than cash, but it pays cash in return.

### Use a Scheme Book.

If you have not already started a scheme book, start one now. Get a cheap invoice book, and with some home-made tabs make it self-indexing. Have a space for layouts, another for lobby suggestions, one for stunts, and another for program matter and catchlines. Paste in well-

arranged ads whether they advertise pictures or not. Look them over now and then when you find inspiration slow. You'll often get a hint that will be worth while. And remember that the space does not matter. You may get an idea for a page from a four-inch single column or find the suggestion for a two fives in a full-page display. Don't trust yourself to be able to always do the right thing at the moment it is needed. Be ready with these suggestions to meet the time when you cannot think of something just right.

### Mr. Middleton's Ideas.

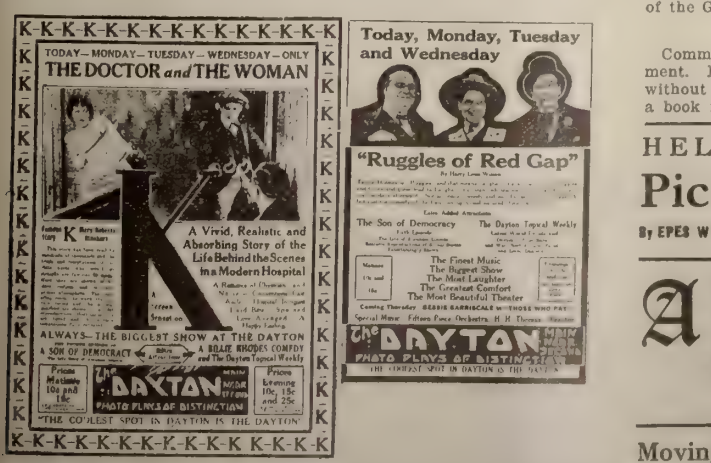
Lately we showed a full page used by A. L. Middleton, of the Queen, De Queen, Ark. Here is a quarter-page from the same source, covering part of two weeks. The space used is four tens, and in this six changes of program are adequately announced to the country

A. L. Middleton
QUEEN THEATRE
The small town house with a city program.
THIS WEEK
THURSDAY, JUNE 6
EDDIE POLO
in the sixth episode of
"THE BULL'S EYE"
Two reels of breath-taking action, thrills and suspense
BEN WILSON
in the third episode of
"THE VOICE ON THE WIRE"
"A DREAM OF EGYPT"
Mystery, thrills and romance
A two-reel Universal feature, featuring Little Lena Baskett.
A Victory Comedy and Universal Current Events.
FRIDAY, JUNE 7
"From Two to Six"
A big, patriotic, five-reel Triangle production, featuring romantic
WILFRED ALLEN
the little black-eyed beauty, who created a sensation by eloping with one of Uncle Sam's bird men in his aeroplane a short time ago. German spies are pretty slick, but this picture shows how they were outwitted for once and by a slip of a girl, too
A two-reel Keystone Comedy, entitled, "FIRST AID."
Also a one-reel Triangle Comedy, entitled, "THEIR UNDER COVER CAPERS."
SATURDAY, JUNE 8
Big, manly
WILLIAM RUSSELL
in
"The Sea Master"
A five-reel drama of the sea
A story of a sea captive and his way of handling a grumbling crew. It's big Bill Russell in just the sort of a picture you like him best
A Cub Comedy, "JERRY'S LUCKY DAY"
A Strand Comedy, "SOMEBODY'S WIDOW," featuring pretty Billie Rhodes
Screen Telegram—Late war movements
NEXT WEEK
MONDAY, JUNE 10
WILLIAM DUNCAN AND CAROL HOLLOWAY
in the third episode of
"Vengeance—and the Woman"
It's better than "The Fighting Trail"
MARIE WALCAMP
in the second episode of
"The Red Ace"
It's better than "Vengeance—and the Woman."
A two-reel L-KO Comedy
A two-reel Universal Western
If you failed for any reason to see "Vengeance—and the Woman" or "The Red Ace" start, you should see the balance anyway. They are both of such quality you'll have to enjoy them.
TUESDAY, JUNE 11
Essanay presents
Little MARY McALISTER
the little nine-year-old wonder of the films in
"PANTS"
It's the cutest photoplay you've seen in many a day.
It's comedy-drama, heavy on the comedy and of the kind that takes you back to happy childhood days when the world was full of joy.
CHARLIE CHAPLIN
in
"THE VAGABOND"
Now Sed. We're going Tuesday sure
WEDNESDAY, JUNE 12
"Aladin and the Wonderful Lamp"
Another Fox kiddie picture
If you had gotten to see "Jack and the Beanstalk," then you'd see this one or "bust." So see this one and then you'll see "Jack and the Beanstalk" or bust when we do get it
It's a massive 8-reel production, elaborately staged and features those unmatchable Fox kiddies Katherine Lee and Francis Carpenter. It's a picture entirely out of the ordinary. Don't miss it and regret it
ADMISSION 10 and 20c Except Wednesday War Tax Included
Show Starts 8:30 P. M. Daily.
ADMISSION Wednesday 15 and 30c War Tax Included.

patrons. Each section gets its own hair-line panel and yet is held to the rest by the covering lines and the twelve-point border. It is a neat utilization of the space and worth while saving for a model. In his house program Mr. Middleton announces the installation of a new projection machine and invites his patrons to come and visit his "machine room," which is a much more important title than "projection booth." He makes it plain to the reader than he has bought the machine to make the show better. That's what counts. Most persons know that a machine is required in order to run a show, but few realize that a good machine increases their enjoyment. We never get complaints from Mr. Middleton that business is rotten or that he is being killed by the war tax. He has to hustle harder, but he keeps on going. That is the right way to face the present situation.

### Used Real Title.

Evidently the management of the Dayton theater, Dayton, Ohio, does not share the Universal's idea that it pays to buy a valuable book title and then use some other name for the production. They ran The Doctor and the Woman the other day and apparently figured that more of their patrons were familiar with Mrs. Rinehart's work


TODAY—MONDAY—TUESDAY—WEDNESDAY—ONLY
THE DOCTOR and THE WOMAN
A Vivid, Realistic and Absorbing Story of the Life Behind the Scenes in a Modern Hospital
ALWAYS—THE BIGGEST SHOW AT THE DAYTON
A SON OF DEMOCRACY
A BRAIE RHODES COMEDY
and The Dayton Topical Weekly
Prices Matinee 10c and 15c
THE DAYTON
Prices Evening 10c, 15c and 25c
PHOTO PLAYS OF DISTINCTION
"THE COOLEST SPOT IN DAYTON IS THE DAYTON"
Today, Monday, Tuesday and Wednesday
"Ruggles of Red Gap"
The Son of Democracy
The Dayton Topical Weekly
The Finest Music
The Biggest Show
The Most Laughter
The Greatest Comfort
The Most Beautiful Theater
Coming Thursday BESSIE BARRISCALE in "THOSE WHO PAY"
Special Music Fifteen Piece Orchestra. H. H. Thomas, Director
THE DAYTON
PHOTO PLAYS OF DISTINCTION
THE COOLEST SPOT IN DAYTON IS THE DAYTON

than were acquainted with the Big U, for they made the stronger play on the original title. The space is four twelves, easily the largest display in the paper, and it stood out like a brick house on a prairie.

The other display is a three tens for Ruggles, and this was another clean-up. Both ads use very little white space, but both are laid out so as to be readable. It is not merely a jumble of type, but an orderly arrangement that makes for reading. Mark M. Gates, the managing director is assisted by Urlin G. Perrill in the press work.

### A Good House Organ.

Edgar E. Duncan gets out a real house organ for the Colonial, Lincoln, Nebraska. It is only a 9 by 12 four-pager, but it is as efficient as twenty-four pages would be because it is so well edited and made up that every line gets read. It carries three 13 em columns to the page, and two-thirds of this is reading matter. Some of it is miscellaneous, but the rest is film stuff so written and framed that it reads more like gossip than it does as advertising for the coming attractions. It is one of the best handled house organs coming to this desk in a long time. It should be a full hundred per cent. efficient.

### Good For Decker.

We wish we had the space to give a ringing article on the motion picture's place in war times written by Charles Decker, of the Majestic, Grand Junction, Colorado, but it would take up too much of the department. Perhaps Mr. Decker will send you copy if he has any left. It takes up rather more than two columns of the Movie Fan, and tells just where the pictures get off in the present day scheme of things. It points out that pictures are being used by almost every branch of the Government for the purposes of instruction, and that the Government itself is making pictures for public exhibition. It dwells on the President's own fondness for the photoplay as evidenced by his frequent attendance at the theater with Mrs. Wilson, points out the help the pictures and its players have given the Liberty Loan and other drives, and the entertainment value of films in cantonments and back of the trenches, tells of the aid given the spread of the conservation programs, and then gets down to figures. It gives the details of war tax payments for the first seven months of the admission tax, showing that the theater has contributed $2,596.77 on admissions alone, in addition to buying $2,500 worth of bonds and contributing $382.39 to the Red Cross through the medium of two unsolicited benefit performances. It's as clean cut and forceful a presentation of the facts as we have seen, and it puts the theater in its proper light before the patron and convinces him that the support of the picture theater is a patriotic duty, as well as a source of pleasure. Mr. Decker has done unusually well even for him. Follow his lead. Make your own patrons realize that your house is something more than a money-making amusement device. Force them to accept the picture theater as a factor in the affairs of life. They will respect your house and yourself more and see the whole situation in a new light.

### Stamps For Admission.

Goldwyn publicity tells of an excellent idea in the stunt of J. B. Stone, of the Bonita, Canton, Ga., in requiring a war stamp as admission to "For the Freedom of the World." This is a good scheme where you are willing to tie up your funds (though it is possible to cash in the stamps right now), but to do any good the money is tied fast, though at an excellent interest. A variant of the idea might be to fix an admission of fifty cents and throw in a war stamp free, or offer an admission price of twenty cents for the attraction or forty cents for the admission and one stamp. The linking of stamps and purpose plays is an excellent one, and there are many ways in which this may be done without tying up the entire receipts.

### Metro's Private Hell.

For the showing of "To Hell with the Kaiser" at the Broadway theater, New York, Metro made an unusually ornate lobby display. There was a throne platform with the chair overturned and the crown and sceptre on the floor, and a display of war relics and unusually good painted enlargements in the lobby richly hung with red cloth. You got so much of an eyeful in the lobby you did not really need to go to the auditorium, but inside one of the stage boxes was dressed to represent Metro's idea of hell, which was quite edifying. The pictorial display was one of the most ornate since the Fox art gallery in the lobby of the Lyric for the run of Annette Kellermann in "A Daughter of the Gods."

### Paste Them Up.

Commencing next week we shall caption the cuts used in this department. It will make it easier to paste these up in your suggestion book without a lot of letter press that is not strictly germane. Try starting a book if you have not one already. It will help you much.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES W NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### A Denial.

Ralph C. Freeman, business agent for Local Union 171, Pittsburgh, Pa., sends following wire:

> Your article July 20 just read. Wish to make denial of charges made against committee Pittsburgh operators which went to Washington to interview Colonel Warren. Wish to further say that we went there for the same purpose as did you yourself, doing our utmost to have operators declared essential. Anything you heard to contrary wish to state is absolutely untrue. Letter follows explaining our actions in full.

Telegram was dated July 13, but at this writing, July 21, no letter has been received. All I can say is that my statements were based on what Colonel Warren, himself, told me; also they were supported by statements from others who were there on the same mission. There was, however, this error: Colonel Warren said it was Pittsburgh projectionists; others said the Pittsburgh union sent the committee. You will note that in my article I said in one place, "if the Pittsburgh union had anything to do with the matter, etc." Well, I had, in view of the fact that the Colonel, himself, had not named the men as coming from the union itself, intended to cut out the first reference to the union and merely say "Pittsburgh projectionists." I added the latter reference, but in the confusion forgot to change the first. It now appears that it really was a union committee. To Brother Freeman I would say that, conceding committee to come from the union, there was absolutely no error made by me. If the Pittsburgh local has a grievance it is with Colonel Warren. I think I violate no confidence in saying that our international president was informed the same as was I. If an injustice has been done the local I am both sorry and glad—sorry because an injustice is always bad, glad because the local did not do the thing it was charged with. As for myself, I had very much more than ample grounds for my criticism of the Pittsburgh men.

### Fort Hamilton, Ontario.

G. S. Adams, Hamilton, Ontario, who shoots pictures at the Lowe theater screen, writes at some length, explaining some of the things I criticized with regard to the Lowe projection installation. It seems there is an impression that I blamed him for the location of the motor generator sets. Nothing of the sort! That perfectly idiotic blunder was perpetrated by a New York man who made the installation. In my account I said this, but the N. Y. office cut it out, thus, by inference, placing the blame where it did not belong. Says his manager remarked, when issue of paper containing account of my visit, arrived: "I hear Richardson raked you over the coals," and then admitted he had not himself read the aforesaid account. Let me remark that the manager in question was not himself present to hear what I had to say that night, although it was of paramount importance to HIM and to his theater. Also let me say I did NOT roast the projectionist of Lowe's theater. I simply pointed out a few errors, even as I have done in hundreds of other projection rooms. Brother Adams says he believes very dark walls injure his eyes, by reason of light contrast, and the fact that he must light incandescent to thread up, etc., thus changing from a too-dark a condition to bright light. There is a lot in that. Black projection room walls ARE correct from the projection standpoint, except under certain conditions, which do not obtain to any appreciable extent in theaters, but their use presumes, as I have repeatedly pointed out, the use of care and intelligence in other matters. For instance: the projector light ray should be entirely enclosed, as they have it in San Francisco and some other western cities. There should be an automatic light for carbon setting located inside the lamphouse, as per figure 127, page 302 of the handbook. It also presumes the use of a low c. p. lamp for threading, etc., if a lamp be used at all. Personally the writer did not when operating care for light when threading, except for placing film-end under clip in lower reel, and for this he had a 2 c. p. bulb attached to under side of machine table, shaded to throw rays down. The use of light in threading is very largely a matter of habit. Adams' scheme of subdued lighting is excellent, provided the observation port be not less than two feet square, but so long as ports of lesser dimensions be used, any light in the projection room interferes with the projectionists' view of the screen. My criticism of things in the Lowe projection room was entirely friendly, except for the motor generator set matter, and that was not at all up to projectionist Adams. Adams concludes his letter with an invitation to visit Hamilton again; says the entire membership of the local union joins in extending best wishes and asks if I will be home should he visit New York this summer.

Most likely not, as I shall sojourn by the seaside, at Point o' Woods, South Lyme, Conn., during July and August. Or at least that is present plan. I am sorry, brother Adams, for I would enjoy having you visit us. Adams also says that the morning I left Hamilton the secretary of the local, brother Fred Baldassari, was put into uniform and is now over-seas. Adams says "This is a personal letter, and not for publication," but I am sure he will forgive the use of such items therein as I have selected. I shall be more than pleased to visit Hamilton again when opportunity offers.

### Illuminated Clock Face.

W. S. Turnpaugh, San Antonio, Texas, has the following to say:

> In answer to the article on clock face illumination, issue of June 22, believe I am in position to be of some assistance, as I have for a number of years used that which I am about to describe, and it really is the only first class clock lighting arrangement there is. First, remove the clock face, or dial, and paint it a jet black with flat paint having *no gloss*. Next, have the numerals painted thereon with some good "size," similar to that used by sign painters for applying gold leaf. Let the size set until it is "tacky" to the feel, and then apply either gold powder or gold leaf. When dry dust off surplus powder, if powder is used, with feather duster. This leaves very brilliant numerals on a black background, and they show up wonderfully well when the light is thrown on. It is essential, however, that the light be so confined that it will illuminate only the actual clock face, as any light thrown outside tends to destroy the contrast.
>
> There is another thing which has been written of by you; also it has been more or less covered in other ways, but in my ramblings I find so much of it that I wish you would jump on it with both feet, like any loyal American would jump on the Kaiser did opportunity afford. I refer to the mercury arc rectifier and three-wing shutter combination. Many of those I have talked with on this subject say they use the three-winger because the rectifier makes direct current. There was a man who went to Corsicana, Texas, to set up a machine who insisted on installing a three-wing shutter. The projectionist in charge, who had worked under me, refused to allow the shutter because rectified current was being used. The installer was Harry Sorrenson, so the projectionist told me; also, a man named Earl Decker persisted in this same thing at the same theater. Now, my dope on this is that the rectifier only makes a current which is direct as to its direction of flow, and not a continuous current in the strict sense of the word; also that the alternations are still very apparent after rectification, and that when the three-winger is used, the regular A. C. flicker is produced when the machine is run at about 60. I could go to considerable length in citing projectionists of prominence who use this combination, and the only objection to using the two-winger is that when friend manager wants slow projection the shutter action is too evident.

As to the clock face, I have advocated the same thing for more than three years, except that instead of gold leaf or bronze powder I recommend plain, flat white paint. Never tried the gold, but if gold or bronze powder be used it is a job for the sign painter, as it also is with white paint for that matter. As to the rectified current, you are entirely correct in assuming it to differ from straight direct current, but you are in error on two counts, I think. True, the rectifier itself changes only the direction of flow, but there is a function of the reactance connected with the device which you seem to

have overlooked, and this function is extremely important, since it "flattens out" the curve so that as a matter of fact the voltage line is very nearly straight. It is therefore quite permissible to use a three-wing shutter with A. C. rectifiers. But for this peculiarity of the reactance your contention would be entirely correct. I would suggest that if you will write to the General Electric Company, attention Mr. Russell, Rectifier Sales Department, Schenectady, New York, telling him I referred you to him and ask for an explanation of the reactance action he will supply it. Your other error is in saying "A. C. Flicker." There is such a thing, of course, but it is so rapid that only a supersensitive eye could detect it. The thing which occurs with A. C. and a three-winger is not a "flicker," but a flashing of the light. It will be dim and then flash up again, due to wings of shutter getting into and out of synchronism with one side of the alternations. This usually only occurs at a speed considerably above 60, but may be at almost any speed, because cycle frequency varies pretty widely; also it changes with every change of the generator speed, due to lack of perfect engine governing, or to belt slippage. Your theory is all right, brother Turnpaugh, but you have overlooked some of the facts. However, the man who never made a mistake never made much of anything else either. I will modify by saying it is possible there might be some slight effect with rectified current and the three-winger, but it would, I am sure, be too slight to be discerned by the ordinary person.

### We Have Ruined Him.

A good brother writes in as follows:

> Some time ago you suggested to a brother who used a Six-A how he might remedy a trouble he was having at the end of each reel projected, said trouble being the stripping and tearing of sprocket holes, et cetera. You suggested lubrication and the use of double five-inch-hub reels, which same could be had from the United Theater Equipment Corporation. Having experienced like trouble, I found it was not a lack of lubrication, but an insufficient spring braking of the upper reel, together with poor, unbalanced reels. Remember that the reels sent out by the exchanges are only used as carriers to the present up-to-date theaters. Now with regard to the double reel: A large size magazine nicely takes a 14-inch reel, but I learn that there is no such animal as a 14-inch reel with a 5-inch hub. On the strength of your article, I ordered 14-inch reels with 5-inch hubs and received them with the small wooden hubs. They were damaged, and I returned them and ordered 14s, all metal, with the credit slip. As a final result I now have heavy, unbalanced and wiggly reels, all through the influence of your department.

And we thus discover the fact that we are really not perfect. The letter was a personal roast, marked "not for publication," but by leaving off name and location there can be no objection, and I want to prove to you that we really are human, hence sometimes err. But we cannot recollect having given any such advice. Would like to know the date and page. And, anyhow, if the good brother ordered five-inch hubs and accepted something else, that surely is not our fault. Had he demanded what he ordered or return of his money, and return was refused, I would gladly have undertook the contract of making it real interesting for the party making such refusal. Ripping of sprocket holes at upper sprocket may be due to more than one thing. I doubtless gave the advice which seemed to apply to that one case. You must remember that letters are seldom published in full, and maybe the sentence which decided me in giving the advice named in that case was omitted from publication. In the handbook we try to give advice which fits all cases, but in the department each case may, or may not stand by itself. I only wish the reels sent out by exchanges were used as carriers only. They usually are not fit even for that. The fact is, however, they are used for projection in a majority of theaters, and in some pretty high class ones too. It should not be, but is. And there you are.

### Elbert Condenser Mount Wanted.

C. J. Gallagher, manager, Charlottetown, Prince Edwards Island, writes:

> Will you kindly inform me as to where I can buy the Elbert Condenser Mount? Have two Power's Six-A projectors. Bought "Morelite" condensers from United Theater Equipment Company, but the projector mounts are not made to hold meniscus biconvex lenses, and the breakage is too costly. We break an average of one every two weeks. "Morelite" gives better results, but under the conditions we are obliged to use the ordinary condenser.

We have not been advised recently as to whether or no the Elbert mount is still available. However, in order to save you time I will myself drop the former manufacturers a line requesting that they ship you a set C. O. D. if they are still on the market.

### Projectory.

Walter C. Michel, New York City, offers the following:

> In connection with section "B" of your article, June 29 issue, I would like to submit the following: It will be readily granted that the name, or designation, of the room from which pictures are projected should be easily pronounced, easily remembered and scientifically correct; also, if feasible, one word would be better than two or more. It is possible to meet all those requirements by coining a word, and that word is "Projectory."

Granting the fact that the proposed word is all brother Michel says, still I, personally, do not like it very well. This department has for many years used the term operating room, but recently we have switched to "projection room" as being equally or even more correct, and at the same time better sounding. Projectory sounds to me just a bit stilted. I do not believe it could be brought into general use. But we nevertheless thank the brother for having submitted the idea.

### Condenser Breakage.

Will H. Thurston, Hay, New South Wales, Australia, is having trouble, as follows:

> Can you help me out of my difficulty? Have trouble with condensers breaking as fast as I put them in. They usually crack before a single programme is finished. Have Pathe Exhibition projectors, which have condenser located outside lamphouse, with arc inside. Have tried several suggested remedies, but the lenses still break. As last resort am writing you, enclosing stamps for reply.

In the first place, English or Canadian stamps have no value here, as all mail emanating in this country must bear U. S. stamps. As to the trouble, I can only name the most probable cause; I do not remember whether the Pathe Exhibition lamphouse has an air-tight or ventilated condenser mount, or whether or no there are vent holes in the lamphouse walls immediately around its edge. Presumably not, as to latter. First, make certain that the lamphouse vent holes are all open, so that lamphouse will have ample ventilation. Lack of ventilation sets up high temperature inside the lamphouse, hence heats the lenses very much hotter than they should be. Second, be certain your carbons are large enough for the current you use, see pages 285-6-7, third edition of handbook. Otherwise there will be excess heat and probable flaming, which is apt to crack the lenses. Third, be certain you have the right condenser combination (see chart, March 17, 1917, issue) so that arc is not too close to lens. Fourth, see to it that your arc (rear) lens either touches the metal of the holder evenly all around, or is separated from it entirely by strips of thin sheet asbestos. Fifth, if you use projection room wall fans be certain they do not blow directly on the condenser, or that there is no strong air current flowing over the condenser mounts. There are occasional freakish cases of condenser breakage. Had a case once myself. One lamphouse broke lens after lens. Did everything I could think of, but without result. Finally put in another lamphouse and trouble stopped instantly. Don't ask me why this was. I don't know. It was a freak case, without any apparent explanation. Oh, by the way, if the Pathe mount carries the lenses in a metal ring and they fit too snugly the lenses may bind and break from that cause.

### Book on Projection Lenses.

C. F. Lewerenz, Chicago, who says he has copy third edition of handbook, wants a book treating especially on projection lenses.

I know of no such book, though Optic Projection, by Simon Henry and Henry Phelps Gage, contains much valuable subject-matter on lenses, projection and otherwise. Its price is $3. Address Professor Simon Henry Gage, Ithaca, N. Y.

There is also an article by Alfred S. Cory, in the just-issued Transactions of the Society of Motion Picture Engineers, which deals with projection lenses. Doubtless it will interest projectionists. Here is a sample passage: "As a concrete instance of the existence of these astigmatic deviations, and departure from strict planeity of the image-field, the Petzval type of projection objective shows a noticeable degree of astigmatism, or curvature of field, or both, at 5 per cent. from the axis, etc., etc." This will no doubt prove very helpful to the projectionist. The proceedings may be had by addressing C. Francis Jenkins, 712 Eleventh street N. W., Washington, D. C., 25 cents.

### Split Phase.

A. C. Stewart, Salt Lake City, arises to remark:

> Right here is where I expose my colossal ignorance. Rotary converters for motion picture work are made for both single and polyphase circuits. Now, as a converter has a synchronous motor action, and as a single-phase motor cannot start and come up to synchronous speed without the application of some external source of power, the same as single-phase induction motors, I would like to know the method employed for starting converters.

Very simple. A method known as the "split-phase" is employed. It would require too much space to explain the exact details. Any competent electrician in your city can make the matter clear. You are displaying no "colossal ignorance," brother, and anyhow lack of knowledge is no disgrace, provided one seeks diligently to equip himself with that which he lacks. Only the foolish hesitate to ask questions when asking will improve their store of knowledge.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# Music for the Picture

Conducted by GEORGE W. BEYNON

**Notice.**

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

## The Proper Presentation of Pictures Musically.

SONGS AS THEMES.

AS THE demand for themes in picture settings becomes more urgent and also more exacting, the light intermezzo or serenade, the dreamy waltz or cavatina, is forced into the background and the song theme takes a more prominent place in extolling the virtues of the heroine. The essential attributes of a theme must be melody and rhythm. These are always found in songs because the lyrics compel rhythmic measure, and melody is what brings the song out of the ruck and places it as a "hit."

There are many kinds of songs which should be classified under separate heads in the leader's library. Those used for themes are: classic, which includes works of the masters and near-masters found in concert and recital programs; light opera arias, and popular songs, sometimes called by the discourteous "Shoo-fly music." The classic might be divided into two sections, listed as concert songs and grand opera arias. The latter class is not used extensively, and with a corner of its own would not receive the rough handling incidental to a search for choice concert numbers.

Such themes as "Asthore"—Trotere, "Still as the Night," "For All Eternity"—Mascheroni, and the two famous numbers by Tosti, "Good-bye" and "Serenade," should be found in the concert song group. These are only a few examples, but indicative of the wide field from which one can choose. "Asthore" is a plaintive theme with a touch of sadness in it that makes it adaptable to the many situations that arise in the forlorn life of a troubled heroine. Of course it could not be used on all occasions for its melancholy trend would prohibit its fitting a pleasant plot. Its best results are to be gained by applying it as a theme to one who is absent and homesick.

"Still as the Night" carries the idea of steadfast and undying love and will fit many of the principal roles of the screen drama. "For All Eternity" holds a similar sentiment, while Tosti's "Good-bye" bids a hopeless farewell. The latter can frequently be used advantageously as an incidental number as well as a splendid theme. It is impossible to review the thousands of excellent songs which can be made to enrich the orchestral accompaniments to pictures, but there should be no difficulty in determining, in a general way, the proper interpretation of songs if the words be carefully read. Inasmuch as the words are not to be found in the orchestration, it may be necessary that the musical director buy the song itself. Let him do so, For the additional expense of thirty cents he will receive more than due compensation by an accurate rendition of a song that may be well known to the theater patrons. We can tolerate the poor playing of pieces adapted to the organ or orchestra, but the "killing" of a song stirs up murder in one's heart and the desecration is not soon forgiven. It is always the wisest course to refrain from playing any song with which you are not thoroughly conversant.

Of the better known grand opera arias the most familiar themes are "My Heart at Thy Sweet Voice" from Samson and Delilah, "The Toreador's Song," "Habanera," and the Don Jose aria from Carmen, "Valentine's Song" from Faust and the "Spring Song" from Manon. The use of these numbers should depend entirely upon the likeness between the screen actor and the opera principal, taking into consideration also the similarity of dominant emotions prevailing in the scenes. The task of fitting pictures with themes from the operas is a ticklish one. If properly chosen, it enhances the musical setting immeasurably, but if the leader is a poor guesser that number becomes a thorn in the musical flesh of the auditors, pricking them at every appearance.

Under the heading of grand opera arias should be filed all those popular duets, trios, quartettes and sextettes, which sometimes can be used to advantage. Those hackneyed "has-beens" like the "Trio from Faust"; Quartette from Rigoletto and "Sextette" from Lucia should only find the light of day when that day is so wet and rainy that the patronage has completely crippled the cash box. Aside from the fact that these "hurdy-gurdy" favorites have traditional associations that forever bar them from depicting new ideas, no one wants to sit through a picture which they have paid to see and be regaled with music that they frequently pay to be rid of. Have some consideration for those who pay at the wicket. You may not have played the Faust Trio for some months, yet the organ grinder that very morning chose it as his piece-de-resistance for the neighborhood.

It has been shown how careful a musician must be in using operatic selections, and the same precautions must prevail in playing operatic songs. This axiom must be constantly before him: Never portray musically an emotion contrary to that represented by the screen action.

Light opera arias usually carry a title that is significant of the general feeling of the song. They are known by their titles as well as by their melodies, and the masses of musically unwashed can invariably call them by name. Therefore it becomes comparatively safe to select light opera numbers by their titles. The principal motif in Friml's "Auf Wiedersehn" is a song by the same name which, freely translated, means "Until we meet again." The title holds in itself the suggestion of parting with the hope of a safe return and could be applied to a heroine who, in the early stages of the picture plot is torn from her lover and after many adventures returns to him, usually in the last reel. This number can be used as an incidental selection to fit any scene denoting the sad farewell.

Going back into one of the older operettas, we find a fine example of thematic material in that song from Dolly Vardon, "As We Met in Lover's Lane." The melody is light, but reminiscent of a great love, and the fact that there appears the line, "a rose, a glove remind me," makes it most suitable for a scene showing the hero fondling a flower or glorifying a glove that once belonged to his sainted sweetheart.

For pictures which hold little dramatic intensity but lots of heart interest, light opera arias can be made to serve as effective themes.

Musical comedy numbers can be regarded in the same light as light opera, and owing to their popularity are always prime favorites as themes. Use them not too often and they become a verdant oasis in the desert of heavy music. They may be catalogued with light opera selections or placed under a separate listing, according to the ideas of the musical director.

Popular music depends upon the sentiment expressed in the lyrics of the song for its adaptability as a theme. The ballad style is used for features, while the lighter numbers can be fitted to comedies and pictorial reviews.

There is a strong tendency prevalent in the average audience to hum or sing with the orchestra when they are playing something very familiar. Herein lies a danger in using popular songs for themes. The orchestra leader cannot afford to embarrass some patronage by providing a vehicle of annoyance in the shape of a catchy song which is sure to be whistled.

The type of song to be found listed under popular songs should conform to such numbers as "Wait 'Till the Cows Come Home" (from Jack O'Lantern, but not light opera), "A Long, Long Trail," "Wait 'Till the Clouds Roll By," "Blue Bird," "Fancy Me Fancying You," and the perennial crop of song "hits." These can be made to serve a purpose as incidental music to the feature as well as being splendid material for light comedy dramas.

There is also a group of sacred songs that can be requisitioned frequently to good purpose. Of late, the religious aspect of pictures has been strongly developed and subtitles inserted which suggest certain hymns or sacred numbers. Besides the usual hymns, "Rock of Ages," "Nearer My God to Thee," "Lead Kindly Light," etc., there are splendid orchestral arrangements of "The Lost Chord," "The Palms," "The Holy City." "Onward Christian Soldiers" should be classed under marches as it has officially become the marching song of the Red Cross Society.

Let us not forget folk songs and patriotic numbers. They are closely related and yet must be listed separately for reasons of practicability. In the former group we find "In the Gloaming," "Seeing Nellie Home," "Suwanee River," "Old Kentucky Home," "Just a Song at Twilight," and many others of fond memory.

Nothing is more effective than these touching old ballads. They become the spice with which to flavor the musical interpretation of the picture, reaching the hearts of the listeners and bringing the tears to their eyes.

There is a strange peculiarity about the acceptance of these folk songs by the average audience. They are better known than any other form of music, yet they are listened to with bated breath. No whispering nor humming desecrates their sublimity. On the other hand, as a class, it stands alone as an exception to our general rule regarding the choosing of material for picture settings. We have found that no number should be used that will, by its influence, detract from the picture. Every folk song has to everybody a significance gained through hearing it during a crisis of their career. It is forever closely associated with that epoch in their life and its repeated hearing brings back the sadness of bygone days. Yet, in spite of the contradiction of dominant emotions, and because the song has become part of themselves, the folk song can be used with telling effect as a theme. Its possibilities are more numerous as incidental music, but if treated sparingly as a thematic motif, it will touch the hearts of the auditors and impress the picture strongly in their minds.

Patriotic songs should be subdivided into three classes, viz.: Amer-

can (T), American (N), and Foreign. The bracketed T and N represent Traditional and New. In the former division we have such songs as the "Star Spangled Banner," "Columbia, the Gem of the Ocean," "America," Dixie," "Marching Through Georgia," "The Battle Hymn of the Republic," and many others of a similar nature. Under the second heading we note "Over There," "Where Do We Go from Here," "Keep the Home Fires Burning" and "Pack Up Your Troubles in Your Old Kit Bag." This field of song is at present well cultivated and the crop seems constantly increasing. Keep right up to the minute with patriotism, shown by your careful selection of appropriate pieces. In the third division you will have "The Marseillaise" and other National hymns, as well as a few that are semi-patriotic and characteristic of the country.

Patriotic selections are always required in the animated magazine portion of the exhibitors' program, and at the present time find a place in the feature quite frequently. There are a few rules relating to the playing of national airs which should be closely adhered to.

1. Never change the tempo to try to fit the screen action. Play the number according to its traditional time.

2. If your scene be long never repeat the number, but select something else into which you may segue.

3. Never play parts or phrases of "The Star Spangled Banner." It is disrespectful.

4. Do not "over-do" the playing of this class of music.

The subject of song themes has been merely touched upon, for its magnitude carries many tentacles, the following of which would lead us far afield. We have tried to suggest a few of the possibilities in the thematic treatment of songs that may start a line of thought in the leader's mind, bringing greater results than we could possibly anticipate.

## Music At the Rivoli.

During the week of July 14 the Rivoli offered its usual excellent program. Hot weather does not effect the bill at this theater, for Mr. Rothapfel always believes in giving value for value received, and is not prone to make the elements bear him out in an alibi.

The overture—La Forza Del Destino, by Verdi—was rendered in a masterly fashion by the Rivoli orchestra under the guiding hand of Erno Rapee. Mr. Rapee seems to have the orchestra under complete control, and they respond quickly to his rather choppy shoulder and arm beat. The finale was exceptionally fine in its dramatic abruptness.

The opera, "The Force of Destiny," was based on "Don Alvar," a Spanish drama by the Duke of Rivas. It was first performed at Petrograd in 1862. The opera as a whole does not rank among Verdi's greatest successes, but several numbers from it, notably the overture, have been favorites in the concert room. A revised version of the opera was brought out in 1869.

Martha Atwood sang "In an Old Fashioned Town" accompanying herself on the piano. We know that she sang, for we saw her in a beautiful setting, and heard the tinkling of the piano sometimes accentuated by an explosive tone, but this is not sufficient evidence that she was singing. We sat three rows from the front, and could not hear a word, so the best that we can do is to blame the acoustic properties of the house and let it go at that.

The animated pictorial personally edited by Mr. Rothapfel showed the fine touch of the artist in its musical interpretation. During the funeral of our late ex-Mayor Mitchel the sounding of "taps" was most effective and correctly timed.

The singing of "The Marseillaise" by Desere La Salle was wonderful. Coming before the audience dressed as a French peasant of the days of the Bastille's fall with a scythe in his hand he literally tore into that inspiring song and brought the audience to their feet with his fervor. His voice is by no means mediocre. He has a well placed tonality, and his enunciation is both clear and resonant. A pretty feature added to the song was a historical synopsis of the taking of the Bastile thrown upon a small screen behind the singer, but not obscured by him. When the refrain was repeated the audience joined in lustily and made it a regular family affair. Another evidence of the desire for community singing.

The feature was well fitted, and the piano playing effects were carried out with a degree of art that raised them from the commonplace. Our old friend Joe Littau was responsible for the dainty touch. All the way through the music was most appropriate and the synchrony splendid.

The playing of selections from "The Fortune Teller," by Herbert, was well done, and carried with it a fine spirit. The Happy Hooligan comedy and the usual organ solo completed a fine show.

## Musical Suggestion Synopsis.

DECIDING KISS, THE (Bluebird—Five Reels)—Theme—Moderato Expressivo. Suggest "Legend"—Friml, "Berceuse"—Schytte, or "Tendre Aveu"—Schutt.

This is one of those sweet little stories of the country girl who conquers New York. The dramatic values are not very intense, and the music needed will not necessary be heavy. Long numbers will suit this picture better than short ones. You will need some waltzes and light intermezzos besides a quantity of melodious andantes. Cue sheets can be obtained from the Universal exchange.

GLORIOUS ADVENTURE, THE (Goldwyn—Five Reels)—Theme—Andante. Suggest "Twilight"—Ceseck, "Clair de Lune"—Thome, or "Extase"—Gannes.

Here you will find a dramatic picture with all the elements of excitement which means fast screen action. You will need big stuff of a dramatic nature, you will need a big harry and furioso you will need some agitatos, and a few deep pathetics. Note the big strike scene and the quarrel. The atmosphere is entirely American, so that you will not be restricted in your musical selection. Cue sheets can be obtained from the Goldwyn exchange.

HELL'S END (Triangle—Five Reels)—Theme for Mary—Andante. Suggest "Kathleen Mavourneen."

The atmosphere of the picture is that of the lower east side blended with a bit of Irish-American. The feature is very dramatic, and you will need the usual number of agitatos, hurrys, and dramatic tensions. There are two fist fights to fit musically, and many scenes of squalidity. On the other hand society scenes are encountered, and the contrast should be well marked in your setting. A splendid number that can be effectively used in this picture is "Old Timers," published by C. Fischer. It is a compilation of old popular songs hits such as "Sweet Rosie O'Grady," "Sidewalks of New Yorks," "Maggie Murphy's Home" and such songs of our childhood. Try to get a previewing of the picture, because the Triangle does not include cue sheets in their service to exhibitors.

HER MOMENT (General Film—Six Reels)—Theme—Moderato. Suggest "Katinka"—Friml.

This picture has three distinct atmospheres which must be well marked in the music. First we find the plot developing in the Balkans This should be represented by music of a Hungarian character. Then we have the story transferred to Arizona and the "wild and wooly." Western music will fit nicely. Last we have New York City, which means neutral music of American type. The story is dramatic, and you will need some misteriosos and agitatos. The selections from Katinka show will be found very adaptable to certain scenes in the early portion of the picture, and if rightly timed should bring in her theme at her introduction. Information regarding cue sheets is not available.

MARKED CARDS (Triangle—Five Reels)—Theme for the heroine—Andante. Suggest "Serenade"—Moskowski, "Twilight"—Ayer, or "Souvenir"—German.

The character of this picture is society drama wound around the devotees of the card game and gambling den. You will need some great stuff in certain portions of the picture, while in other parts the action calls for but light music. You will need an agitato for the quarrel, followed by a hurry in which there should be a shot effect. For the big trial scene it would be well to use a long pathetic andante selection. No cue sheets are available.

ONE DOLLAR BID (Paralta—Five Reels)—Theme.

This is a picture in which we find the atmosphere of Kentucky and its horses, mint juleps, and fine women. It is a dramatic feature, and much can be made of it musically. The use of the theme should be handled judiciously, as the hero is continually in the foreground, and the musical setting cannot well be composed of theme alone. There is a fine opportunity for light children's music while Toby is telling the youngsters stories. There will be found room for some fine misteriosos, a big agitato, a hurry when the sheriff is shot, some pathetic music, and a waltz intermezzo for the garden party. Cue sheets can be obtained from the Paralta exchange.

UNCLE TOM'S CABIN (Paramount—Five Reels).

Everybody knows the play called "Uncle Tom's Cabin." We have all seen it many times, and if we do not know it by heart we should. Knowing the plot and being assured that the screen production follows the play very closely or the book more closely you will have no difficulty in fitting this picture. Be careful of the theme treatment, and make it marked as to which character you are trying to portray by it. Miss Clark plays two roles, and they must not be confused in the minds of the people. If your orchestra can handle a double theme it would be advisable. Cue sheets can be obtained from the Paramount exchange.

WINNER TAKES ALL (Bluebird—Five Reels)—Theme.

The character of this picture is one of fighting love, if one could so call it. Two phases are continually in the foreground, either love or a fight. Therefore gather together your "mushy" stuff and alternate with hurrys and agitatos. You will need also a couple of misteriosos and one or two pathetic numbers. The scenes are quickly changed, and you will require short selections to meet this need. Cue sheets can be obtained from the Universal Film exchange.

## Leaders' Service Bureau.

### Questions Answered—Suggestions Offered.

Q. What division of instruments and what number of each would you consider best for a seventy-five piece symphony orchestra?

A. Seventy-five instruments is symphony proportion, and should hold all the families of strings, wood-wind, brass, and percussion. We would suggest the following ratio: Strings, 18 1st violins, 12 2d violins, 10 viola, 6 cello, 4 bass. Wood-wind, 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 1 contra bassoon, 1 cor anglais. Percussion, 1 tympani, 1 trap drum, 1 big drum. Brass, 3 cornets, 3 trombones, 4 horns, 1 baritone horn, 1 tuba. Owing to the fact that few of the concert numbers are arranged with cor anglais, contra bassoon, and baritone horn it would be wise to leave them out and add to your first violins.

* * *

Q. What is your opinion regarding the playing of music from the German composers?

A. We cannot tell from the form of your question whether you desire advice or simply wish to know our position in the matter. Personally, we would use nothing that emanates from Hunnish origin. Your library may be in such a shape that it would curtail your usefulness if you discarded all German music. In this case we would suggest that the very old composers such as Johann Sebastian Bach and his contemporaries might be permissible, but Strauss, Wagner, et al., will not raise you in the esteem of your patrons.

W. S. S. FEED MEN WHO WILL WIN THE WAR

# Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

## A New Method of Obtaining Dye Tone Images by the Use of Copper Ferrocyanide as a Mordant.

By J. I. CRABTREE.

*Communication No. 72, from the Research Laboratory of the Eastman Kodak Company.*

*NOTE: The patent rights to this method are being secured by us, but it may be freely used for toning motion picture film manufactured by the Eastman Kodak Company.*

ALTHOUGH numerous methods have been worked out for toning lantern slides and motion picture film by replacing the silver image either wholly or partially by a colored inorganic compound, owing to the limited number of colored inorganic compounds available, only a very incomplete range of tones can be obtained in this way.

It has long been considered that if the silver image could be converted into a compound capable of fixing or mordanting a dye in proportion to the density of the image, that this would be the ideal method of toning. Accordingly numerous experimenters have made a deliberate search for such mordants (See B. J. 1911, P. 607) and first worker to evolve a practical process was Traube, who took advantage of the mordanting action of silver iodide for certain basic dyes and obtained dye images by first bleaching the silver image to silver iodide in a suitable bleaching bath, and then immersing the bleached and washed image in a solution of the dye. When producing dye images in this way, it is necessary either that the dye shall not be absorbed by the gelatine readily, or that it will easily wash out again in order that clear highlights may be obtained.

Owing to the relatively high opacity of a silver iodide image when produced in an emulsion of average grain size, the dye image obtained in the above manner exhibited very little color when projected, so that it is necessary to remove some of the iodide without removing the dye by fixing in a solution of hypo containing tannic acid and other salts, which renders the dye insoluble. If all the iodide is removed in this way the residual dye image is usually too thin for projection, though by only partially fixing, tolerably good tones are obtained. The action of the hypo is, however, not proportional, attacking the highlights more than the shadows, so that double tones are obtained.

In view of the above objections to the Traube process, experimenters have attempted to secure transparent tones directly without subsequent fixing, the most recent process being that of Miller (U. S. Patent 100,098), which consists in bleaching the silver image in a mixture of potassium iodide and iodine containing an excess of potassium iodide. with a view to producing a transparent modification of silver iodide capable of mordanting in the usual way.

The following experiments are the result of a systematic search by the author for mordants other than silver iodide which would give a transparent image on projection.

*The Mordanting Action of Copper Ferrocyanide.*

As a result of numerous experiments it was found that an image contianing copper ferrocyanide, obtained by toning in the usual copper toning bath, exerted a powerful mordanting action and was capable of producing excellent dye images.

The usual copper toning bath consists of a solution of copper ferricyanide dissolved in a suitable solvent such as a solution of an alkaline salt of citric, tartaric or oxalic acids, together with other salts. On immersing the silver image in such a bath the silver reacts with the copper ferricyanide and is converted into silver ferrocyanide, while copper ferrocyanide is formed simultaneously in combination with the image.

$$4\ Ag + 2\ Cu_3(Fe(CN)6)2 = Ag_4Fe(CN)_6 - 3\ Cu_2Fe(CN)_6$$

On immersing this image in a solution of a suitable basic dye a composite image is obtained consisting of a mixture of silver, silver ferrocyanide, copper ferrocyanide and the dye. The copper ferrocyanide may be removed from the toned image by treating with a solution of caustic soda when an image consisting of silver ferrocyanide and silver is left, and in turn the silver ferrocyanide may be removed with a 10% solution of hypo leaving an image of copper ferrocyanide with more or less silver. On immersing the separate copper and silver ferrocyanide images thus prepared in the dye bath after well washing, only the copper ferrocyanide was found to exert any appreciable mordanting action.

The method of procedure was to first tone the silver image in the copper toning bath, wash, and then immerse in the dye bath until the desired color was obtained. The nature of the tone was found to depend on the following factors:

*The Nature of the Copper Toning Bath.*

The formula for this is given under "Practical Instructions."

Although many of the usual formulae for copper toning will produce a dye image, it is necessary that the toned image should be as transparent as possible so as to eliminate the necessity of subsequent fixing. The formula appended gives very transparent tones.

*Nature of the Positive to Be Toned.*

This should be free from hypo so as to remove any possibility of the image being reduced by the ferricyanide in the toning bath. When toning in the copper bath little or no intensification takes place, though as certain dyes, such as methyl violet, are very heavily mordanted, it is necessary to choose a positive somewhat thinner than the average according to the degree of intensification produced during dyeing. Full details are given under "Practical Instructions."

*Time of Toning.*

The time of toning determines the proportion of copper ferrocyanide in the toned image, which reaches a maximum in from 10 to 15 minutes. If only pale tones are required the image is toned for only 2 or 3 minutes in the copper bath, while, if a full tone is required, the copper toning is carried to completion.

*Time of Washing After Toning.*

It is necessary to wash sufficiently long for the soluble copper salts in the toning bath to be removed, otherwise the dye would be mordanted on to the highlights and stain them. Usually 10 minutes is sufficient, though prolonged washing does no harm since the copper ferrocyanide is insoluble in pure water.

*Nature of the Dyes Employed.*

In general, only basic dyes are mordanted, and only those which do not readily dye gelatine and which are mordanted by copper salts are suitable for toning by this method. The following dyes have been found satisfactory:

Tannin Heliotrope,
Thioflavine,
Victoria Green,
Methyl Green,
Methylene Blue,

and the following dyes manufactured by the National Aniline & Chemical Co., Inc., New York City:

Safranine,
Chrysoidine,
Methyl Violet.

Dyes manufactured by different makers differ somewhat in their behavior towards gelatine and towards mordants, so that it is necessary to make a preliminary trial with each new sample of dye.

*Concentration of the Dye Bath.*

Only a very weak dye bath is necessary, and this should not be stronger than 0.1%. A stronger bath gives badly stained highlights, necessitating long washing to clear them while with a weaker bath the dye is absorbed very slowly or not at all.

*The Effect of Adding Acid to the Dye Bath.*

The addition of acid to the dye bath has the effect of increasing the rate of dyeing in some cases and of decreasing it in others; in the case of the dyes given above the addition of acid appears to diminish the rate of absorption of the dye by the gelatine, so that by using acid, a stronger solution may be employed without the highlights being stained. If the concentration of the dye is increased to any great extent beyond the amount stated, stained highlights are obtained.

*Time and Temperature of Dyeing.*

The amount of dye absorbed by the image and therefore the strength of the tone varies with the time of dyeing, reaching a limit in from 5 to 10 minutes. The time of dyeing is also slightly affected by changes of temperature, though slight changes are of no moment.

*Time of Washing After Dyeing.*

This varies according to the degree of staining of the highlights and the fastness of the dye to washing. In the case of the examples below, only a mere rinse in pure water is necessary to clear the highlights, though if the highlights are stained they may be cleared by washing in a 0.2% solution of acetic acid. Too high a concentration of acid in the wash water should be avoided, otherwise reticulation and frilling of the gelatine is liable to occur, especially if the temperature is above 70°.

*Effect of the Size of the Image Grain on the Transparency of the Tones Produced.*

The transparency of the tones is determined by two factors:

(a) The nature of the copper toning bath. The composition of the bath recommended has been so adjusted as to give the maximum transparency.

(b) The size of the silver grains of the image to be toned.

Previous investigators appear to have ignored the effect of the grain size on the transparency of the toned image. Experiments were made with emulsions of varying grain size, and it was found that with lantern slide emulsions of very fine grain, such as give warm tones by direct development, very transparent images were produced after toning and dyeing as above without any subsequent fixing whatsoever.

However a toned image for purposes of projection should not be too transparent, otherwise it lacks brilliancy, so that the tones obtained on say the "Standard Slow" lantern slide plate, and on Eastman Motion Picture positive film by the following methods are satisfactory.

*Stability of the Dye Tones.*

The dye tones recommended proved to be fast to light, no change in color being noticeable after exposure to a quartz mercury vapor lamp for five hours at a distance of eighteen inches.

(*To be continued.*)

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# British Notes

By J. B. Sutcliffe.

THE American super-film, "Joan the Woman," is being exhibited at Drury Lane theater in succession to Sir Thomas Beecham's opera season.

* * *

The general experience of exhibitors both in London and in the country confirms their anticipation that the compulsory closing order, ordering the termination of theatrical and moving picture exhibitions by 10:30 p. m. is making no material difference either to the pleasure of patrons or to box office receipts. The regulation makes the exhibitor responsible for having his theater cleared by half past ten and its object, one of simple necessity, is the further conservation of electrical and coal gas energy.

* * *

The long arm of coincidence was never so fatefully long when it ordained that Elaine Hammerstein should appear in the movies at her grandfather's costly Temple of Orpheus in Kingsway. She appears in the Selznick film, "The Argyle Case," distributed in this country by Film Booking Offices.

* * *

The objection and ban upon the serial film "Alias Jimmy Dale" (Essanay) raised by the Birmingham authorities has been removed.

* * *

Sir William Jury, the kinema knight, is arranging for the son of Hall Caine, the author, to come over from America to appear in a series of productions of a patriotic character to be produced in London.

* * *

"Say Fritz!" is an English conception of one way in which an American might address the Hun, not that the more favored method in both countries is less hide—or brass—bound. Consequently the Paramount company must excuse us if some of our exhibitors contort the name of one of their players "Heinie and Louie" on bill matter are not much of an attraction nowadays except as imaginary characters and in the role of villains of the deepest hue at that. Verb. Sap.

* * *

The many and conflicting orders issued under the Defence of the Realm provisions to exporters of films to the Scandinavian countries would, if collected, fill a portly volume. The reason for these is obvious. In no other countries has enemy propaganda by moving pictures been so complete and thorough and for some time now evidence has not been lacking that the Germans have been buying up as much film base as possible from their near neighbors for the extraction of nitro-cellulose camphor and other ingredients used both in the manufacture of raw film stock and explosives. That junk has been at premium is evinced in a circular I have seen from a Stockholm address offering $5 a reel for used film, whereas it can be purchased in London by the hundredweight at little more. But the latest order to exporters issued by the Government ought to effectively check any serious outgoing of film stock to countries it is intended for application. In return for every shipment of film, be it 500 or 5,000,000 feet, a corresponding amount of used film is now to be given in exchange. The transactions will be supervised by consular officials in the countries concerned.

* * *

The exhibition of important multi-reel feature films at stage theaters, opera houses and municipal institutes still remains a thorn in the side of the English exhibitor, particularly in the provinces. A few months ago the principle was condemned in Liverpool as inimical and dangerous to the showman's interests. More recently the Exhibitors' Association at Sheffield resolved, the outcome of the showing of Selig's "Garden of Allah" at an "outside" hall, to refuse to entertain in the future any film booked to be previously shown at places other than recognized picture houses. Now, a case is hanging fire in the courts where an exhibitor is suing his exchange for compensation through his headliner, being advertised to appear at a neighboring music hall simultaneous with his theater, although booked to him exclusive. It is a vexatious point that is constantly recurring.

* * *

A new half million dollar film company has recently been registered at Somerset House, by name National Kinema Productions, Ltd. The names of the first directors are J. Benson, R. B. Dobell and J. A. Parkers.

* * *

The Kinematograph Trade Council (the British N. A. M. P. I.) has suffered the loss, although only temporarily, it is hoped, of two active and valued members, Will Barker and Paul Kimberley. Owing to extensive impending developments on the producing side of Barker Motion Photography William Barker is unable to remain on the board while Major Paul Kimberley's assistance is demanded at the Ministry of Information where he is now a staff official.

* * *

The Kinema Commission which under the presidency of the Bishop of Birmingham made exhaustive inquiries last year into the status of the moving picture, recreatively and intellectually, and subsequently published a report, is to work in co-operation with the Board of Trade in deciding upon any future legislation affecting the industry. The combination is a source of gratification to all those sections of the trade since the publication of the commision's findings has effectually removed the nauseating aspersions of purient cranks flung at the moving picture show a year ago. The conduct of the commission at the many inquiries is furthermore a guarantee of fairness for the trade and careful consideration of its interests. At the same time its impartiality in the public eye is preserved by the extended sponsorship of the National Council of Public Morals. One of the first questions to be investigated in collaboration with the Government officials is censorship before any recommendations are made, voluminous evidence of plans used in foreign countries will be considered.

* * *

Upon the application of the Famous Players Film Co., Ltd., a judiciary order has been made for the winding up of a publishing company, the Yachtsman, Ltd. Until comparatively recently the company published a paper called "Film Flashes" and in one number last year strongly criticized Famous Players productions, the latter alleging that the comments were prejudiced because they had ceased to advertise in the paper in question. This was denied and a libel action against the film company for making a charge of blackmail was tried last November and dismissed with costs in their favor. The publishing company had failed to pay these costs and consequently the compulsory order was made.

* * *

A rather ridiculous condition is being imposed upon exhibitors in the city of our oldest university. Moving picture theaters at Oxford are now required to be completely vacated between 5:30 and 6 o'clock each evening for ventilation.

* * *

One or two important concessions to patentees are foreshadowed in the additions to the Patents and Designs Act, expected to be brought into operation any moment. Quite a number are extensions of time limits. The life of a patent in this country at present is fourteen years. This is to be extended to fifteen and to sixteen years in special cases. In future an article, mixture, substance, or solution produced by chemical processes cannot be protected but the method or process of manufacture may be.

* * *

The Government, at the instigation of the confectionery trade, has confined the sale to the public of chocolate and sweet meats to recognized storekeepers. The decree precludes the moving picture showman, among numerous others from maintaining at the majority of theaters a profitable side line whether it be the "penny a bar" specialty of the Mile End Road or the aristocratic half-guinea box of the West. Before the war the daily receipts for confectionery sold in the auditorium of a West End picture theater averaged thirty pounds.

* * *

A new recruit to the domain of film production is Georges Carpentier, champion lightweight boxer and now an airman in the French army.

* * *

George F. Green, a Glasgow exchangeman, has purchased from the Universal Co. the United Kingdom rights of "The Kaiser."

* * *

There are no half measures about the practical and thoroughgoing patriotism of the magistrates of the country town of Chichester. The proprietor of the local picture house called the Kursaal was only granted permission to continue on condition he dropped the Austrian name of the

hall. Southend and Harrogate may be expected to follow suit.

* * *

The Stoll Film Company has started business as an independent exchange, its initial purchases being Goldwyn's. The first release, "Polly of the Circus," is timed for November.

* *

The Society of Authors issues a warning to its members not to dispose of film rights of novels to any producer or agent for a period in excess of five years at the most. Should they license their works for any indefinite term and the producer one day finds he cannot pay his rent their novels will be "hung up" at the mercy of the landlord.

## Australian Notes

**By Thomas S. Imrie.**

Sydney, N. S. W., Australia, May 16, 1918.

THE Goldwyn photoplay-concerts at the Sydney Theater Royal have proved very successful, and J C. Williamson, Ltd., has decided to conduct similar entertainments at its theaters in the other State capitals.

All Goldwyn features are run for a season of two weeks before being transferred to the other metropolitan houses, and a full attendance each screening at the Theater Royal are proof of the popularity these pictures enjoy within the metropolitan theaters.

* * *

Although several local productions are under way, none have been released for two months. Roland Staveley's "The Enemy Within" has met with big success, and the American rights have been disposed of. A film version of Henry Fletcher's widely read novel of Australian bush life, "The Waybacks," is to be given its premiere at the Town Hall, Sydney, during the present month.

Another Sydney concern has nearing completion a filmization of the famous stage comedy-drama, "Struck Oil."

* * *

Feature Films, Ltd., distributers in Australia of Paramount Pictures, released during April "The Narrow Trail," the initial Ince-Paramount feature. This film is in the third week of its metropolitan season, which goes to prove that Bill Hart can still "draw 'em in," despite the fact that he has been absent from Australian screens for many months. The second Ince production, "The Price Mark," is the present week's foremost attraction from the Paramount exchange.

* * *

Sarah Allgood, the noted Irish actress, is appearing in a big feature for Quality Films, Ltd., a recently formed company. No details have been disclosed regarding this film, which has not yet been named.

Miss Allgood has just concluded a very lengthy and successful tour through Australia and New Zealand, playing the title role in J. Hartley Manner's play, "Peg of My Heart, which by the way, holds the Australian record for long runs.

### WELCH JOINS FAMOUS PLAYERS-LASKY.

Miles Welch has just signed a four years' contract with the Famous Players-Lasky Corporation to appear as a featured player in support of Paramount and Artcraft stars.

## *Washington Public Tires of Sex Plays*

**Manager Morgan of Savoy Theater Says What Is Wanted Is the Clean Play of Lighter Type.**

WASHINGTON'S public is getting tired of the type of plays the plots of which are wrapped mainly around the running or escape from ruin of terribly virtuous women and the continued vamping of vamps who would do better work if employed in a munitions factory. Go to any theater where such pictures are being shown continuously and you can hear such comments as these and many more. To get a line on what the people really want, the correspondent of the Moving Picture World in Washington asked a number of prominent exhibitors for their opinions, among them Joseph P. Morgan, manager of the Savoy Theater and connected with Harry M. Crandall in many local enterprises.

"We find from actual experience, coming in contact with the people, that they are pretty tired of these morbid, sex problem plays, pictures of the underworld," said Mr. Morgan. "It has been demonstrated very conclusively to us that what is wanted is the play of the lighter type—clean pictures, light dramas with comedy enough running through them to help relieve the heavy situations.

"It seems as though, in Washington, about every six months the desires of the people as to what they want in the line of films change. With national conditions as they are, they do not want morbid plays, they want the type that helps one forget the war. As a cue to just what kind of pictures the people want, all we have to do is to stop and think who are the stars who get us the most money and what kind of pictures they work in. For instance, Fairbanks, Pickford, Clark, Chaplin—there are many more—has anybody ever seen them in heavy pictures? Fairbanks made one drama and stopped.

"We hear from our patrons every night. We see our box office returns and we know what pays best. If the manufacturers will make the kind of pictures a majority of the motion picture fans want, they need never fear censorship; such pictures will automatically eliminate any thought of censorship. We have taken the matter of popular pictures up with the manufacturers on a number of occasions. They have told us that while one locality might want these light pictures, the exhibitors in other territories held opposite views. In turn we have discussed this proposition with the many visiting exhibitors—there are many here each week—and we find that most of them hold exactly the same views as we do."

## *Metro Men Visit Los Angeles*

**Joseph Engel Host to Western Managers, Who Plan to Boost "To Hell with the Kaiser."**

MANAGERS of Metro exchanges west of Chicago were visitors to Los Angeles as guests of the corporation for three days last week. They made the journey from their respective home offices at the invitation of Joseph W. Engel, treasurer of Metro Pictures Corporation, who planned a "get-together" meeting of the exchange heads primarily for an interchange of ideas, but also with a view to complete co-operation in the great advertising and distribution campaign in behalf of the Screen Classics, Inc.'s super-production, "To Hell with the Kaiser."

The Metro exchange managers who responded to the invitation were Charles Klein of Denver; A. B. Lamb, Salt Lake City; Charles Stern, Seattle; L. Rickert, San Francisco, and Harry Lustig, general district manager. They were shown about the City of the Angels by H. G. Ballance, manager of the local branch, and his assistants, R. G. Turner, B. F. Rosenberg and Bert Lubin.

## Coming League and Other Exhibitors' Conventions

**(Secretaries Are Requested to Send Dates and Particulars Promptly)**

**American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago....September 3 to 7**

# Fox To Increase Admissions This Fall

**Says It Was a Mistake to Do So a Year Ago, Because Insufficient Money Was in Circulation.**

WILLIAM FOX expressed the opinion last week that he believed the coming season 1918-19, starting September, would be the most successful year in the history of the Motion Picture Industry. He backs this opinion by increased volume of productions made under his supervision by Fox Film Corporation. He further gives evidence of his optimism by expending a greater sum on each production as compared with last year.

"I want to give American exhibitors my reasons for feeling so keenly that we will have big business and good profits during the coming season," said Mr. Fox. "In England when the war started, August, 1914, the motion picture theaters felt the crash perhaps to a greater extent than any other class of entertainment. Disturbed conditions caused many motion picture houses to shut down. The tremendous army that Great Britain raised mobilized many of the leaders of the motion picture profession and their employes. Alterations and repairs could not be made because of a shortage of labor and materials. Zeppelin and aeroplane raids and the darkened streets created unrest among the public, and they did not patronize the picture houses.

"This panicky condition in the picture business throughout England during 1914 continued during the first year of the war. However, with the strength, confidence and great patriotism of the Britisher, conditions soon took a more normal, cool aspect. The English exhibitors accepted conditions on their face value. The public again began to patronize the theaters. The result was that the second year of the war, or the season of 1915-16, proved to be a highly prosperous, healthy, profitable year for the exhibitors in that war-torn country. Every picture house, almost without exception, made a handsome profit. The third year of the war showed greater box office receipts, more patronage and better conditions than ever in the history of the industry. For example, before the war in England, the admission prices in the average picture theater were from 6 to 18 cents. These same houses to-day have a scale of prices ranging from 12 to 60 cents.

**Mistake to Increase Prices Last Fall.**

"Last September exhibitors throughout America showed a tendency to increase their admission prices. I was among the picture theater owners who increased my scale at the box office. I now frankly admit that this was a mistake. The time was not ripe last fall to jump admission prices because the cash was not being freely circulated. Since last September the public has liberally subscribed to Liberty Bonds, War Saving Stamps and various war charities. A large part of this money came from people of wealth who had the money in banks. These billions of dollars have been expended by the Government for various necessities of war. This money has found its way into the pockets of the working man. The working man liberally distributed his money among his family, who in turn spent it for necessities and entertainment. The women of America earned more money by their labors during the last year than they have ever earned in ten years before. The result is that to-day everybody in America has money to spend and thus to the progress, ingenuity and advance in production of motion pictures we have mobilized a 100 per cent army of patrons. Therefore with this great increased circulation of money exhibitors will find their public willing to patronize and to spend during the coming year. This condition was not in existence a year ago because at that time everybody was curtailing expense, foodstuffs had advanced in price and money was not in circulation. Now, everybody jingles cash in their pockets.

"I feel that this fall the proper time has arrived to increase admission prices. I intend to increase my scale of admissions. As I stated before, I did so last September, but was forced to return to my old scale because there was no great amount of money in general circulation. Now, however, I am of the strong opinion that the time is ripe to increase admission prices, and therefore I am again going to advance the box office scale. This time I am confident that the public will accept the increase cheerfully and that my business and my patronage will go forward."

**TWO GENERAL FILM MEN JOIN COLORS.**

An acting branch manager and a salesman are General Film Company's latest contribution to the National Army. F. R. Martin, temporarily in charge of the Omaha branch office, has departed for a training camp, and E. S. Lowrey, salesman in the Kansas City office, has received his call to the colors.

# Film Offerings At New York Theaters

**Programs for Week of July 28 at Some of the More Prominent Local Picture Theaters.**

BLANCHE BATES, playing also in "Getting Together," at the Shubert, appeared for the first time upon the screen at the Strand Sunday as star of "The Border Legion," in which Hobart Bosworth is featured. Another important opening was the presentation of "America's Answer," shown publicly for the first time, Monday evening at George M. Cohan's theater. Government pictures produced at the direction of General Pershing. Here are some of the bills New Yorkers will enjoy during the week ending August 3:

STRAND.—Blanche Bates and Hobart Bosworth, in "The Border Legion," a Zane Grey story directed by T. Hayes Hunter. The Christy comedy is "This Way Out"; the Allied War Review is featured, and specialties will engage Meleta Donconia, violinist; Herbert Waterous, basso.

RIALTO.—Sunday afternoon Charles Ray opened in "A Nine o'Clock Town." Additional offerings include a Bruce Scenic and a Mack Sennett comedy, with specialties by Annie Rosner, soprano, and Oesere La Salle, baritone.

RIVOLI.—Douglas Fairbanks, in "Bound in Morocco," opened Sunday, with a Post travel picture, a comedy subject with Greek Evans and Gladys Rice offering vocal solos as additional factors in the bill.

EIGHTY-FIRST STREET.—Anna Q. Nilsson, in "Heart of the Sunset," first half; with Sir Johnston Forbes-Robertson, in "Passing of the Third Floor Back" to fill the week.

FORTY-FOURTH STREET.—David Wark Griffith's "Hearts of the World" continues its long run indefinitely. The engagement began April 4.

BROADWAY.—Mary MacLaren, the girl who became an overnight star in "Shoes," presents another sociological picture under the title of "Bread." "To Hell With the Kaiser" terminated a four weeks' run last Saturday night.

PROCTOR THEATERS.—125th street, Douglas Fairbanks in "Say! Young Fellow"; 58th Street, Sessue Hayakawa, in "The Bravest Way," also presented at the 23d Street.

B. S. MOSS THEATERS.—"Mothers of Liberty" and "One Thousand Dollars" fill the week, in alternating halves at the Regent and Jefferson.

SYMPHONY.—Dorothy Phillips, in "The Mortgaged Wife."

SAVOY.—Douglas Fairbanks, in "Say! Young Fellow."

# Picture Stars To Help "The Lights"

**Screen Favorites Will Take Part in Annual Show of Famous Theatrical Club.**

SEVERAL of the best known stars of the screen at present in New York have been asked to assist "The Lights," famous Long Island theatrical club, with their annual show at Castles-by-the-Sea, Long Beach, Friday night, August 2, and also at Far Rockaway, Saturday night, August 3. This will be the fourth year The Lights have given a show at Castles-by-the-Sea, but never before have they tried to obtain the help of the photoplay fraternity.

Alice Brady has been asked to be present, and will probably be there, accompanied by her voice. June Elvidge will also be present. Emmy Wehlen, of Metro, another star who shines just as luminously when she lifts up her voice, has also been invited to attend. Montagu Love, World star, and famous story teller, will also be there. Virginia Pearson and her husband, Sheldon Lewis, also have been invited, and every effort is being made to have Kitty Gordon attend.

The show will be given under unique conditions. Over twenty of the best known vaudeville and musical comedy stars will take part in the show.

# Mrs. Castle's Future Undecided

A note has been received by the Moving Picture World from the secretary of Irene Castle. It definitely denies that the famous dancer is to retire from the screen. The statement follows:

"Irene Castle is not retiring from the screen as has been reported, nor is the rumor that she is to appear in vaudeville with a new dancing partner correct. Owing to unforeseen delays in getting overseas it is barely possible that she will transfer her war work to overcoming German propaganda on this side of the water. Several suggestions from those in charge of this work have been made, and it is not yet settled as to whether her reappearance before the public will be in the nature of a stirring Patriotic Film now under consideration or by a tour of the larger cities, in a vehicle especially prepared for the purpose of offsetting the German subtleties in this country. A remarkable scenario has been developed along these lines written by a prominent newspaper woman."

# Out at the Rothacker Plant

By James S. McQuade

## *President Watterson R. Rothacker Gives Interesting Interview Concerning Present Activities and Future Plans*

I MADE a call one afternoon last week on Watterson R. Rothacker, president of the big, modern plant bearing his name out on Diversey Boulevard. I must confess that there was just the spectre of a lingering fear, which, like Banquo's ghost, would not down, that I might find things somewhat dull out there, for the great war has cast its shadow on many of the big film plants in the country. The spectre was thoroughly downed, however, after a few minutes' conversation with my old friend Rothacker.

Watterson R. Rothacker.

Indeed, I was soon convinced, in a way that was most unexpected, that Mr. Rothacker was a very busy man and his office a very hive, for the telephone broke in on our conversation most persistently. These calls were not confined to business men in the city, as several were from far-out cities in the Middle West, from men engaged in manufacturing industries, some of whom made appointments to meet Mr. Rothacker when they arrived in Chicago with the object of contracting for the making of industrial subjects that would advertise their products. Here was a practical demonstration, without Mr. Rothacker's aid, that was both satisfying and gratifying.

But an account of the present activities of the Rothacker plant, as revealed during our conversation, will be more to the point. I found that a very interesting and important industrial subject had just been finished for the United States Fuel Administration, having been made under the personal direction of Major Edward C. Schmidt, of the fuel conservation section, Washington, and of L. R. Pyle, fuel supervisor of the Soo line of railways at Minneapolis. This subject is in one reel and will be released by the Fuel Administration in August.

**Film for Railway Firemen.**

The film shows in the clearest manner the best way to get the highest value of coal in firing locomotive engines, and it also shows the great waste that results from the customary and imperfect methods of firing now in practice. It is for use especially among the firemen of the railways of America, and a special showing will be given through the agencies of the United States Fuel Administration throughout the country for the special benefit of firemen.

Inspection at the Tank.

**Film to Aid Salvation Army in France.**

Just now several short films are being made of the big pageant recently held on the Armour estate at Lake Forest, on the North Side, in aid of the Salvation Army's devoted women workers near the battle front in France. A grand reproduction of the pageant given in the Auditorium July 27 in the interests of the Salvation Army war drive,

Perforating Department.

Printing Department.

the entire proceeds to be devoted to the Salvation Army's war activities.

The short films of the pageant now being made at the Rothacker plant will be used to advertise the real pageant at the Auditorium, and Mr. Rothacker has donated them to the cause. Jones, Linick & Schaefer, the Ascher Brothers and Alfred Hamburger ran the films in their houses during the week of July 22 so as to give the Auditorium pageant wide publicity. The spectacle shows Greek dances, artistic costume tableaus, etc., in which Chicago society girls participated for the benefit of the cause.

**Twenty Industrial Films Now Under Way.**

"Fully twenty industrial subjects are now in progress," said Mr. Rothacker. "These include the production of steel by the Illinois Steel Company, the manufacture of agricultural machinery, special photoplays advertising pianos, piano players, household utensils, etc. We are just finishing a big multiple reel subject, featuring all the activities of the Western Electric Company's plant at Hawthorne, Ill. Another, just finished, shows the entire process of making vinegar for the H. J. Heinz Company, Pittsburgh.

**Activities in Photoplay Production.**

"We will start a series of single reel, refined comedies on September 1 at our Chicago studios for a Chicago organization, the name to be announced later.

"About October 1, I expect to release personally a series of travelogues covering all parts of the world and a weekly single release of the magazine type, which will include scientific, educational and entertaining topics. These subjects will strongly feature various helpful aids in winning the war. They will be released probably through the open market, although I am seriously entertaining at present propositions from several big distributing agencies."

**Series of Six-Reel Features Contemplated.**

Mr. Rothacker incidentally stated that it is very probable he will produce a series of six-reel features, on which work will begin late this fall. He has had the project in mind for some time, but the pressure of other business has retarded progress in the matter.

"These features will be signally marked by good stories, competent direction and well-known and popular photoplayers," said Mr. Rothacker. "The productions will be made at the Chicago plant and the distributing plan will be announced later."

Mr. Rothacker at this point remarked that the photoplaylet department reports great progress in the production and distribution of short films, posed from life and used for general theater advertising.

"Naturally the war has made serious inroads on the working staff of our plant," Mr. Rothacker concluded. "Twenty-two men have already joined the colors, but our organization has been maintained so as to meet all demands. There has been no interruption at any time."

Mr. Rothacker will leave for New York for a two weeks' stay the first week in August. He will make his headquarters at the Hotel Biltmore.

## *A Few Remarks De Luxe by Doris Kenyon*

**The Featured Player in "The Inn of the Blue Moon" Tells About Stars She Has Met.**

Jotted Down by Edward Weitzel.

THE star of "The Street of the Seven Stars" is not the seventh daughter of a seventh daughter, although she has lived in "The Inn of the Blue Moon" and has had her horoscope cast by a Coney Island astrologer—at regular rates. She admits, however, she has seen more than seven stars at once—seven times seven and a few more besides. It happened the day her father strapped a blanket on the old mare down on the farm and she started off to deliver a fresh-laid chocolate cake to the Ladies' Aid Society for her mother—referring, of course, to Doris Kenyon and not to the horse. Her remarks on the adventure explain it thus:

**Doris Kenyon.**

"I was about twelve years old when I landed in the middle of the street of the seventy-seven stars. I always loved horses and learned to ride without a saddle before I was ten. Our farm was about two miles from the village, and when mother told me she wanted me to take a cake to the church I made up my mind that old Mollie should carry both of us. I got father to fasten on the blanket, lead Mollie to the side of the house, went in and got the cake, climbed on to the mare safely with my burden and started on a slow walk down the road. The cake was in a basket, and I got along all right until just before I reached the church. A male being was the cause of my downfall."

"What was he? A male vampire?"

"No, a little freckled-nosed boy, who called after me: 'Bet yer 'fraid tu make th' old plug gallop.'"

"Did you take the dare?"

"I did—to mine and the cake's undoing. I hit Mollie in the side with my heels and shook the reins. She started suddenly into a trot, the basket struck her on the neck and frightened her, and the chocolate cake was under me when I landed on my back in the middle of the street. I'd heard of daylight fireworks, but I'd never seen any before. They were all of one kind though—shooting stars."

"What about your new De Luxe picture, 'The Inn of the Blue Moon'?"

"It was written by Louis Joseph Vance, and is the first story designed by a prominent author for screen production before being published in several magazines and in book form."

"What's your part?"

"Twin sisters. One is reared in the city; the other in the country. A lot of her scenes take place on a farm. We use all sorts of live stock in the picture, and I have to ride a horse—"

"And carry a chocolate cake to town?"

"No, thank you! I've seen my share of shooting stars."

"What about the other kind?"

"I'm fond of them, of course. I started with Alice Brady in 'The Rack,' and such a funny thing happened—"

Doris Keynon stopped as suddenly as the mare started and smiled in a reminiscent sort of way.

"Perhaps I hadn't better tell you about this. Anyway I'll not tell you his name. But when I was sixteen I went to a matinee in Syracuse—that's where we used to live—and was very much smitten with the hero in the play. My chum dared me to go around to the stage door with her and tell the handsome leading man how perfectly grand we both thought him."

"You accepted this dare also it is safe to assume!"

"Indeed I did! We were a couple of silly young things, but our hero was real nice, only before we fairly got started talking to him his wife joined the party and that rather put a stop to our flow of compliments. I never expected to see him again, and he walked over and shook hands with me the morning I went to my first rehearsal at the World studio. He was a member of the cast."

### HULETTE SUBJECT SELECTED FOR "Y" HUTS.

Among the pictures selected for showing in the Y. M. C. A. entertainment huts in France is "Waifs," a Pathe production in which Gladys Hulette is starred.

The fact that Miss Hulette is the wife of Captain William Parke, Jr., of the Royal Flying Corps, who is now detailed on duty in France, ought to lend added interest to this picture when the Yankee boys see it.

### ZECCA AND FRANCONI RETURN.

Ferdinand Zecca, director general of productions, and L. E. Franconi, head of the film editing department of Pathe Exchange, Inc., returned to New York last week, after a stay of nearly three weeks in California. During their absence Messrs. Zecca and Franconi visited the studios of Astra, Diando, Rolin and Anderson-Brunton Company, whose product is released by Pathe.

### BILL PAYING ATTENTION TO "HANDS UP."

During the absence in California of M. Ramirez Torres, chief of the scenario department of Pathe, William Lord Wright is in charge of that department, paying special attention to "Hands Up," the Pathe serial in which Ruth Roland starred.

## *Universal Employes Stage Ball Game*

**Final Score Still in Dispute, But Pitcher Nat Rothstein Is Credited With a Most Generous Delivery.**

THE employes of the Universal's home office and laboratories had their annual outing at Donnelly's Grove last Saturday. As usual the most important event was the ball game, in which the laboratoryites beat the home office. The strategy of the H. O. was to allow the laboratory to score a few runs in the first inning and then to shut down on them and beat them in the home stretch. The opening of this campaign developed as planned, but that was only part of the campaign which developed that way.

Nat Rothstein, the most genorous pitcher who ever hurled the pill, permitted the factory eighteen runs in the first two innings, but the development of the runs which would beat the Jerseyites was sadly at variance with the expectations. When the game finished the home office had only amassed the two scores, and the number that the laboratory got will doubtless be a matter of argument all the rest of the summer.

However, the five hundred people who crowded into Donnelly's eating rooms were very little disturbed by the outcome of the game.

There were a number of athletic events, including races between the exchange and the home office and the different divisions of the laboratory. There were also two contests for girls, one a ball throwing contest and the other a fifty-yard dash. Both of them were won by Celia Witcoe.

The arrangements were under the immediate direction of Clarence Jack, who managed the entire affair.

## *Kirkpatirck Promoted by Mutual*

ARTHUR S. KIRKPATRICK has been appointed to the post of assistant general manager of the Mutual Film Corporation by President James M. Sheldon, who by Mutual precedent carries also the title of general manager. Mr. Kirkpatrick thus succeeds to the post previously occupied by Denis J. Sullivan, whose resignation was announced last week.

Mr. Kirkpatrick, formerly a representative and branch manager for the Mutual in various western territories, was called into the home office of the corporation and made a member of the executive staff about one year ago, working there as assistant to Mr. Sullivan. "This experience, plus the thorough experience of selling in the field has particularly fitted Mr. Kirkpatrick for his present functions and duties with the Mutual," said President Sheldon, announcing the appointment.

**Arthur S. Kirkpatrick.**

Mr. Kirkpatrick has been in the service of the Mutual Film Corporation for about three years, having worked in the capacity of salesman and as branch manager. His experience as salesman is wide, having covered during that time practically all of the Western territory for Mutual and finally having been appointed as branch manager at Portland, Oregon.

Prior to Mr. Kirkpatrick's connection with the Mutual Film Corporation he was with the United States Steel Corporation at Chicago, there being engaged as chief civil engineer.

Having been for a time interested in the motion picture industry as a fan, he decided to enter it as a business and became connected with the Metro Pictures Corporation, there getting his first experience in the industry. After a period with the Metro Pictures Corporation he entered the employ of Mutual as salesman, shortly afterward being appointed branch manager of Portland. His ability was soon recognized and resulted in his being transferred to Chicago.

Mr. Kirkpatrick has covered practically all of the territories that are served by Mutual, and in this way has acquired a thorough understanding of conditions and territories as they exist.

## *St. Louis Exhibitors Visit Studio*

**Boosters Who Landed 1919 Convention Look Over Goldwyn Plant and Meet Stars.**

FOUR St. Louis exhibitors whose efforts at the Boston convention of the Motion Picture Exhibitors' League of America were largely responsible for bringing next year's gathering to the Mound City were guests of Goldwyn in New York July 15. The St. Louis boosters are Thomas J. Lavin, of the Melba theater; Edward Pohlmann of the Bridge theater; Joseph Mogler, owner of the Mogler and Bremen theaters, and Lewis V. Stephens, of the Juniata theater. They were accompanied by Charles F. Hatfield, secretary and general manager of the St. Louis convention and publicity bureau, a part of the St. Louis Chamber of Commerce.

The visitors were driven to the Goldwyn studios at Fort Lee, N. J., and escorted through the various buildings by

**Left to right, standing—Edward Pohlman, Bridge Theater; Charles E. Hatfield, Chamber of Commerce; T. J. Lavin, Melba Theater. Left to right, sitting—Joseph Mogler, Mogler and Bremen Theaters; Lewis V. Stephens, Juniata Theater.**

A. Lehr, manager of productions. All four exhibitors are Goldwyn customers and were eager to meet the stars of the productions then present. They were cordially greeted by Madge Kennedy, Mae Marsh and Mabel Normand. Later they had the pleasure of seeing the three artistes at work on their coming releases.

"It's our first visit to a motion picture studio and it surely repaid us for making the trip to the big town from Boston," said Mr. Lavin, spokesman for the party.

The visitors were photographed in one of the sets for Madge Kennedy's latest picture, "The Kingdom of Youth." Having seen and enjoyed everything at the studio, they motored back to New York, where they were the guests of a Goldwyn executive at dinner.

### HODKINSON SERVICE HAS BIG WEEK IN CLEVELAND

The W. W. Hodkinson Corporation, distributors of Paralta, Plaza and Douglas Natural Color pictures, had a banner showing in Cleveland, Ohio, the week of July 21. Paralta plays ran a week in three different theaters.

The Standard theater, a downtown house, played Louise Glaum in "Shackled," to full houses. The Metropolitan theater, with a very large seating capacity, found that J. Warren Kerrigan is proving their biggest drawing card. The feature was "One Dollar Bid." At the Knickerbocker theater Bessie Barriscale did a capacity business in "Patriotism."

# Rambles 'Round Filmtown

**With WALTER K. HILL.**

THE cold shock that struck New York last week brought the coldest inhabitant into the newspapers with comment upon the phenomena. The dean of cracker-box strategists assembled at Wick Filton's general store left the world war at on the lot and took up the more mmediately essential work of getting the hermometer back to its senses.

*

Ladies appeared on New York's Broadway muffled in furs, reinforced by heavy veils, with double-thick strips across their mouths to protect their lungs from the sharp winds that whistled shivery Arctic tunes as they blew down the subway kiosks after the manner of a small boy makes music in the neck of a bottle.

*

Shop girls who could not afford the more expensive furs snatched cats from the back fence and appeared at the "Employees' Entrance" arrayed comfortably in stoles, capes and neck pieces, varying in shades from the explosive "Black Tom" to the more demure and domesticated Maltese and tiger-striped nomads of the mews and alleys.

*

Frost formed on the glass domes of moving picture studios at Fort Lee Kugel to such depth that there was danger of the productions then under way being touched with it. Experts examined them, but so thick and penetrating had the frost become that there was sharp conflict of opinion. Not until the pictures are released and the critical reviewers get a crack at them will it be definitely known as to just how seriously the frost penetrations will affect the results.

*

Harry Reichenbach, now known as the "Snow Bank Columbus," in succession to his previous moniker, "The Silver King," was ever alert and up betimes with cardboard signs, ready mounted, to decorate the snow piles that accumulated in Longacre Square. "Tarzan's Successor" was all he could announce, as the official title of the new production had not been registered at the patent stunt office.

*

Rivoli-Rialto Rothapfel experienced a remarkable "strike" among the actors then appearing at the house farthest north. The cold wave went above the Longacre timber line with cutting keenness, and the actors impersonating the natives of the Cannibal Islands refused to go on.

They claimed that in consenting to appear so near the frost belt in the heart of a New York summer they were assured that July was just the time for cannibal actors to disport in their native costume—a nose ring, reinforced by a splinter of orange-wood. Having dressed in accord with managerial guarantees the South Sea Islanders shivered until the audience could hear the head cannibal's nose ring.

Late in the week the Society for the Prevention of Cruelty to Cannibals interfered and compelled the projectionist, who had replaced an operator in the booth, to thicken up the light and give the shivering man-eaters more heat.

*

The far-famed and fifth industry has not experienced such a chill since the days of the Patents-Co.-In-Its-Glory. Old Doc Barfield never put the ice on so thick in January's coal-minus Mondays.

"How cold is it?" snorted the president of the Manufacturing company.

"Colder'n Percy Waters," snapped the vice-prexy as he slammed the communicating door between offices.

During the worst of the cold wave phenomena hundreds of ladies protected their shivering forms by throwing over their shoulders long military capes, containing enough thick woolen cloth to make three suits of clothes for any of their men folk. These capes were tightly clasped at the throat, high collars extending above the ears of the suffering creatures.

With these thick military capes and heavy furs the ladies of Manhattan and the Bronx managed to present an outward appearance of uncomfortable warmth. The check girls at the principal moving picture theaters did a February business in checking winter-weight clothing for the society girls who came in off the street to escape the withering blasts that came right from Baffin Bay to chill New Yorkers in a surprise attack.

*

"Snow" fell at numerous picture theaters fronting on Broadway to such an extent that officials entrusted with authority suffered severe muscular strain in shoveling it out. At one theater the treasurer discovered that the war tax drawer contained an amount many times in excess of the gross sale of admission tickets.

*

INTERVIEWED in his office at the Payhouse the best president the N. A. M. P. I. ever had shivered out a few reminiscenes as he swatted the snow from his heel-length sealskin ulster.

"Just back from Boston," he said. "Thought Boston was cold, but this puts a crimp in all records. Reminds me of the first time I played Boston when I was a young fellow getting together my first dollars. My daughter was with me in Boston last week, but she was not with me when I first went there with 'The Bottom of the Sea.'"

Mr. Brady paused long enough to turn the contents of an ink bottle into his throat. "Gotta have a little moisture on my tonsils or the cold will crack 'em off," said he in explanation.

"Back to Boston," he resumed. "I carried three cars of scenery on ten tickets and made the big set in the piece look like the bed of the river a hundred miles due east of Sandy Hook. It was in January and a cold belch came down from Greenland and froze that scenery so stiff it was a solid mass of under-water.

"To get it off the stage I had to saw it out in chunks. I gave fifteen wagon loads of this ice to the Watch and Ward Society. They took it over to the Howard Athenaeum, where Sam T. Jack's Lily Clay show was running the hottest opposition I ever experienced in my career as a theatrical showman and moving picture producer.

"This darned ink well is dry," said Mr. Brady as he jabbed a pen into the neck of the bottle preparatory to signing a check for Alice Brady's share.

"No, it's froze," he concluded.

*

The Waldorf-Astoria Airdome, at Fifth avenue and Thirty-odd street, turned to advantage the cold wave that suddenly smashed business into a retreat, following that with a rout. In winter—regular winter—the place is conducted as a rink. The management shoved the seats into one corner, flooded the asphalt and got out the ice skates to profitable advantage.

—w s s—

We should like to have been bright enough to have invented the thought, now credited to Roy K. Moulton, that "the movies have perfected perpetual emotion."

### The Hopes of a Famous Infant.

*Hon. T. P. O'Connor, M. P., British Censor of Cinemas, in his speech at the Boston banquet during convention basted the old nail right on the bean thusly:*

*"I believe that the cinema and the uses and purposes to which the cinema can be applied are only in their infancy."*

—w s s—

Don't forget to credit the challenge "nifty" for July to Universal.

One of the characters in a burlesque on "The Kaiser" is yclept "The Clown Quince."

—w s s—

### The Castoria of Eye Waters.

"'When West Meets East,' mimeographs the Bentzwood publicist, 'it is destined to give the jaded optiance of the movie auditorium that something new' they are continually crying for."

—w s s—

Chico, mad wag of many battles, declares that "the lead stories in last week's trade papers carrying Boston date lines were very conventional."

—w s s—

### When Will Talent Dominate Looks?

As the caption under the cut of a girl mighty easy to look at the Evening Mail recently registered:

"Lilyan White, of "Rock-a-Bye Baby," at the Astor, whose announced intention of going into pictures is not surprising, seeing as how she carried off first honors in a Boston motion picture beauty contest."

—w s s—

*One motion picture magnate in our town does not own a motor. Furthermore he will not even ride in one.*

*"He's afraid," says a jealous competitor, "that he'll meet with an accident, possibly lost both hands and be stricken dumb."*

—w s s—

### Beating Them to It and Then Some.

The War Department has decided that the godmother is not essential to the winning of the war; but the War Department never did have much use for romance anyway.—Evening Mail.

Little should the picture publicists worry. Months before the War Department moved to call a halt on god-mothering every known unit in Uncle Sam's service had been godmothered to a frazzle by practically every screen queen known to the great American mimeograph.

Who now shall cut the godmotherian knot?

—w s s—

*"The Yanks Are Coming" made good as a slogan in France.*

*What became of that old fashioned near-run in pictures?*

—w s s—

### Taking Advantage of "Opportunity."

SHOWN at the Strand by Goldwyn last week, "Opportunity" depicted "Smiling Bill" Parsons camouflaged in the oil business. His next-door neighbor, being in on Bill's game, poked fun at him in one sub-title as follows:

"I see you are home 'oily' this evening."

The expression will do all right for native-born Manhattan Islanders, for the language is spoken by them as by none others anywhere. "Oily" means early in native New York parlance, just as "early" means oily in that strange tongue.

New York's second best playground (we hold first for the Palisades) is "Cooney" Island to the natives. They generally take their "goil" down on the "Thoid" avenue line.

There is no "flawr" in the native's system. Their "word" is as good as any "lawr" you ever "sawr," and if you dispute them they'll punch you on the "jawr." In the "foist" place New York natives have their own lingo.

Their "poil" is always a "boid," and so on, ad lib.

In the last place they are native New Yorkers.

### The Redemption of Justin Fair.

THERE should be joy in this written proof of contrition bubbling from the heart of Justin Fair, publicist for Pathe photoplays and players. With the "still" produced elsewhere on these truthful tablets he sent this confession. It is worth perusal right through to the concluding interrogation point:

"Here is a pretty still," writes Justin, "which you will note is from that great drama "The Terrible Face," which will never be released by Frank A. Keeney—not while he's sober.

"Having listened for fifteen long, lean years to actors telling me how publicity should be done I once decided that if the actors I have known could write publicity better than I that I was dodgummed sure I could act a whole lot better than they.

"So—I ventured.

"But I was wrong.

"Mayhap it is that actors can write publicity (although I still listen to their chatter with the uplifted eyebrow, the sniffing nostril, the sneering lip and the surly smile—you know, the frosty-eye stuff), but I do admit now that I am a bad screen artist.

"Somehow I don't register well.

"When the stills came I detected serious defects.

"Why did I not remember to pull up my pants, for instance? See how they hug my knees—tight-like? Why did I not dye my hair with some good ole walnut juice and then curl it up—Bushman-like?

"And, above all, why did I edge away from my beautiful star like I did?

"I cannot say! But this I vow:

"Your chastened friend shall never act again.

"Use the still in Rambles? Well, why not?

"I'd be a hot publicity shark if I asked you not to use it. What?"

—w s s—

Our heroine, according to synopsis, was not content with her home life. "With the convenience of a housemaid she runs away," ended the sentence.

Which, we conclude, was a most convenient way to solve a picture problem.

—w s s—

### Give Credit to Enterprise.

But let a Chicago musical critic—Herman Devries—give his opinion of this orchestra, which appeared recently in the Chicago American.—Moving Picture World.

—w s s—

Johnnie Hines has a Ford car. Honest. He didn't buy it. It was wished on him by a friend who has "gone over seas." Something went wrong the other day coming down to the ferry from the studio at Fort Lee. It beat the street car down the hill. The policeman arrested him for speeding. He was fined ten dollars, notwithstanding the alibi that Johnnie handed out. "That won't go," said the judge. "Ten dollars or ten days."

"Take the car," said Johnnie.

—w s s—

### Demand of Art Turns Two Heads.

Edward Coxen, leading man, who plays opposite Bessie Barriscale in "A Wife's Conscience," the star's latest Paralta production, is normally brunette. And Baby Mary Jane Irving, who also has an important part in the picture, was given by nature beautiful golden-brown locks of a light shade.

But the needs of a story must be catered to irrespective of nature's choices in shade of hair—or personal choice either. The whole story hinges upon the little girl having dark locks, and so her mother had to color them for the part. And equally important in the story is it that Edward Coxen as the husband have hair as blonde as that of his wife herself.

So Coxen, let it be known—hero of many a picture drama with his raven locks—had to use peroxide or something of that sort.

Take heart, though, girls!

It is said around the studio that he looks more handsome than ever.

## *Rambles 'Round Filmtown*

Cracks Three Ribs for Camera.—Moving Picture World Headline.

Now comes X-Ray photographs for lobby display advertising "The Liar."

—w s s—

### The Forwarding-Looking Pettijohn.

In Boston there were many speeches, as rightfully becomes a well ordered convention of motion picture craftsmen. It was C. C. Pettijohn who really said something when he urged that any title other than "Exhibitor" be applied to managers of theaters where motion pictures are shown.

About the best thing we do is suggest things. Share these among you:

Cinamanagers.
Cinemagrafters.
Picture Showmen.
Come-ons.
Fall Guys.
Shillobers.

Or, as a result of certain conditions in distributions:

Janitors.

—w s s—

*When Do We Eat.—Forthcoming Ince-Paramount Title.*

*Usually in the first, third, fifth, second, and fourth reels. Photoplays without "eats" are not being worn this season.*

—w s s—

### Boughing Away from Old Doc Muck.

"Let's get this right," says Sam Palmer, of Famous Players-Lasky publicity department. "The new spelling of Gustav von Seffertitz's new name was misspelled in the first announcement of his rechristening. G. Butler Clonebough is the new and correct spelling instead of Clonebaugh, as the announcement first came through diplomatic channels."

We are willing to use all the O's and A's and Ah's in the machine in the worthy effort to impress a good actor's Americanism on the scroll of fame.

—w s s—

*The alert George Blaisdell comes to both rescue and defence thusly:*

*Do Husbands Deceive?—Toto Title.*

*"Not so their wives can notice it," says the crafty Brooklynite.*

—w s s—

Pete Schmid is this week devoting the last of his fortnight's vacation to a canoe trip he had years ago set his heart upon. Lake George is the location, and the crystal waters of that lovely pond have given urge to the "Terrible Teut's" sturdy paddle, while thousands of pretty girls gaze from the shore upon the wondrous sight.

Yea, Bo! It's soft to be a publicist.

**Catherine Calvert and Justin Fair**
In a Scene from
"THE TERRIBLE FACE"
An Unproducable Photoplay with
Justin Fair in the Title Role.

### Screen-Fame Flirting with Joan?

WHILE you are resting," suggests Raymond C. Hill, "why not take your adding machine in hand and total up the number of Joan films that are being unspooled (English stuff) in our best photodromes. Here are a few to start with:

"'Joan the Woman.'
"'Joan of Plattsburgh.'
"'Joan of the Woods.'
"'Joan of the Apaches.'

"Others will doubtless be promulgated from time to time; in fact, I expect the Joans will eventually outnumber the Pollys, Bettys and Mollys of yester-reels."

Outside of the famous heroine of French fact or fancy this "Joan" thing broke out as far back as 1913, when "Joan of Arc" (Savoia) was subsequently followed by Ditto, World Film and Electric.

Then, too, there's always Joan Sawyer.

—w s s—

Tom Hamlin, prominently popular in northwestern motion picture circles, has shifted his activities to New York and is now sticking the publicity spurs into the First National Exhibitors' Circuit drive on Government war pictures, specializing initially in "Pershing's Crusaders."

—w s s—

### Soprano Wolf-Hound Has Rival.

Before Nat Strong separated from Universal's press department he launched a story of a Russian wolf-hound in Bluebird U's stock company that sang soprano. Now look at the Goldwyn "copy cats" springing this:

"Madge Kennedy is teaching her dog English. He is Vladimir, a Russian wolfhound, brought from Odessa to the Goldwyn star by Lieutenant V. F. Scobla of the Serbian army before the city on the Black Sea was captured by the Germans. With the help of Lieutenant Scobla, now in Chicago on a recruiting mission, Madge Kennedy learned how to say 'stop,' 'come here' and 'lie down' in his language that she might translate her commands to the dog."

—w s s—

The science of reviewing photoplays in these parts has sunk to a mere occupation.

Ed Weitzel and wife are vacationing in Detroit.

—w s s—

First Bentzwood Issue Is "When East Meets West."—Moving Picture World Headline.

And Kipling said it couldn't be did!

—w s s—

### The H. C. of Propaganding.

The Orpheum management was anxious to show our people the motion picture of Ambassador Gerard's book, "My Four Years in Germany." The best price it could get was $250 per night, which is beyond all reach for one night here.—Chambersburg (Pa.) Reporter.

—w s s—

"The Drawing Club" loses one of its most cheerful and consistent contributing members with the entry of Charley Condon into the service of his Uncle Sam. This popular young chap has long desired to take up the sabre in attack upon the German Friends of Irish Freedom, and now he's off to training camp.

"The Gang" owe it to themselves to send him away with a wrist watch. We're "on" for our share.

—w s s—

### The White Hope of Pictures.

Kid Broad, the handsome leading man of many gymnasium scenes, declares that "a 'cauliflower ear' is no bar to motion picture popularity."

—w s s—

Thus passes our Christmas Number. Last week's cold wave nearly spoiled the effect, but this must do until the Vacation Issue, for which we still have space open for sad stills to illustrate it.

THE RAMBLER.

# *Two Up-to-Date Houses*

**The Royal of San Francisco and the Progress of Oakland.**

JUST as examples of what may be considered pretty complete equipment, we are briefly describing and illustrating some of the features of two Pacific coast houses. They certainly serve to demonstate most forcibly how far the modern temple of the screen has progressed since the days of the store show.

**130-Foot Projection Here.**

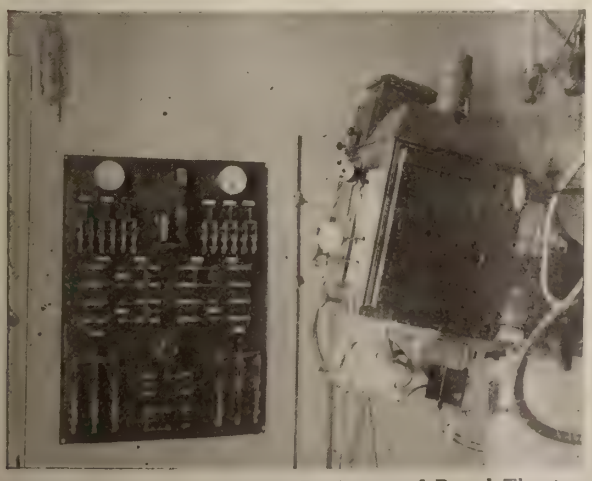
It is hard to beat the progressiveness of the coast theaters, and the Royal theater of San Francisco, Cal., is not

**Royal Theater, Showing American Photoplay Organ.**

to be outdone. The management has endeavored to provide every facility for making their patrons comfortable while enjoying the pictures. They have succeeded splendidly.

Sixteen hundred persons can find easy, commodious seats in the large well ventilated auditorium. A large fan driven by a 5-horsepower motor furnishes an ample supply of pure fresh air while a 5-foot Ventura fan exhausts the impure vitiated air. An American Photo Player Co. organ, the blower of which is operated by a 5 horsepower Westinghouse motor, furnishes the music.

The pictures are projected a distance of 130 feet upon a flat-white screen, 16 feet by 21 feet. A full non-flickering



**Switchboard and a Simplex Projector of Royal Theater.**

current at the arc is maintained for projection. This supply of power is obtained from a 72 ampere Westinghouse motor-generator complete with two ballast resistors, magnetic control and transfer switch. A switchboard gives a direct-current breakdown service from a 3-wire direct-current supply circuit. Two Simplex machines, operated by 1/6 horsepower motors, are used for projection. There are also a Power dissolver, a Power spot light, and a motor-driven rewinder. A glimpse at the accompanying pictures will show the up-to-date equipment and the arrangement of which the management of the Royal theater is justly proud.

**Modern Electrical Equipment a Feature.**

The Progress theater of Oakland, Cal., has certainly lived up to its name in laying out and equipping its building. Its auditorium comfortably seating eight hundred visitors is a beauty.

The management has installed a complete ventilating equipment, providing pure fresh air at all times. A continuous change of air is had by means of a three horsepower blower and a 12-inch Ventura Fan.

Three 6-A Power's projectors driven by 1/6 horsepower motors are used for throwing the pictures a distance of 117 feet from a Hill Wonder screen 18 feet by 24 feet. Power is secured for this from a 55-ampere Westinghouse motor-generator provided with two ballast resistors, and necessary control switches. On the switchboard in addition to the meters and other equipment provision is made for supply-

**Westinghouse Motor Generator Set, Progress Theater.**

ing direct-current break-down service in emergency. In the operating room there are also a Power's Dissolver, a motor-driven rewinder, three arc controls for maintaining constant current at the arc automatically and three speed regulators. All the equipment is conveniently arranged and well adapted to first class productions. Part of the equipment is shown in the accompanying illustration.

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## METRO'S "KAISER" CONTINUES AT BROADWAY.

On account of the continued capacity audiences at the Broadway, M. Kashin, the director of the theater, has arranged with Metro Pictures Corporation to extend indefinitely the engagement of Screen Classics, Inc.'s seven-part super-feature, "To Hell with the Kaiser," in which Lawrence Grant is featured as the Kaiser and Olive Tell plays the American heroine.

This will make the second time that the engagement of this unusual and elaborate picture has been extended at the Broadway. It opened originally for a limited engagement, but so many thousands of persons were turned away during this period that the management obtained an extension from Metro. Since then the attendance has been heavier than ever in spite of the hot weather, so this week, M. Kashin resolved to keep the picture going until all who want to see it have an opportunity.

# Indian Notes

By S. B. Banerjea.

E. H. DUCASSE of the Bijou Grand, Calcutta, has just opened a bioscope theater, at Darjecling. The opening performance was attended by the Governor of Bengal and party, and was a decided success.

* * *

I hear that Mr. Ducasse will have a permanent theater at Bombay. His twice-a-week change of program at the Royal Opera House has proved a success.

* * *

At his Calcutta theater, the following films have been screened: "She Came Back," "Romance of Billy Goat Hill," "His Picture in the Papers," "The Voice of Conscience," "Camille," "Vanity," and several British films of no merit whatever.

* * *

H. Seal; son of the renowned philosopher Dr. B. N. Seal, recently went to the Bijou and bought a rupee ticket. As no seats were available, he changed his ticket for a two rupee ticket, but he was not allowed to take his seat as he was not wearing European dress! Mr. Seal protested but in vain. In disgust he left the place. As may be expected, this little incident has created a sensation. Mr. Seal has been advised to bring a suit for damages against the authorities of the Bijou. Mr. Madan owns some four theaters in Calcutta, but he has no rule excluding Indians from the two rupee seats because they have no European dress on. I have not yet heard of any Indian gentleman being excluded from such purely European-owned theaters like the Empire or the Theater Royal, because of their native dress. The Bijou authorities are now advertising to the effect that Indian gentlemen, who wishes to sit in the Dress circle, should don European costume. This is adding insult to injury. Certain persons talked of boycotting the Bijou. Considering the fact that of late, this theater has not been screening films of merit, I should not be surprised if I saw a falling off of patrons. Miss Bromley has lately been appointed secretary and manager of Bijou. I trust she will be able to show an all-round improvement before very many days are over.

* * *

A the Elphinstone Picture Palace we have seen the following: "Youth's Endearing Charm," "Her Greatest Performance," "Get Rich Quick Wallingford," "The Cigarette Girl," "Temporal Power," "Shopwalker," "Barber's Shop," "Mater Dolorosa," "Frou Frou," and several British films.

* * *

Mandan has secured exclusive Indian rights in the following films, which will be screened in one or other of his theaters shortly: "Woman's Fight," "The Strange Case of Mary Page," "The Scarlet Runner," "Secret Kingdom," "Vengeance and the Woman," "The Woman in the Web," "Perils of the Girl Proprietor," "The Girl and the Game," "The Lass of the Lumberlands," "The Railroad Raiders," "The Secret of the Submarine," "The Diamond from the Sky," and sequel.

I have seen his program for the next few weeks and must say he has some excellent food for us.

* * *

At the Albion and Nipon theaters, "The Great Secret" has run its course. It was witnessed by hundreds.

* * *

At the New Cornwallis "The Mysteries of Myra" has just been completed. It is one of the most exciting serials that I have ever seen, and I trust its sequel will prove equally interesting.

* * *

I have advised more than once in these columns, that film manufacturers, who cannot resist the temptation of introducing Indian scenes, etc., should make a point of consulting some responsible Indian regarding the same and not depend on Europeans or Americans of the "subjanta" (all-knowing) type for information. "The Mysteries of Myra" is a case in point. In it, "Brother Haji," a musselman, has been made out a Hindu. There is no such word as "Kundalind" in any Indian language. "Um Pari Hum" is delightful! The manufacturers of this film should have been present at the Cornwallis to hear the uncomplimentary language that was used by a number of persons when the above "expressions" were screened. I have referred to this matter, by way of advice, and trust it will be accepted in a friendly spirit.

* * *

The Picture House authorities have shown "Max Wants a Divorce," "The Net," "A Study in Scarlet," "The Pillory," and "The Black Crook." Their Saturday Prize shows are being well patronized.

* * *

The Kidderspur Cinema Palace people are now screening "The Broken Coin." They have an all-comic program on Fridays.

* * *

The authorities of the Bioscope theater are now showing "The Million Dollar Mystery." They have also screened "Facing Eternity" and a number of American films lately.

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At the Theater Royal, we have seen that delightful film "The Old Kentucky Home," and several American films.

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At the Calcutta Empire, we lately saw "The Life of Lord Kitchener." I confess this film failed to satisfy me and many of my friends, whom I asked to see it.

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The Simla Palace cinema people have exhibited a number of interesting films, to crowded houses, during the last few weeks.

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The Murree Hill cinema is doing a roaring business. As may be expected, it is mainly patronized by soldiers.

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The same remarks apply to the two Jubbulpur cinemas. In regard to these theaters, I have one complaint to make. The seating arrangements for the four and the eight auna ticketholders are very bad. These can easily be improved without incurring much expense.

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At the Eldorado (Bombay), "Jimmie Dale" is being screened. This film has already been shown at the Presidency theater of Calcutta.

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At the Majestic (Bombay), several American films have been screened, of which "The Girl and the Game" deserves mention.

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The authorities of the New Alexandria have screened "Straight Shooting," "The Eternal City," "The Crimson Stain Mystery," and "Panopta" to crowded houses.

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At the Imperial, "The Seven Pearls" is now being shown to large crowds. I trust Madan will arrange to screen this interesting film in one of his Calcutta theaters.

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At the Bombay Empire, "The Devil's Assistant," "The Square Girl," and several British films have been screened.

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At the Kohinoor (Karachi) "Payme" is now being shown. "The Gray Ghost" will be started shortly. "The Sirens of the Sea" and "Sorrows of Satan" have already been screened.

The Emperor of the same city is screening "The Crimson Stain Mystery." Its authorities have arranged to exhibit "Neil of the Navy" and "Exploits of Elaine."

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The Wellington (Madras) cinema authorities are now exhibiting the new Protea serial.

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"The Mystery of the Double Cross" is being shown at the Lahore Empire.

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At the Excelsior, the new "Exploits of Elaine" is being screened to good houses.

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A new cinema theater will be opened at Karachi shortly. It has been named the Star cinema. I wish its management all success.

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A fire broke out at the Calcutta Empire, the other day. Owing to the prompt action of the fire brigade, not much damage was done. Some 100,000 feet of cinema films were destroyed. The total damage did not exceed $4,000. The loss was covered by insurance.

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Prof. Ram Moorti, popularly known as the Indian Hercules, has had a complete cinema record of all his wonderful feats of strength, recently taken by the Elphinstone Bioscope people. This film, which is one of the first of its kind, will be sent to America for exhibition at an early date. It clearly demonstrates what wonderful things can be performed by the power of breath only

# Foreign Trade News

Conducted by F. G. ORTEGA

## Recommends Changes in Export Regulations

**National Association Asks Elimination of Paragraphs C, D and F, Which Are Declared Detrimental to Allied Interests.**

THE National Association of the Motion Picture Industry in a communication addressed to the War Trade Board, Washington, D. C., has presented the viewpoint of the industry in respect to the new rules and regulations covering the export of motion pictures under date of July 8th. This communication goes fully into the whole question and makes definite constructive recommendations for changes desired by the industry in the regulations as recently promulgated.

A strong plea is made to exclude from the operation of the rules and regulations those motion pictures exported to Allied countries and their dependencies. As regards shipment of motion pictures to neutral countries, the changes and recommendations made are all with a view to simplifying the administration of the rules and making them more workable from a standpoint of the industry.

In asking for the complete removal of paragraphs c, d and f of the agreement which under the rules must be signed by the recipient of motion pictures in the foreign country, the following reasons are assigned.

We respectfully submit that these paragraphs be eliminated because they are inconsistent and interfere with the carrying out of the understanding arrived at between the Committee on Public Information and the National Association of the Motion Picture Industry (copy attached hereto), looking to the dissemination in the broadest possible manner, in all neutral countries, and more particularly those bordering on the Central Empires, of American motion pictures to the greatest possible extent necessary because of their educational and propaganda value to the cause of the United States.

**Producers Would Co-operate with Government.**

It is the express desire of the Committee on Public Information that every means be taken to bring to the peoples of all countries throughout the world the ideals and ideas of America. It is conceded that no other means of communication approaches in efficiency the motion picture for furthering these desires, and with that end in view the producers of motion pictures have taken the necessary step to co-operate in the broadest way for the accomplishment of these purposes. Any attempt, therefore, to limit the showing of American films strictly to those in sympathy with America, and preventing their exhibition to those to whom their messages are particularly directed, will render inefficacious the wise and commendable plan of the Committee on Public Information.

It is earnestly believed, therefore, that the continuation in force of the rules and regulations as at present framed will have a result exactly opposite from that intended; that we should welcome the showing of American films to the greatest extent possible, even in theaters in neutral countries, which may, from time to time, show films which originated in enemy countries; and that the elimination proposed of Paragraphs C, D and F, will not be detrimental to the interests of the United States and its allies, but, on the contrary, will more fully and completely accomplish the purpose desired, and overcome the evil effects arising out of propaganda film of Teutonic origin.

**Paragraphs Operate Against American Trade.**

The obligations imposed upon the recipient by Paragraphs C, D and F, in order to hereafter obtain any American motion pictures would bear very harshly upon the American manufacturer and exporter if Great Britain, rFance and Italy were not under obligation to put in force identically similar conditions in respect to any and all motion pictures hereafter exported from those respective countries; it is self-evident that as soon as it becomes known that such an obligation must be assumed by consignees in order to obtain American motion pictures, they will, to the extent possible, immediately take steps to secure the greatest possible supply of English, French and Italian films, to the great detriment of the American manufacturer and injury of our American export trade. From information received, we have reason to believe that steps are already being taken to obtain from these countries the largest supply of films possible in order to forestall the effect arising out of the regulations where, for any reason, it is believed doubtful that the recipients will be able to conscientiously sign and carry out the agreement in its present form. We urge, for this further reason, immediate action upon this subject.

In considering our request for the elimination of these clauses, permit us to bring strongly to your notice the very great difference between the export of any ordinary article of merchandise, as contra distinguished from the export of motion picture films. It might be entirely possible and practical to put in force such a regulation in regard to articles required for general use or consumption, such as clothing, food, or raw materials of any kind which, in the hands of the distributor or ultimate consumer, might be thereafter utilized for the aid and comfort of the enemy; but the motion picture exported is intended merely to be used for the entertainment, amusement, education and enlightenment of the people in the countries where shown, and they cannot be used for any other purpose whatosever.

## Exporters Elect Permanent Officers

**David P. Howells Is Chosen President and Dr. W. E. Schallenberger Treasurer.**

A MEETING of the Film Exporters of America, Inc., was held at the Hotel Astor July 25. There was an attendance of about 30 members. Owing to the absence of David P. Howells, C. L. Chapman of North American Motion Pictures, Inc., acted as chairman of the meeting.

The permanent organization was effected. Mr. Howells was elected president and L. R. Thomas of the North American, and Joseph R. Miles, first and second Vice-presidents; Dr. W. E. Schallenberger of the Arrow Film Company, treasurer; Sidney Garrett of J. Frank Brockliss secretary and Harry G. Kosch attorney.

The committee appointed to confer with the National Association of the Motion Picture Industry reported that in accordance with instructions from Mr. Kosch, then acting secretary, a communication had been addressed to the N. A. M. P. I. requesting terms upon which that body would accept an affiliation and a reply had been received from Mr. Elliot, the secretary, that at the annual meeting of the Association at Boston the new Executive Committee had been authorized to take this matter up with the Film Exporters of America. At the time of the meeting, no further communication had been received from the executive committee of the N. A. M. P. I.

The question of the one-half cent tax on film for export was discussed and Mr. Kosch explained the situation to the meeting. He was thereupon instructed to take this matter up with the Commissioner of Internal Revenue and the Attorney General. Mr. Kosch has left for Washington for that purpose.

The next meeting will be held on August 8, at 12:30 noon, at the Hotel Astor.

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### FILM MEN SECURE RELIEF FOR FILM EXPORTS.

As the result of a conference held in Washington with Lord Reading, British Ambassador to the United States, in which the National Association of the Motion Picture Industry was represented by President William A. Brady, Paul H. Cromelin and David P. Howells, a modification has been secured in the ruling in regard to the restriction of film shipments to Great Britain wherein the amount of space actually allotted is now increased from 200 to 500 cubic feet per month.

The following letter has just been received by President Brady from Richard Crawford, secretary of the British Embassy in Washington:

> "Dear Sir:—With reference to my letter to you of the 19th instant I am now instructed by the Ambassador to acquaint you that the amount of space actually allotted for the transport of Motion Picture Films is 200 cubic feet. In view, however, of the representations made by the deputation of your Association Lord Reading has now made arrangements whereby this allotment will be extended to 500 feet per month.
>
> RICHARD CRAWFORD."

The meeting referred to was secured by T. P. O'Connor, M. P., who is the film censor of Great Britain and who presented President Brady and his associates to Lord Reading. The committee was accompanied by George Creel, chairman of the Committee on Public Information.

The members of this committee feel elated at the success of their labors as the space which they have sought has been granted.

This announcement was made at a meeting of the exporters and heads of the export departments of the producing and distributing companies held at the offices of the National Association July 29.

## America Leads in Film Publicity

**Cromelin Favors Campaign to Break the Apathy of European Newspapers Regarding Moving Pictures.**

PAUL H. Cromelin, president of Inter-Ocean Film, is behind a campaign of education that has for its chief aim getting important foreign newspapers to give films the same proportionate news space they secure in the American press. He quoted an article in the London Post that comments on the apathy of European newspapers, thusly: "Whole pages are devoted to theaters and music halls, but hardly a column to the pictures, although the latter advertise also." Mr. Cromelin says that this unfortunate condititon obtained just as thoroughly in America up to five years ago, but was changed by united exhibitor action.

"American exhibitors get tired of the poor news recognition," he states, "when trade writers like Sargent and Johnston pointed out that baseball, which did little or no advertising, received pages to the 'sticks' given pictures. These men, being journalists themselves, made the important disclosure that the newspaper readers who 'counted'—the sort that bought the wares of the advertisers—were of the six that doesn't read ball news—but would be interested in picture news. In other words, the newspapers were overlooking their own interests in overlooking the exhibitor's! No fact could be plainer.

"Well, it is this simple fact that we want the foreign cinema man to get before this press. We want him to tell the local publisher that a well-conducted department of motion picture news will be the biggest asset his paper can have, not only as a stimulus to its exhibitor advertising but to its own circulation. Picturegoers are a buying class everywhere, and I think the foreign newspaperman can be won."

## Glucksmann Closes New Deal

**Secures Exclusive Rights on Several Balboa and W. H. Productions for Argentina, Uruguay, Paraguay and Chile.**

JACOBO GLUCKSMANN, manager of the New York buying office of Max Glucksmann, has just acquired the exclusive rights for Argentina, Uruguay, Paraguay and Chile on the following Balboa subjects: "Jackit, the Hoyden," "The Angel Child," "The Broken Vow," "Petticoats vs. Pants," "Whatever the Cost," "The Locked Door," "Marylee Mixes In," "Sallie O'," "Wanted, a Brother," "No Children Wanted" and "Little Miss Grown-Up." He also purchased for the same territory four W. H. productions entitled "The Painted Soul," "The Cup of Life," "The Mating" and "The Reward," all of them with Bessie Barriscale.

Mr. Glucksmann also reports that the Simplex projectors are in great demand at present among the exhibitors of Argentina, Chile and Uruguay. Since Max Glucksmann secured last year the exclusive representation of the Precision Machine Company in South America Simplex projectors have been installed in some of the best theaters of Argentina and they have impressed the local exhibitors and operators with their reliability and efficiency under actual working conditions.

In regard to films dealing with the present war, Max Glucksmann, through his exchanges in South America, has been handling many of the propaganda pictures put out by the different Allied governments, and the Montevideo office of the firm has just been designated by the British authorities to distribute the Official British War Films within the Republic of Uruguay.

### EXPORT AND IMPORT HAS NEW OFFICE.

The Export and Import Film Company is now comfortably settled in the attractive suite of offices formerly occupied by the Russian Art Film Corporation in 1110 and 1111 Godfrey Building.

This suite is known to be one of the best equipped in the building, is tastefully furnished, and its Japanese reception room is the haven of scores of foreign buyers these sultry days, for the news has spread in export circles that next to the Export and Import projection room its Japanese reception room is the coolest place in town.

### DR. HESPE WORKING FOR CUSTOM HOUSE.

Dr. H. C. Hespe of Newark, president of the Motion Picture Exhibitors' League of New Jersey, has been awarded the contract for the projection and inspection of export films for the Custom House Department. He is fitting up the old quarters of the Universal at 115 East Twenty-third street, New York, with eight machines and screens. He expects to start the projection by August 5. It is said there are 5,000,000 feet of film awaiting the critical eyes of the inspectors.

## Here's the Low-Down on Tom North

**Anderson Uncovers Some of the Performances of Film Man In Seattle, Showing Why He's Looked Upon as Regular Fellow.**

TOM NORTH dropped into Seattle last week out of a clear sky. Nobody had any idea he was coming or he would have been met at the station with a brass band, just to remind him of the big circus stunts he used to pull when he was northwest manager of V-L-S-E. His many Seattle friends were very sorry to learn, however, that he was not to be permanently located there, but would proceed in a couple of weeks to San Francisco, where he is to establish his headquarters as western division manager for Pathe.

Men who knew Mr. North's preference for the Pacific Coast have been surprised at his long stay in New York, and they prophesied that as soon as he got a chance at a position worthy of his efforts he would return to the West. Evidently he has been pulling the wires pretty hard, for it was only three months ago that his appointment to the eastern division managership of Pathe was announced.

It was during his sojourn in Seattle as northwest V-L-S-E manager that Mr. North put this city on the map, so far as the film business was concerned, and incidentally put his own name in the mouths of film men from coast to coast. He gained greatest national recognition through the publication of his house organ, "Pals," which was probably the most successful film paper ever published by a branch office. Seattle and the Pacific Northwest, however, knew Mr. North by his unusual advertising stunts. Those were the days when an aeroplane was so uncommon in Seattle skies as to cause everybody to stop in the streets and stare and busy men in offices to rush to the windows and look out at it.

**Even Located an Aeroplane in Seattle.**

When "The Battle Cry of Peace" opened at the Moore theater Mr. North had an aeroplane deliver the paper for it, dropping it on the heads of the gaping crowds in the streets. At the opening of Charlie Chaplin's burlesque of "Carmen" at the Rex theater, Mr. North and Mr. Hamrick, the Rex manager, arranged a big parade of boy imitators of Charlie, led by a band and followed by several autos. The parade wound up in a downtown park, and the boys who were considered the best imitators of the great comedian were presented with prizes. The affair received several front page write-ups in the Seattle papers, and the whole city was talking about it.

Again, during the showing of "The Island of Regeneration," at the Liberty, Mr. North advertised for parrots like those in the picture. The whole lobby of the Liberty was filled with parrots brought from homes, from ships, from stores, from every part of the city.

During the big snow in February, 1916, when street car service was tied up for several days and all traffic was greatly hindered, the resourceful V-L-S-E manager engaged an Alaska dog team that happened to be in the city to deliver film for him. This attracted a great deal of attention and was eventually explained in the newspapers. These are just a few samples of the kind of advertising that Mr. North used to do to help his exhibitors get the business.

**Suggested Renting Circuit for Canadians.**

Mr. North's constructive and aggressive type of mind has been shown in bigger things, however. When Canadian exhibitors were having trouble getting films because of the length of time it took to send them back and forth from the film exchanges in the United States he suggested to several of them that they get together and form a circuit, so that they could rent film for three months at a time. In this way exhibitors in Winnipeg, Calgary, and the other Canadian cities of the Middle West and the Pacific Coast were able to get features which the exchanges had been unable to let them have as individuals. This plan is still in operation in Western Canada and a similar one has been adopted in Alaska.

The V-L-S-E exchange building at 415 Olive Street, Seattle, was the first building erected for an exchange exclusively in the United States. It was Tom North's idea, and he made it an event in Seattle as well as film history. The mayor of the city laid the cornerstone, and a big crowd attended the ceremony. ANDERSON.

### A CHECK AWAITS F. H. DECKER.

The Motion Picture Department of the Y. M. C. A. inquires the address of F. H. Decker, formerly of 80 Fifth avenue. The post office returned a letter sent to this address. As the missive was accompanied by a check Mr. Decker possibly may share the anxiety of the Y. M. C. A. to have the inquiry answered.

# Spokes from the Hub

By Marion Howard

I DON'T know when we have had a more timely or better directed picture than that given us here by the only George Cohan in "Hit-The-Trail-Holliday," a rouser full of pep, and the best yet for this popular player. I hold no brief for prohibition, but it strikes us that this is a big idea cleverly worked out, and is making a hit with all audiences —rightly. Splendid plea for temperance, great titles and G. C. constantly "on the go." Dear old Russell Bassett in this, I believe, his last picture, will be looked for again by fans who do not know that he has hit the long trail. Marshall Neilan inspires confidence, but he has outdone himself here in detail and settings. Young Barthelmess is good as usual. The temperance convention was some scene, with its types and Georgie doing the Billy Sunday act.

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"Gismonda" masquerading as "Love's Conquest," with Lina Cavalieri doing the heroine, a part created by the late Fanny Davenport in which she starred the country, went strong here, with the high brows especially, as it is a costume play good to see occasionally. The Exeter held capacity audiences in the evening, as they enjoy the standard stage successes, and of course, it is a delight to see this star. Well do we recall Melbourne MacDowell's work as Almerio. Young Foote, while not so robust, nevertheless was pleasing. In tragic intensity this grips all through, and we wonder how the lion was made to behave so well, for it seemed some tussle between him and hero. Splendid photography and Cavalieri faces the camera with confidence. We anticipate seeing her next picture, "A Woman of Impulse," as I for one have not yet seen her husband Muratore on the screen.

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My what a picture—"A Doll's House," the Ibsen stir-up play, when first shown. Elsie Ferguson will carry anything, and here she more than fills the part. Of course, patrons not familiar with the subtleness of the author on the woman question will rebel at the ending. One fan said "Nice mother to leave those kids. Say, they ought to give us another scene with mother repentant." So it goes. In this picture we have two local favorites—Ethel Gray Terry, daughter of Lillian Lawrence and Warren Cook, whose make-up was most deceiving, for I saw him on the same program in "All Woman" driving a country gig in a small town scene and looking the part. What got us strong in "The Doll's House" was the dancing of Miss Ferguson, always a delight in that line of work. Producer Tourneur adds another gem to his crown, for the shots, atmosphere and indoor scenes were a delight to the eye. Picture different, therefore refreshing, because so.

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I saw a good Triangle at the Fenway, "Who Is to Blame?" and was glad again to see Jack Livingstone, one of the rarely good leading men, possessing attractiveness combined with versatility. Fine human play, but the real star was Jack Abbe, the Jap valet, who held attention from the start. Play unique in spots, well handled, and what good scenes we get picturing Japan! Rarely have we had a more artistic silhouette than at the close, with the Jap seated in his rickshaw in his native land, after his sacrifice to save the soul of his master in U. S. A. Play has its moral, too, and good to show anywhere at any time.

* * *

"The Lesson," corking picture with a lesson indeed, on hasty marriages and how to find a way out, to say nothing of the example of being independent through a nice little business "on the side," unknown to stingy hubby. There was a good bit of comedy furnished by Walter Hiers the rotund, but the best work was put over by Tom Moore, who earned his reward and sent us all out of the house satisfied. Fine picture for any community.

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The Vitagraph picture "Find the Woman," inspired by O. Henry, is especially strong and has a good suspense to it. Here we get also a strong cast in Alice Joyce, Arthur Donaldson and Jessie Stevens. The Fenway, where this was shown, put on "Ace High," great for Tom Mix, whose stunts are hair raising but not along slapstick order (perish the thought!). I was asked by a man if those chaps could get their lives insured, for he certainly did the seemingly impossible, and what a wonderful horse he owns! James O'Neil's make-up was a sight. Why so much bush of a beard? This is a melodrama, full of comedy and a relief to the males in front, who don't seem to care for the "sob" or love stuff.

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"Viviette," good picture pleasing to all, and little Martin has quite a bit to do here. Harrison Ford again plays opposite, but does not hitch up with the dainty heroine, who in spite of her size actually cares for the cave man type, impersonated by Eugene Pallette, cast as the brother, and such a contrast! There were some original situations in this worth while.

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For a kid picture commend me to "A Daughter of the West," featuring Marie Osborne, who does clutch us, and compels attention of all. To my mind the coon is the one that attracts us more as his work is natural. Why they do not give his name in the cast is a mystery, however, we have seen him before, and somewhere I have the name. Matters not, since personality is what counts. For a Pathe featuring these kids there was too much melodrama, and we liked it the least of all the Mary Sunshine pictures put out with this little play.

Sunny Sammy is probably the name of the lad.

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"God's Man," too long by two reels, but all through it illustrated the power of mind over matter strongly, and what an indictment New York "white lights" get here. Henry B. Warner has a hard part, commendably done as we always expect. The picture is a bit depressing, the titles too long. Here we had a trio of contrasting types in Warner, Walter Hiers and Edward Earle, who seemed out of his element. Here, too, we get a lot of opium smuggling stuff and uncanny situations attending same, but what got us strong was the burlesque scenes around the cloakroom and hat check fiends, those pests encountered everywhere. Though overdone it was good stuff.

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Nazimova, a magic name, sure to call out a large attendance of those who are devotees of the speaking drama in which she shines. On the screen she is animation personified, and as my friend said "no wonder she keeps so slim." In "Toys of Fate" a great opportunity is given her and isn't she well supported! I found our old friend Rasputin the Monk, so well done by Edward Connelly, and as usual —rascally again. Charles Bryant, hubby of the star, is making good in the pictures, this one being classy and full of action. I like especially the titles and the gypsy scenes. Great photography!

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"For Sale," for little Hulette and Creighton Hale, made a hit here, and no wonder as it had some new situations, though one was a bit risque. However, it was pretty good melodrama, and the house seemed to like it. At same theater I saw "The Soap Girl," good preachment on snobbishness, and a lesson in democracy. Here we had a novel plot with little Gladys Leslie making good, and wasn't her dad a scream! This was a bit overdone, however, at times, by Frank Norcross, but we had to laugh when he asked the grand dame to "sit down and have a drink." Julia Swayne Gordon, ever a picture of dignity, took her medicine like a sport when the tables are turned on her. On the program we had "The Kaiser's Shadow" and didn't like it a little bit, as this German spy business is done too much and gets on our nerves. The public wants pictures in lighter vein these days, as most of us have connections in the service and want to be diverted from war. The splendid weeklies give us the real stuff of a patriotic and educational character, and we are indebted to the screen for bringing home to our vision something the printed page can never do.

* * *

"The Venus Model" caught us strong, and seems the best of the Mabel Normand pictures. We laughed heartily over the bit of slapstick in the first reel in her glide down the chute and its attendant business. This is the right sort of a picture for everybody. Alec Francis has a strong part. Here is demonstrated that brains tell in business, and are not restricted to the male sex. Mabel did keep the ball rolling (into the money till).

* * *

Dear directors can't you make the young heroines stop the silly mannerism, putting the tips of the thumb and forefinger together especially when carried to the lips? It means nothing, and is getting altogether too common. We

usually get this at the hands of the ingenue country lass, but when your announced stars do it habitually, it gets on our nerves and we want to rap their knuckles. In "All Woman" Mae Marsh perpetrates it too often. However, this picture is good, and will be popular anywhere because it has melodramatic twists and a good temperance plea, to say nothing of the influence mild and vigorous of the girl. A bit of comedy in first reel caused a big laugh when Mae in dressing the dolls pulls the hats down over the eyes of the male ones at a critical time. Young folks will like this picture.

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Among several good pictures seen within the week, are "Up Romance Road" directed by Henry King with William Russell well supported by Mutual players. Fine atmosphere and somewhat of a thriller with a lurid plot involving German spies. "Runaway Romany," released last year, was seen for the first time at the Exeter, and with Marion Davies—some beauty, as all know who have seen and heard her on the stage. Splendid picture, the star supported by Matt Moore, whom we do not see often of late; Ormi Hawley, Gladden James. "Joe" Kilgour and Pedro De Cordaba, all dependable. Here the press agent comes into his own, the part well done by young James. Strikes me Pathe has a good seller in this, as it is full of action not overdone. Plot not new yet one that goes over well with such players.

## *Big Contracts for Three Theaters*

**Strand, Rialto and Rivoli Sign Up for Total of 121 Weeks of Famous Players-Lasky Service.**

THE largest contract ever negotiated by the Famous Players-Lasky Corporation with the three big pre-release houses of New York, the Strand, Rialto and Rivoli theaters, as well as the largest ever entered into by the respective management of those theaters with any producing or distributing organization, have been announced.

These contracts involve the booking of Paramount and Artcraft feature productions for eighty-six solid weeks in the Rialto and Rivoli, forty-three weeks for each, and thirty-five weeks in the Strand. This total of 121 weeks' bookings insures, according to the schedule plans of the Famous Players-Lasky for the year commencing September 1, not only at least one Paramount or Artcraft feature each week of the year in one or another of the three big Broadway picture palaces, but nearly every week there will be at least two and in the majority of weeks three being shown simultaneously.

In addition to the feature productions booked, the Rialto and Rivoli have contracted for forty-six Paramount short subjects and the Strand for sixteen.

### MARGUERITE CLARK HAS WAR ROMANCE.

The engagement of Marguerite Clark, star of Paramount pictures, to First Lieutenant H. Palmerson Williams, U. S. A., of New Orleans, was announced Thursday in New York by Miss Cora Clark, of 50 Central Park West, sister of the player. Miss Clark met her future husband in New Orleans last winter, toward the close of her tour of the west and south in behalf of the Liberty Loan.

The father of Miss Clark's fiance is head of the Williams Lumber Company of Paterson, La., with large business throughout the South, and the family is prominent in New Orleans, where they make their home. On account of the uncertainty of Lieutenant Williams' assignment, no arrangements for the wedding have yet been made.

### J. LOUIS MENGER DEAD.

Announcement of the death of J. Louis Menger, president of the firm of Menger, Ring & Weinstein of 306 West Forty-second street, New York, is made under date of July 6. Mr. Menger was the first to engage in the manufacture of lobby display frames for motion pictures in 1907, when he made a large number for the Kalem Company. At that time the factory of the company was in West Twenty-fourth street. While located there Jacob Ring joined Mr. Menger and the firm became Menger & Ring. Later, the business of the company expanding, the present location on Forty-second street was taken, and again the company enlarged its personnel by admitting Samuel Weinstein.

Mr. Menger was a man of considerable artistic ability and was held in high respect by all who came in contact with him.

### MISS LEITZBACH LEAVES FOX FILMS.

Miss Adeline Leitzbach, the playwright-scenarioist, for the past year a member of the scenario staff of the Fox Film Corporation, has severed her connection with that organization to complete two plays for the legitimate stage, "Apple Blossoms" and "The Trail to Happiness," already contracted for by New York managers for production next season. Miss Leitzbach, who is considered an authority on all things pertaining to the screen, is by no means going to desert the silent drama and is already considering several offers to join the scenario departments of well known film concerns, when she shall have completed the dramas in question.

### "OUR BRIDGE OF SHIPS."

The United States Government, Division of Films, Committee on Public Information, will shortly issue through the General Film Company another important war picture, which will further serve to show the tremendous progress that the United States has made in providing for its soldiers' needs in the European struggle. The new release is in seven reels and is entitled "Our Bridge of Ships." It will, it is announced, be the first comprehensive pictorialization of what America has accomplished in its shipbuilding program. Scenes in several of the leading shipbuilding plants will be shown; the busy thousands of workers, the colossal machinery by which the labor of creating ships is expedited, the ships in various stages of completion and the thrill that goes with America's new Leviathans of the seas as well as the smaller ships that will help Columbia to "bridge the sea." America's warships, including torpedo boats, submarines and the tiny "chasers" will be shown, and Uncle Sam's success in keeping a constant stream of men and supplies going to France will be stimulatingly visualized. What this success means is illustrated by the fact that soldiers are now going abroad at the rate of 300,000 a month and during the month of June a million tons of freight were landed in France.

### BELGIAN OFFICIAL FILMS REACH NEW YORK.

W. Lindsay Gordon, director of publicity and official photographer to the Belgian Military Mission, announces that all of its official war film and photographs are obtainable to all interested in the motion picture or lecture field. "We are just in receipt of some wonderful films and photograghs direct from the front showing the Belgians in their most recent battles," said Mr. Gordon. We feel sure that the American public will be greatly interested in seeing these pictures. Major Leon Osterrieth, chief of the Belgian Military Mission in the United States, is to be congratulated upon the selection of Mr. Gordon, as director of publicity and official photographer, as his years of amusement experience and photographic work makes him the right man in the right place. The New York office of the Belgian Military Mission is at 207 West Thirty-fourth street.

### WORLD-WIDE DISTRIBUTION FOR "SMILING BILL."

The Goldwyn Distribution Corporation announces completed arrangements for the distribution of "Smiling Bill" Parsons' Capitol Comedies throughout many foreign lands in addition to the United States. In the United States "Smiling Bill" Parsons' pictures are distributed through Goldwyn's exchange in twenty principal cities and in Canada the Monarch Film Company, Ltd., will distribute his productions. Prints of his pictures are now being forwarded to Goldwyn exchanges in other foreign lands and "Smiling Bill" will soon greet foreign audiences in all his comedies.

**How Harold Edel, Manager of the New York Strand, Regards the Pulling Power of "Smiling Bill" Parsons and Capitol Comedies.**

# Manufacturers' Advance Notes

Scene from "Merely Playin'" (World).

## "Ghost of the Rancho" Leads Pathe Week of Aug. 11

PATHE announces another Bryant Washburn picture as the leading feature on its regular program to be released August 11. "The Ghost of the Rancho" is a five-part comedy-drama, and Washburn has a delightful leading woman in this picture in the person of Rhea Mitchell.

Bryant Washburn, who will be remembered for his performance in "Skinner's Dress Suit," "Skinner's Baby," "Twenty-one" and "Kidder & Ko," plays the role of a scion of a wealthy family, who has paid a whole lot more attention to the cabarets and such gayeties of life than he has to the moot problem of getting on in the world in the usual way.

The comedy element is supplied by Toto and Clarine Seymour in "Do Husbands Deceive?"

The Official War Review, which comprises Government battlefield pictures from American, British, French and Italian cinematographers at the front; the Post Travel Series, dealing with "La Guira to Caracus," and semi-weekly issues of the Hearst-Pathe News complete this program.

## General in August Issues Five Wolfvilles-O. Henrys

AN unusually attractive list of Broadway Star Features is promised for the month of August by General Film Company. Three O. Henry stories and two Wolfville Tales will be released during the month. Included in the list is "The Marquis and Miss Sally," the initial release, which is the first Western O. Henry story to be produced in several months. Patricia Palmer and William Lester, who have been featured in the Wolfville Tales, are the leading players in this new O. Henry story.

"The Marquis and Miss Sally" is said to be one of the most sprightly and entertaining stories of the series, and is featured by one of O. Henry's big surprise climaxes which provides a big punch for the film story. A strange note of cowboy romance runs throughout the story.

Other O. Henry stories carded for August release by General Film are "Springtime a la Carte" and "A Bird of Bagdad," both featuring Edward Earle and Agnes Ayres. The two Wolfville releases are "The Jest of Talky Jones" and "The Widow Dangerous," both exceptionally interesting Western stories.

### "Triple Trouble" Opens in Chicago.

"Triple Trouble," the new Charlie Chaplin comedy, which was produced when Chaplin was with Essanay, but just released, is reported to be booking rapidly by the George Kleine releasing system. It opened for a week's run at the Castle theater, one of Chicago's loop houses, on Sunday, July 28, and several first runs have been arranged in other large cities.

The play is strictly up to the minute, touching on the world war, with considerable humor at the expense of the Kaiser. Chaplin, though a humble janitor, is instrumental in preventing German spies getting hold of the formula for a "wireless explosive" which they are trying to steal.

### Bebe Daniels Signs Again With Rolin.

Bebe Daniels, the chic, black-eyed beauty who plays with Harold Lloyd in the Rolin one-reel comedies, has been in the show business seventeen years. She was born in Dallas, Texas, January 14, 1901, and started on the road with her father's company when only ten weeks old.

The other day she signed a contract for her third year with Rolin.

## Player and Her Director Seek Court Atmosphere

NORMA TALMADGE and Director S. A. Franklin last week began work on the concluding scenes of "Her Only Way." Following the precedent in Norma Talmadge productions the Select star and her director have been attentive spectators at sessions at the Tombs and other courtrooms in New York in order to make a faithful reproduction for a big courtroom scene.

One of the moments of greatest importance in Miss Talmadge's new picture occurs in the crowded room of a New York divorce court. Hundreds of extra people have been required to provide a realistic setting. Several of the more important characters are played by people who are well known to the moving picture public.

Eugene O'Brien will again be seen as Miss Talmadge's leading man, while other important parts will be played by Ramsey Wallace, Jobyna Howland and A. E. Warren.

It is believed the new picture will be distributed some time next month.

### Fine Exteriors in "Young America."

Many beautiful outdoor scenes are now being taken for "Young America," the George K. Spoor feature taken from the Cohan and Harris stage success. These elaborate exterior settings greatly enhance the beauty of the picture. One of the scenes is taken on the estate of Colonel A. L. Bournique in Highland Park, Ill. Col. Bournique is a retired army officer, and at present is at the head of the Illinois Volunteer Training Corps. His home and grounds are used in the picture, as well as his famous poultry yard. The colonel is a chicken fancier, and has many prize fowl. As it was necessary to use a fine breed of chickens in the story the poultry yard was made use of even to the robbing of his "hen coop."

Another of the beautiful scenes is taken in a suburban park, and two hundred children are employed. The children are at play after school, when the village bad boy forces the goody-goody boy, who is pro-German, to climb a flag staff and kiss the American flag much to the joy of the children.

The play, which is in seven parts, is rapidly nearing completion, and will be released in the near future.

### Norris Story for Miss Barriscale.

Kathleen Norris' widely read novel, "The Heart of Rachael," has been selected for Bessie Barriscale's next Paralta play, and the filming of the production is at this time under way at the Brunton studios in Los Angeles, California.

It is a story of society life, in which the author has delicately but effectively exposed its pettiness. Like her other works, it is intensely human, and the type of story that is especially suited to Miss Barriscale's talents. The production is being made under the direction of Howard Hickman, and will be distributed when completed by the W. W. Hodkinson Corporation through the exchanges of the General Film Company.

Scene from "Damaged Good" (Universal).

## *Arbuckle Assumes Role of Cafe Kitchen Boss*

AT his studio at Long Beach, California, Roscoe "Fatty" Arbuckle has completed his Paramount - Arbuckle comedy for August release. The title is "The Cook." Arbuckle assumes the role of the boss of a kitchen of a beach cafe, and the ingenious contrivances which he employes to make the cuisine game easy promise to meet the appreciation of every housewife. Of course there is a ludicrous and highly entertaining plot, in which "Fatty" as an ardent lover has his troubles with persistent rivals.

Luke, the famous terrier, who recently had his contract renewed to appear in Paramount-Arbuckle comedies at a salary of fifty bones a week, has a strenuous and exceedingly useful role, playing the part of a friend in need on more than one occasion.

The heavyweight comedian is assisted by Buster Keaton, Al St. John and Alice Lake. Arbuckle himself directed the picture.

### Pre-Bookings for "Inside the Lines."

Much interest has been aroused among exhibitors by the announcement that World Pictures will, on August 26, release "Inside the Lines," with Lewis A. Stone, star of the original stage production, in the stellar role. This big production will be released on the regular World program.

Exhibitors are realizing that this production should prove to be one of the moneymakers of the year, and because they realize this fact thay are sending many applications for pre-release showings of the picture to the World. Present indications are that "Inside the Lines" will be more extensively shown on pre-release bookings than any offering in some time. Marguerite Clayton is seen in support of Mr. Stone.

### Art Scenes in "Flower of the Dusk."

Art scenes of great beauty in connection with Viola Dana's Metro feature, "Flower of the Duck," have been conceived and executed by Henri Menessier, art director of international reputation, and John H. Collins, who has directed the production. The picture is a screen version of Myrtle Reed's novel of the same name, published by G. P. Putnam's Sons, and star and director have succeeded in capturing the elusive charm that, together with its unique story, has given the book a widespread vogue.

The idealistic scenes in "Flower of the Dusk," which have had the special attention of Mr. Menessier and Mr. Collins in collaboration, are those in which Guy Coombs as Lawrence Austin visualizes the past romance which has illuminated his whole life.

## *Harold Lloyd Comedy on All War Program*

MANY theaters throughout the country are using on an all-war program "Kicking the Germ Out of Germany," the Harold Lloyd comedy in which Harold does awful things to the German general staff, to say nothing of canning the Kaiser.

Lighter subjects, however, occupy Lloyd's attention in the summer program to be released by Pathe. The schedule as now drafted is August 4, "That's Him"; August 18, "Bride and Gloom"; September 1, "Two Scrambled"; September 15, "Bees in His Bonnet."

### Lewis to Retire from Stunt Stuff.

Sheldon Lewis states that the present serial starring Miss Leah Baird will probably be his last appearance in serial pictures. During the past several years Mr. Lewis has been almost continuously at work in serials, and many times his life as well as limbs have been in more actual danger than some of his screened acts portrayed. His exploits and adventures as the "Clutching Hand," "The Iron Claw," etc., have made his name familiar. The coming Leah Baird serial should add to his laurels.

When the last scene is pictured Mr. Lewis will engage only in straight dramatic roles on the screen and legitimate stage.

### First Field Comedy Released August 6.

Elinor Field, the comedienne selected as the leading woman in Strand-Mutual comedies, makes her debut as a star in "What Will Father Say?" scheduled for release by Mutual August 6.

The picture deals with the difficulties of a bride and groom, married without parental consent, in winning the blessing of the bridegroom's father. It's a clever skit of the type which has made the Strands so popular.

The topical release of the same week is "A Dam Catastrophe," seventh of the Outing-Chester series of one-reel adventure pictures. The subject deals in the entertaining manner of the Outing-Chester releases with the habits of the beaver. The release date is August 11.

## *Dorothy Dalton Returns and Starts Right at Work*

DOROTHY DALTON'S return to the fold from her recent peregrinations in the East has been signalized by a resumption of work on the part of the Ince star in Paramount pictures. Her new picture deals with aspects of the great war that are, however, subsidiary to the love story that runs through the story. The synopsis was written by the well-known publicity expert and scenarioist, H. H. Van Loan, and the continuity was prepared by C. Gardner Sullivan. R. William Neill will direct, with Bert Seibel assisting.

A new leading man—Edmund Lowe—has been secured for this picture, in whom Mr. Ince believes he has discovered a splendid actor, combining goods looks with talent. Thomas Guise has returned to play a role in this picture. Others in the cast are B. Sprotte and Fred Starr. Save for a child Miss Dalton has the only feminine role.

## *Tefft Johnson to Direct Madge Evans for World*

TEFFT JOHNSON, a director of many well known screen successes, has been engaged by World Pictures to direct Madge Evans in "Snug Harbor." Work on this picture will start at the studio at Fort Lee, N. J., on August 1.

Mr. Johnson was born in Washington, D. C., and educated at Georgetown College. After having played twelve years with David Belasco, supporting Mrs. Leslie Carter in "Heart of Maryland" and Blanche Bates in "Under Two Flags," and other Belasco successes, he became a screen actor. He has appeared in productions of Edison, Vitagraph, Fox, and other companies. As a director the most notable of his efforts were disclosed in "The Turn of the Road" and "The Writing on the Wall." He directed the famous Bobby Connolly series of one-reel comedies. He also produced a series of juvenile comedies familiarly known as "Sonny Boy."

Tefft Johnson.

It was because of his understanding of child psychology that World Pictures feels elated in securing his services to direct little Miss Evans in her next picture.

### "The Great Love" Set for August 12.

D. W. Griffith has put the finishing touches on "The Great Love," the first of his productions for release through Artcraft Pictures, and it has been scheduled for initial presentation August 12.

## *Eleven Directors Push Production for Metro*

ELEVEN directors are busily engaged in preparing multiple-reel features for Metro Pictures Corporation, in the firm's east and west coast studios. The roster is a brilliant one, including Edwin Carewe, Albert Capellani, John H. Collins, Charles J. Brabin, Herbert Blache, Wilfred Lucas, Ralph W. Ince, John Ince, Harry L. Franklin, E. Mason Hopper and William S. Davis.

Several big productions have just been completed in both studios, with Maxwell Karger, manager of productions, supervising the output at the New York centre, and George D. Baker in charge at the firm's Pacific coast studio. Other pictures are approaching completion, with still others in the full swing of production. Ethel Barrymore, Viola Dana and Edith Storey are the stars who have just completed feature pictures in the eastern brace of studios at 3 West Sixty-first street and at the Biograph studio, while Harold Lockwood, Bert Lytell, May Allison, Anna Q. Nilsson and her co-star, Franklyn Farnum, have finished photoplays in the west.

The productions thus made ready for release in Metro's All-Star Series are "Our Mrs. McChesney," starring Ethel Barrymore, directed by Ralph W. Ince; "Flower of the Dusk," with Viola Dana as star, directed by John H. Collins; "Shadow and Substance," starring Edith Storey, with Herbert Blache directing; "A King in Khaki," a Screen Classics, Inc., production starring Harold Lockwood, directed by Fred J. Balshofer, president and general manager of the Yorke Film Corporation; "Boston Blackie's Little Pal," starring Bert Lytell, directed by E. Mason Hopper; "The Return of Mary," a starring vehicle for May Allison, Wilfred Lucas directing, and "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum, directed by William S. Davis. These differ widely in theme and handling, and illustrate Metro's policy of providing a well-balanced program.

### De Grasse in Glaum Play.

Samuel De Grasse has as the heavy lead one of the strongest parts in the current Louise Glaum-Paralta Play. Mr. De Grasse will be remembered as Jenkins in "Intolerance" and as Charles Sumner in "The Birth of a Nation." In this picture he takes the part of the villain, who for a period of twenty years is a German agent in the Champagne district of France. The picture has a war background, never brought into prominence, however; and Hurt van Klassner, the character represented by Mr. De Grasse, is the man to whom Berlin has intrusted its preparedness and spy plans upon a certain district of the soil of France in 1894.

Scene from "Nine o'Clock Town" (Paramount).

## *Charlie Ray Has Comedy Role in "A Nine o'Clock Town"*

IN Charles Ray's newest Paramount picture, "A Nine o'Clock Town," which was produced under the supervision of Thomas H. Ince and which will be released August 5, the star will have the advantage of the support of a quartet of clever actresses: Jane Novak, who will have the chief feminine role; Dorcas Matthews, an Ince favorite, with a decided penchant for portraying young women who snap their fingers in the face of convention; Gertrude Claire, for several years prominently identified with Ince "mothers" and the like, and Beverly Travers, a young actress, who will be seen in the role of a corset model, a new style of screen "vampire."

"A Nine o'Clock Town" has to do with the experience of a bright and "wise" young fellow—the part played by Ray—who, after a brief experience in a New York mercantile house, returns to his home town to show his father how his department store ought to be conducted. It is a story that is along decidedly original lines, it is said, and the chief part offers Ray a capital chance to display his talents as a light comedian of undeniable cleverness.

Victor L. Schertzinger, Ray's director, wrote the story.

### Pathe to Release a Washburn.

"The Ghost of the Rancho" is the title of the next Bryant Washburn release by Pathe. It is the feature of the program released August 11.

## *"Inn of the Blue Moon" Goes to Public August 11*

HAVING made her debut before the public in her first production at the head of her own company, De Luxe Pictures, Inc., Doris Kenyon will appear on August 11, according to the present schedule, in "The Inn of the Blue Moon." The first release was "The Street of Seven Stars," by Mary Roberts Rinehart. "The Inn of the Blue Moon" is by Louis Joseph Vance and was written especially for Miss Kenyon.

In this picture she is called upon to assume the dual role of twin sisters, one of whom is a girl brought up in the country in the simplest manner, and the other a society girl in New York's fast set, surrounded by every luxury. The parts offer Miss Kenyon a remarkable opportunity for the display of her well-known versatility.

The story is decidedly a romantic one, with numerous amusing mix-ups due to mistakes in identity by reason of the remarkable resemblance of the twin sisters. All of Miss Kenyon's pictures are being released through the William L. Sherry Service.

## *Harry Carey in an Owen Wister Story Leads Universal*

HARRY CAREY, in a story by Owen Wister, heads the list of Universal productions scheduled for release during the week of August 12. Carey's vehicle, "A Woman's Fool," is the photoplay adaptation of "Lin McLean," one of the most popular romances of the west written by Wister. It is to be released as a special attraction and will come to the exhibitor in five reels.

A Pat Sullivan cartoon, entitled "How Charlie Captured the Kaiser," heads the comedy releases for the week and is by all odds one of the funniest offerings issued by Universal in a long time. This cartoon is a full reel in length and for plot, suspense and sustained action will more than hold its own.

"Give Her Some Gas," the Lyons-Moran Star Comedy, ought to be of universal appeal. It concerns the fortunes of a young couple who invest in a second-hand flivver which they undertake to run sans gas, experience and cash. By the time the fool-killer takes a hand in the proceedings laughs galore have resulted.

"Don't Flirt," with Marcia Moore in the stellar role, is the Nestor for the week. In humorous fashion it points out the fact that things are not always what they seem and shows what befalls two flirtatious young men who allow appearances to deceive them. In the supporting cast are Ernie Shields, Ed Sedgwick, Ed Baker and Jane Bernoudy.

With the issuance of "The Muffled Man," the second episode of "The Brass Bullet," the action of this newest Universal serial gets well under way.

The title of the Bluebird for the week has not been decided upon, although the feature is completed, cut and sub-titled. An announcement concerning the name under which it will be released will be made shortly.

Issue 37 of the Universal Animated Weekly, Issue 84 of the Universal Screen Magazine, and Issue 66 of the Universal Current Events will be released during the week.

### Oakdales Are Well Received.

Advance bookings and inquiries for the Oakdale Productions featuring Gloria Joy have been enthusiastic, General Film Company announces. "The Locked Heart," the first Oakdale to be released, has been booked for the Loew houses in New York City. Other important bookings in New York are reported by Branch Manager J. A. Hammell, while other managers are reporting that their facilities for handling the Oakdale series will be taxed.

One feature of the Oakdale Productions, which is said by General Film to be winning the approval of exhibitors, is that the stories are of a clean and wholesome nature and yet strongly dramatic. Excellently balanced companies appear in support of the child star.

"No Children Wanted," the second release in the series, presents the child star in a sympathetic and highly entertaining story of domestic life, for which General Film predicts unusual success.

Scene from "Her Husband's Honor" (Mutual).

## Goldwyn Names First Six Releases Under Star Series

GOLDWYN believes in starting a drive with its "big guns." This policy becomes apparent with the announcement that the first six fall releases of Goldwyn under Star Series for the coming season are to be:

Sept. 2, Geraldine Farrar in "The Turn Of the Wheel," by Tex Charwate, directed by Reginald Barker; Sept. 9, Mabel Normand in "Peck's Bad Girl," by Tex Charwate, directed by Charles Giblyn; Sept 16, Tom Moore in "Just for Tonight," by Charles A. Logue, directed by Charles Giblyn; Sept. 23, Madge Kennedy in "The Kingdom of Youth," by Charles A. Logue, directed by Clarence G. Badger; Sept. 30, Rex Beach's great story, "Laughing Bill Hyde," directed by Hobart Henley; Oct. 7, Mae Marsh in "Hidden Fires," by J. Clarkson Miller, directed by Hobart Henley.

Miss Farrar's first production to be released under the Goldwyn imprint is a dramatic, present-day story of New York and Monte Carlo. It is an emotional, modern drama, a fast, full-of-action melodrama and a society drama all rolled into one. Under her new auspices Miss Farrar is surrounded and supported by an exceptional cast. Herbert Rawlinson, himself a star of long standing, is leading man. Violet Heming has the other important feminine role and other big parts are played by Hassard Short, Percy Marmont and Maude Turner Gordon.

Mabel Normand returns to the broad comedy that made her famous for her first Star Series production. "Peck's Bad Girl" is the ideal type of vivacious, animated, happy-go-lucky story that Mabel Normand's tremendous following desires to see her have. In the cast are Earle Foxe, Corinne Barker, Ryley Hatch and other favorites.

Goldwyn believes that Tom Moore, the company's first male star, is going to be one of the surprises of the year in his screen debut in "Just For Tonight." The company is in the unusual position of having been forced by exhibitor demand to star Moore. His success as leading man for three Goldwyn stars was so great that the exhibitors everywhere insisted that his popularity entitled him to be starred in his own right. Lucy Fox, a comparative newcomer in pictures, is Mr. Moore's leading woman. Others in the cast are Henry Sedley, Ethel Grey Terry and Maude Turner Gordon.

Madge Kennedy's reputation and drawing power attained new heights with "The Service Star," and it is being further increased with "Friend Husband," which may be an ironical title—and may not. Supporting Miss Kennedy are Tom Moore, Lee Baker, Marie de Wolfe, Jenny Dickerson and others.

Goldwyn springs a surprise with the announcement that Will Rogers, an unrivaled entertainer and an unparalleled personality in the American theater, is already at work in Rex Beach's great story, "Laughing Bill Hyde." Many producers have tried to lure Rogers to the screen and never before have they had a chance of success. But Rex Beach insisted on having Will Rogers for the name role of his story "because," says Mr. Beach, "Will Rogers is Laughing Bill Hyde, just as he stands, without make-up. All that we will do is to take his personality just as he is known across the country and put it into film." This first big Beach production is being directed by Hobart Henley and the scenario is the work of Willard Mack, editorial director of Goldwyn. "It is the best scenario ever made of one of my stories," says Mr. Beach. "I think Bill Mack is a wonder."

In the cast are John Sainpolis, Clarence Oliver, Mabel Ballin and Joseph Herbert.

There is never a chance of a mistake when Mae Marsh has a story that is a combination of romantic and emotional drama. This she has in "Hidden Fires," which also is directed by Hobart Henley. Here again she is has the kind of material that was enthusiastically approved—the wistful, beautiful type of story like "The Cinderella Man" and "Polly of the Circus." Rod La Rocque is Miss Marsh's leading man in "Hidden Fires." Other players are Alec B. Francis, Jere Austin and Florida Kingsley.

## Metro Completes Three All-Star Series Features

THREE of Metro's most anticipated photoplays saw completion last week. First is "Our Mrs. McChesney," the screen adaptation by Luther A. Reed, of Edna Ferber's famous stories starring Ethel Barrymore and directed by Ralph Ince. Miss Barrymore is surrounded by a large and notable company. Included in her company are several of the original members of her stage version of "Our Mrs. McChesney," by George V. Hobart. Huntley Gordon, Lucille Stewart, Ricca Allen, Wilfred Lytell, John Daley Murphy and Walter Percival are in the cast.

Edith Storey in "Shadow and Substance," and directed by Herbert Blache, assisted by Edward Lawrence, is the next on the list. "Shadow and Substance" is a virile drama of the northwest, by Lois Zellner, and in addition to being a story replete with action and human interest, is one calling for unusual sets, some of splendor, some of picturesque quaintness, and with its exterior scenes showing beautiful scenery. In Miss Storey's company are Joseph Kilgour, Frank Mills, George Stevens, Baby Ivy Ward, Lilie Leslie, Tomonato, Matilda Brundage, Augusta Perry, Harry Linson, Ben Walker and John Cohill.

"Flower of the Dusk," the well known Myrtle Reed novel scenariorized by John H. Collins, which is Viola Dana's current starring vehicle, is also practically completed. Mr. Collins has also directed the picture. Prominent in the company are Guy Coombs, Howard Hall, Alice Martin, Bliss Milford, Charles Sutton, Maggie Breyer, Mrs. L. Ford, Jack McGowan and Margaret McWade.

### "Waifs" to Be Released August 4.

"Waifs," with Gladys Hulette and Creighton Hale in the leading roles, will be released by Pathe August 4. Walter Heirs, a popular screen character actor, appears in support of the co-stars.

"Waifs" is a story of New York, and concerns the misadventures of a rich heiress, who tires of the stern discipline of her home and goes into the world to make her own way. How she is rescued from a predicament in which her inexperience plunges her by a newspaper reporter and how this event evolves into a delightful romance is the basic plot of the play.

### "A Law Unto Herself" Soon Ready.

In Louise Glaum's Paralta play, "A Law Unto Herself," Miss Glaum will be surrounded by Samuel De Grasse, Joseph J. Dowling, Edward Coxen, Irene Rich, Elvira Weil, Burwell Hamrick, George Hackathorne, Peggy Schaffer and Jess Herring. Work on the production is progressing rapidly, and it will be released by the W. W. Hodkinson Corporation the middle of August.

## Hayakawa Finishes "The Temple of Dusk," His Second

WORK on "The Temple of Dusk," second of the Sessue Hayakawa feature productions, has been completed by the Haworth Pictures Corporation, and the picture is now in the cutting room. The picture is regarded as in every way equal to Hayakawa's first production, "His Birthright," which is scheduled for release on September 1. The third picture of the series of eight, for which no name has as yet been selected, is now in work.

Hayakawa believes "The Temple of Dusk" epitomizes all that is best in interracial drama, and is confident that the play will be popular with American audiences because it holds the mirror up to both American and Japanese character, and permits both to see themselves as others see them.

Two well known young women are in the cast. They are Jane Novak and Sylvia Breamer. With Lewis Willoughby they play the leading roles. There are twelve geisha girls and eight Japanese actors aside from Hayakawa in the production.

The story was written by Frances Marion and directed by James Young.

### "Fixing the Faker" (Ebony).

High speed humor, with a number of clever new comedy touches, is to be found in the newest Ebony Comedy release, "Fixing the Faker," according to the General Film prospectus. This is said to be one of the best of the new series. Names of other subjects now in the course of production are to be announced shortly.

The Ebony Comedies are proving popular with exhibitors looking for summer program novelties, General reports. Inasmuch as the new series promises an even higher grade of comedy, General Film anticipates a lively demand for the comedy novelties during the fall months.

## Pathe "All Set" for Release of "Hands Up"

With the approaching release of the first episode of the new Pathe-Astra serial, "Hands Up," for which August 18 has been set as the positive date, Pathe's advertising and publicity departments got their second wind this week, and launched the national advertising and publicity campaign in good shape.

Among the aids for exploitation of "Hands Up" are bill-posting campaigns in 450 cities, serial publication of the novelized version in one of the leading fan magazines, the publication of the serial in large city newspapers, and heralds, broadsides, and campaign books printed in several colors.

Pathe reports the advance bookings of "Hands Up" to exceed all its records. A special sales-reel in which are included some of the thrills contained in the first two episodes has been sent to the thirty branch exchanges, where it may be viewed by exhibitors. "Hands Up" is being made at the Astra studio in Los Angeles, with Ruth Roland starring, George Chesebro as her leading man, and a good supporting company.

## Frank Keeney Releases Second Calvert Picture

THE Frank A. Keeney Pictures Corporation has just released its second picture, "Out of the Night," by E. Lloyd Sheldon, and will shortly place on the market a third, "Marriage," by Guy Bolton. All of the Keeney pictures thus far produced star Catherine Calvert.

William L. Sherry, who is distributing the Keeney pictures, reports good returns from "A Romance of the Underworld," the first Keeney release, as well as from "Out of the Night." Business has been good, he says, in spite of the hampering effect of hot weather. In several theaters in Brooklyn and elsewhere "A Romance of the Underworld" has been called upon to repeat. Its drawing power, Mr. Sherry says, has been demonstrated practically everywhere it was shown.

The Keeney forces have completed a fourth picture, "The Girl With a Past," by the late Paul Armstrong, from whose well-known drama "A Romance of the Underworld" was adapted for the screen.

### Fannie Ward Picture for September.

Pathe announces a late release date for "A Japanese Nightingale," the most ambitious effort of Fannie Ward. This picture will be released late in September, according to present plans. Large sums of money were spent in staging the subject.

Scene from "Boston Blackie's Little Pal" (Metro).

## Fox Planning Campaigns for Bigger Film Sales Abroad

SEVERAL campaigns in foreign countries to increase the volume of Fox films sales abroad are under way. The foreign department has just taken over almost an entire floor in the corporation's offices in the Leavitt Building at 130 West Forty-sixth street, New York. It is an elaborate place, with the executive offices leading off from a beautifully furnished reception room.

At the present time the Fox corporation has five branch offices in South America, with the prospect of others in the near future. Development of the market in Central America is also under way.

Abraham Carlos, general representative of the Fox Film Corporation, will start soon on an extensive trip which will probably cover Cuba, Porto Rico, Mexico and Central America. This trip is in answer to numerous queries from film men in Central American and Cuban cities for increased facilities for getting Fox films. Mr. Carlos will be accompanied by Aquileo Calvo, who has recently been placed in charge of the Latin-American activities of the corporation.

Another Fox representative is traveling down the west coast of South America, cities in that part of the continent having expressed a wish for more Fox films.

Reports from Fox agents all over the world have assured the foreign department that the coming year will be the most successful in the history of the corporation's foreign trade. The goodwill Fox plays have already established has resulted in an enormous demand. Satisfaction of this demand has been assured, despite the limited cargo space, by the foresight of the foreign department, which has taken every precaution to see that foreign exchanges receive their films on time.

### Country Village at Goldwyn Studio.

The Goldwyn studio lot adjoining the main building at Fort Lee, N. J., on which were set the big circus scenes in "Polly of the Circus," starring Mae Marsh, and which later was the site of the artistic reproduction of the Greek-Egyptian temple of Alexandria in Mary Garden's "Thais," has been transformed into a prosperous country village. Stores of every description, a bank, a village hall and a large hotel, set along granitoid sidewalks, have been built for Mabel Normand's newest Goldwyn Picture, "Peck's Bad Girl," by Tex Charwate.

A force of fifty workmen labored day and night for three weeks before the unusual and tremendous motion picture set was completed. The erection of the big hotel and the laying of sidewalks took up most of their time. The scarcity of asphalt furnished the biggest problem, delivery of it being held up owing to the shortage of labor at the asphalt works in Southern New Jersey. To hurry the work Goldwyn studio officials hired ten coal trucks to deliver the desired amount of asphalt.

### "The Love Swindle" (Universal).

Universal announces that Edith Roberts' second vehicle as a Bluebird star will be "The Love Swindle," formerly called "The Doings of Diana." In her second feature Miss Roberts appears as Diana Rosson, who possesses a will of her own plus a fortune which enables her to disregard the mandates of her aunt, who is inclined to regard the modern girl as headed straight for perdition.

Supporting Miss Roberts are Emmanuel Turner, Leo White and Clarissa Selwyn. The subject will be released the week of August 5.

Scene from "A Burglar for a Night" (Paralta).

Tom Mix, Fox Star, as a Man of the West in Action.

## *Triangle Shows War Romance and Crook Story Aug. 4*

FOR the first release on the program for the week of August 4, Triangle presents a picturization of the war romance, "The Price of Applause," which was produced under the direction of Thomas N. Heffron, and features Claire Anderson and Jack Livingston.

This picture is described as a psychological story. Livingston plays the role of a poet, Karl, a weak individual whose highest aspiration is to seek the admiration of the crowds, which for a time he easily obtains. But the price advances, and when his poetic orations will no longer call forth the esteem which he seeks so cheaply he becomes a boastful though thoughtless patriot, winning approval through his dramatic appeal for the fight for Democracy. Doris Schroeder scenarioized this story, which was written by Nina Wilcox Putnam and Norman Jacobson. C. H. Wales was the cameraman.

"Alias Mary Brown," Triangle's second release for the week of August 4, was written and scenarioized by E. Magnus Ingleton. It will serve to introduce Triangle's new leading man, Casson Furgesson, who is featured in this production with Pauline Starke.

It tells how Dick Browning, son of a wealthy man, becomes an accomplice of a notorious gang of crooks when he is driven to desperation by the unscrupulous men who have robbed his father. In a spirit of revenge, stimulated by the hardships which his mother was compelled to endure before her untimely death, Browning manages to get even with the men who caused his downfall. The climax of the story is reached when Dick, in the West marries the runaway daughter of one of his father's former foes. She works out his reformation, and in the end they reap the happiness of a clean conscience.

Casson Furgesson is Dick. Pauline Starke is the girl, Betty. H. D'Elba and William Dowlan directed this production, with Elgin Leslie at the camera.

## *"The Girl from Bohemia" Irene Castle's Last Astra*

THE Girl from Bohemia," to be released by Pathe August 25, may mean the retirement of Irene Castle from the screen. Her plans for the future are indefinite, as is pointed out in a personal statement on another page.

This is the last of the Castle series made by Astra for Pathe, and Mrs. Castle has been quoted in the newspapers recently to the effect that her return to either the stage or screen is a matter she does not care to discuss.

It is stated that she is going to France.

"The Girl from Bohemia" will have the advantage of a wide distribution of publicity stories which were sent out recently by Pathe, and which have appeared in nearly every large Sunday newspaper in the United States. The stories, while confined to a recital of Mrs. Castle's war activities, will help a whole lot in drawing patronage to the box office to see "The First Law," released July 28 by Pathe, and "The Girl from Bohemia."

### Unusual Set for "L'Occident."

Some of the most beautiful and unusual sets ever built in any motion picture studio are those which Screen Classics, Inc., has provided for Mme. Alla Nazimova in "L'Occident." This is the great play by Henri Kistemaecker, the scenario for which has been made by June Mathis and Albert Capellani. Mr. Capellani, assisted by Henry Kolker, is also directing the artiste.

The theme of "L'Occident" reveals an attempted blending of the inherent traits of the east and of the west with the consequent results. Mme. Nazimova plays Hassounah, the Arabian girl, while her husband, Charles Bryant, is the Captain Cadiere who brings so many influences to bear in the life of the young oriental.

For one portion of the play a city of Tangiers, true to atmosphere, was built. The art drawings, as for all of the sets in "L'Occident," are the work of the celebrated French technical director, Henri Menessier. The actual building of the set is under the direction of E. J. Shulter.

### "Waifs" Rich in Mystery.

In "Waifs," the Gladys Hulette picture released by Pathe August 4, there is a fine flavor of detective story mystery that is carefully worked out. "Waifs" is one of the last pictures made by Miss Hulette, who has been lately called "the perfect ingenue."

## *Caruso's Screen Debut Will Be in "My Cousin"*

ENRICO CARUSO, the world's greatest tenor, who was recently announced as the latest acquisition to the stellar ranks of the Famous Players-Lasky Corporation, has started work at the Fifty-sixth street studio on the first of the two Artcraft pictures in which he is to appear. Elaborate preparations had been made for the production by Director Edward Jose and his staff of assistants to the end that when the tenor was ready for the camera the filming of the first scenes moved with rapidity and smoothness.

The picture in which Caruso will make his first appearance on the screen is from a story by Margaret Turnbull, titled "My Cousin." It is a romance of that section of New York City known as Little Italy, and contains a charming love story. Caruso has a dual role, first appearing as Tomasso Longo, a poor artist, who makes plaster casts. Tomasso is in love with Rosa Ventura, and not the least element in the charm which he holds for Rosa lies in the fact that he is a cousin of Caroli, the great tenor, whom he has not seen since childhood. But his claim to the relationship is scorned by Lombardi, a jealous rival, who nearly succeeds in winning the girl away from the poor sculptor. Not until the great Caroli himself (also played by Caruso) appears to identify his cousin is Tomasso able to prove his honesty and once more establish himself in the wavering affections of Rosa. Carolina White, well known as a concert and operatic singer and an actress of talent, has the role of Rosa; while in the supporting cast are Henry Leoni, Emily Calloway, Salvatore Fruito and Bruno Zerato, Mr. Caruso's secretary. William J. Scully is acting as assistant to Director Jose and Hal Young is at the camera.

Pauline Frederick started last week on the production of "Paid in Full," her next Paramount picture following "The Shadow of the Rope." The picturization of the Eugene Walter play is being made at the Fort Lee studio of the Famous Players-Lasky Corporation, Emile Chautard directing. A fine cast has been chosen to support Miss Frederick. Robert Cain has the part of the weakling husband, Joe Brooks. Wyndham Standing will be seen as Jimsy Smith, while the role of Captain Williams, the old seadog, who is the nearest approach to a villain which the piece affords, has been given to Frank Losee. Jane Farrell and Vera Beresford appear respectively as the mother and sister of Emma. The scenario is the work of Charles Whittaker.

One of the biggest sets erected at the Fifty-sixth street studio in many a day is that representing the interior of a fashionable city club, in which a number of scenes were shot last week under the direction of Marshall Neilan for "The Three Bears," Marguerite Clark's new picture.

At Fort Lee Billie Burke and company, under Chester Withey's direction, are making the final scenes for "In Pursuit of Polly," the rollicking comedy by Izola Forrester and Mann Page, which will be Miss Burke's Paramount release for August 19. A realistic fire scene was staged, which will furnish only one of the many exciting moments of this novel comedy-drama.

### "Roped and Tied" Is Two-Reeler.

Evidence that Universal is paying special attention to its short subjects is evidenced in "Roped and Tied," a two-reel western drama scheduled for release on August 17. Featuring such players as Neal Hart, Eileen Sedgwick, Joe Rickson and Lola Wright, the newest Universal short subject is full of dash and vim that went so far toward popularizing the subjects some years ago. It tells the story of the adventures that befall Dide Lewis, a wealthy young cattle baron who comes to Hell Gate, Montana, in search of recreation.

## Universal's Drive Against Yellow Dogs Is Now On

THE drive against the yellow dogs that harass the Government conducted by the Jewel Productions, Inc., under the auspices of Anti-Yellow Dog Clubs throughout the United States is on in real earnest. It is reported from the national headquarters of the Anti-Yellow Dog Club

n New York City that approximately a illion boys between the ages af ten and wenty years have already been enrolled squads of boy detectives and supplied ith membership cards and all the necesry literature to carry on the campaign. badge designed for the leaders of the by detectives will be issued within the ext few days, and then visible evidence ill be had of the spread of the movement. The idea suggested by Henry Irving Dodge his story, "The Yellow Dog," has not only een taken up by the boys of the country, it by big organizations of men and omen in all parts of America. The largt of these is the Associated Ad. Men's lubs and the Rotary Club. Both of these ganizations have formed subsidiary clubs nown as the Yellow Dog Clubbers Club. hey have issued membership cards on hich Mr. Dodge's rules defining the Yelw Dog have been revamped to read as e "Ten Demandments" of the Yellow og Clubbers Club. They have also issued button picturing a yellow dog in full ght followed by a tin can and a club. hese cards and buttons have been supied to all members of the Ad Men's Clubs id to the different branches of the Rory Club.

In addition to these national organizaons the drive on the Yellow Dog is beg conducted along the lines devised by r. Dodge in nearly every city in the untry under the direction of patriotic cieties or public spirited private indiduals.

In the middle west Masonic bodies headd by the High Twelve Club, of Danville, ve joined the movement in an associaon known as the Yellow Dog-Catchers' ssociation. This association has issued a eport card" to its members on which the finitions of yellow dogism have been ndensed and arranged so that each Yelw Dog met by a member of the "Catchs' Association" can be reported to the ub and the nature of his offense recorded.

## ulette-Hale Comedy-Drama Heads Pathe for August 4

ATHE'S program No. 210 for release for the week of August 4 is headed by a five-part comedy drama, "Waifs," th Gladys Hulette and Creighton Hale co-stars. Marjorie Whitney is a very etty and very independent daughter and ly child of a multi-millionaire. Her ther is not long on discipline, and the nsequence is that his pretty little girl headstrong and boss of the palace in hich she lives.

The comedy element on the program ll be furnished by a one-reeler in which Harold Lloyd and Bebe Daniels share honors in one of the best rapid fire farces that this popular couple have as yet appeared in. Of course there is no plot, for that would spoil everything, but Bebe is as agile and beautiful as ever, and young Lloyd displays some new ideas in the way of slapstick that brand him as the leader in the refined rough-house school, if this paradox may be permitted.

The Official War Review No. 6 will be released August 4, as will the Post Travel Series No. 8, which has as its subject "Venezuela." Patrons of photoplay theaters will find the Venezula reel unusual. In this film are shown the beautiful cities with magnificent buildings, zoological gardens, universities, and every adjunct of metropolitan life.

Hearst-Pathe News No. 64 and No. 65 will be released on this program.

## Ethel Clayton's Picture Is Version of "Leah Kleschna"

THAT Ethel Clayton has been supplied with an unusually powerful vehicle for her advent in Paramount pictures is the conclusion of all who have watched her work in the picture at Hollywood and who know the story. "The Girl Who Came Back" is the title, and it is an Americanized adaptation of "Leah Kleschna," the famous stage play by C. M. S. McClellan. Beulah Marie Dix did the film version.

Miss Clayton appears as a girl who is the daughter of a thief and who has been brought up to believe her profession an honorable one in which she should take sincere pride. Her reformation and the coming of a real love into her darkened life is the theme of a story that is said to be dramatic.

Elliott Dexter is leading man and Theodore Roberts plays the father. Robert G. Vignola is director, assisted by Lou Howland. C. Edward Schoenbaum did the camera work.

### "Money Mad" Is Mae Marsh Story.

Mae Marsh, usually seen in charming situations in her screen plays, is disclosed in any number of tense moments in her newest Goldwyn Picture, "Money Mad," to be released August 25. But of course they are relieved by smiles of her own particular kind.

## Steger Gets Rare Shots In the Nation's Capital

BY obtaining special permission from the United States Government to photograph scenes in the Army and Navy building and Senate building in Washington, Julius Steger, who is directing Marion Davies' second Select picture, "The Burden of Proof," accomplished the hitherto impossible since this country's entrance into the world war. During the work in Washington Mr. Steger was also fortunate in obtaining a new view of the National Capitol from the windows of the Senate building. This is the first time the Capitol building has been photographed from this angle, and picture patrons throughout the country will enjoy a new view of the nation's principal building.

Work has now been completed on the Washington scenes for Miss Davies' new picture, and Miss Davies and her company will go to Newport for the exterior scenes, which take place in that city.

"The Burden of Proof" is a live story of love and intrigue, the action of which takes place mostly in Newport and Washington. In the staging and direction of the most important scenes Mr. Steger has been assisted by Fred Hearn, who also has a prominent part in the photoplay.

The date of release of the picture has not been announced.

### Universal to Make Anti-Rum Film.

The merciless eye of the moving picture camera has been turned upon the activities of old John Barleycorn and his sins are to be revealed via the moving picture screen. Information telling of the additional blow given to Old Man Booze has just come from Universal in the form of an announcement which states that the Industrial Department of that company is to produce a one-reel film for the Federated Council of the Churches of Christ in America.

The picture is to be called "Strengthen America," and will not only reveal liquor's effect upon its users, but will also deal with this evil from the economic standpoint. The latter angle will be founded on facts and figures collected by Charles Stelzle, author of "Why Prohibition?" and the man who will act as general manager of this campaign for the church organization.

Scene from "The Hypocrites" (General Film).

# *Lillian Walker to be Starred in Eight Productions*

THE formation of a large producing combination, having as its purpose the production of pictures for distribution on a copartnership or co-operative basis, was revealed this week through the announcement that the first of a series of eight pictures in which Lillian Walker is to be starred is now being filmed at the Thanhouser studio under the direction of Edward Dillon.

**Lillian Walker.**

The series produced by the Lillian Walker Pictures Corporation will be but one of the units, it is understood, of the new combination. It is known the productions of threee additional stars have already been contracted for, and it is said that the new organization will include several well known producing firms which have heretofore been classed as "independents."

The Lillian Walker Pictures Corporation has taken offices in the Bankers' Trust building, 501 Fifth avenue. It has at its head as president and general manager Lester Park, who has been largely instrumental in the formation of the new producing combination.

Mr. Park has been extremely active for more than a year in furthering a closer relationship between exhibitor and producer. As both a distributor and producer of pictures he has had an extensive experience.

In the Lillian Walker Pictures Corporation he has surrounded himself with a working staff including, in addition to Mr. Dillon, the director, Fred Wilson as production manager, Don O'Brien as assistant director, and Bert Carber as technical director.

Miss Walker will be presented only in those plays which will give full scope for her inherent charm and attractiveness. They will be of the bright, sunny quality to which she is so well fitted temperamentally, and which allow ample play for those characteristics, including her famous dimples and smile, that have contributed so materially to her popularity.

The first of the series of eight pictures which Miss Walker is now doing is an adaptation by Roy Sommerville of a widely known comedy drama which had a New York and country-wide run of unusual extent. Miss Walker is supported by a carefully selected cast of players.

### Love to Begin on "Driving Power."

Montagu Love, under the direction of Oscar Apfel, begins work next week at the World studio, at Fort Lee, on "The Driving Power," the story of which was written by Harry O. Hoyt. Mr. Love in this picture will be called upon to creat another unique character to hang in his gallery of screen creations.

In "The Driving Power" World Pictures has a story of unusual dramatic tensity dealing with politics of a metropolitan center where the will of the people expressed by their voice at the polls is suborned by a political boss whose word is law. Dying, he calls his son to his bedside and bequeaths to him all the power he possesses. The son is built of different stuff and determines to rid the city of the political incubus which has throttled the will of the people and he destroys the machine that has controlled the municipality for many years. In doing this he brings his father's shame into the limelight. All of which is done for a woman's love.

### Hutchison Back in Form.

The accident from which Charles Hutchison just recovered has assuredly not affected his nerve. Director Joseph A. Golden states that the serial-going public will be astonished by the nonchalant daredevilishness of this leading man.

Climbing up the walls of burning houses, jumping from runaway autos and leaping across roof tops where a misstep meant death are only a few of the really dangerous hazards which Mr. Hutchison undertakes in the coming serial starring Leah Baird.

The day after his return to the studio one of his feats was the means of attracting a crowd of several thousand onlookers. With the pursuing Sheldon Lewis hot on his trail, Hutchison scales the face of a ten-story building—all under the eagle eye of the camera.

That particular scene was staged down in Wall street and Hutchison evidently was taken for the "Human Fly," who has performed similar hazardous feats on the face of office buildings downtown.

### Kerrigan Story Nearly Ready.

F. McGrew Willis, author of J. Warren Kerrigan's latest Paralta Play offering, "A Burglar for a Night," has provided Mr. Kerrigan with one of the most congenial roles that well-known star has had since he deserted the speaking stage in favor of the celluloid records of romance and adventure. The production will be released by the W. W. Hodkinson Corporation in the early part of August. Kerrigan is called upon to portray the character of a young New Yorker, Kirk Marden, the son of the rich Daniel Marden, controller of the destinies of a railroad that his business rivals want to wrest from him.

Lois Wilson will be seen as the heroine. Mr. Kerrigan also will have the support of Charles French, William Elmer, Robert Brower, Herbert Prior, Lydia Yeamans Titus and Arma Roma.

### Worsley Working on Fourth Paralta.

Wallace Worsley since joining the Paralta forces has become identified as the director of all of the productions in which Louise Glaum has been seen as the star. At the Brunton studios in Los Angeles, where Paralta Plays are being produced, Miss Glaum has completed three productions under Mr. Worsley's direction and is now working on the fourth. The plays thus far released include "An Alien Enemy," "Shackled" and "Wedlock," which was released by the W. W. Hodkinson Corporation the early part of July.

### "Winning Grandma" (Pathe).

Pathe announces the release of another Baby Marie Osborne picture, "Winning Grandma," to be released in August. Smiling Sammy, the little colored lad, who is almost a screen star in his own right now, has a prominent part in the festivities set forth in "Winning Grandma." The play is one very aptly suited to Baby Marie, and will cement her hold upon the large following she already has.

# *Pathe Reports Great Demand for War Films*

THE big offensive drive, in which American troops have played so spectacular a part, on the west front in France since July 12 has multiplied the public demand for war films, according to Pathe, and instead of being shelved the war pictures of a year ago even are being sought by exhibitors.

The big news from France concerning the achievements of American soldiers, the taking of prisoners and enemy supplies, has whetted the public appetite for pictures taken on the front. For instance, the final episode of "Britain's Bulwarks" is released July 28, but many exhibitors have only just started showing this war picture, which is in twelve parts and runs twelve weeks.

This feature, coupled with the Official War Review, the Government reel, and the excellent war pictures contained in the semi-weekly Hearst-Pathe News constitutes a war picture program that in many cases is being advertised as the star feature, with the usual play as the second attraction. Every print of the "Whispering Wires of War," a one-reel special, is working, it is reported.

**Scene from "Back to the Woods" (Goldwyn).**

Scene from "Out of the Night" (Keeney).

## *Gail Kane's First of Eight for Mutual Is "Love's Law"*

GAIL KANE'S return to the screen after a six months' absence will be in a series of eight special productions to be made by Gail Kane Productions, and released by the Mutual Film Corporation at intervals of six and eight weeks, beginning with September 1. The first release is "Love's Law."

Miss Kane has done some extraordinary work in semi-comedy roles, and her new pictures will give her a chance to display an aptitude for acting of this type, although they will in no sense of the word be comedies.

"Miss Kane has a tremendous box office drawing power, and her new pictures are being produced to deliver the most there is in her name to the screens of the country," said James M. Sheldon, president of the Mutual, in announcing that the Kane productions would be released as specials.

Courtney Foote appears with Miss Kane in her first picture, a five-reel story of how a girl of birth and talent rose above her environment and won professional recognition and a husband. It is laid in New York today.

## *George Bunny Resembles His Well-Known Brother*

THE motion picture fame of Bunny, cut off by the death of the illustrious John, peer of screen comedians of his day, bids fair to be revived by the deceased funmaker's brother, George Bunny, if the latter's work in support of Madge Kennedy in "Friend Husband," her latest Goldwyn Picture, can be taken as a criterion.

No one who remembers the inimitable John Bunny and the peculiar style that so endeared him to comedy lovers the world over can fail to see in George Bunny almost an exact counterpart of his famous brother. George is not so stout as John, but otherwise the resemblance is remarkable.

In "Friend Husband" George Bunny has a role that would have well fitted the talents of his brother. In fact, Bunny was engaged for the part because he resembled the dead comedian both facially and in his ability to make big comedy capital out of a not unusual situation.

### William J. Kelly in Metro Picture.

Olive Tell has as her leading man for her initial picture as a Metro star William J. Kelly. In "Secret Strings," which in its original form was a short story from the pen of Kate Jordan, later was converted into play form and now has been scenarioized by June Mathis for Miss Tell, Mr. Kelly has the role of that extremely fascinating species, the high class crook.

To the portrayal of this character Mr. Kelly brings a consummate artistry born of an active association with and experience in the best our stage offers to-day. In all, Mr. Kelly has played 253 parts.

Although a newcomer to Metro Mr. Kelly is not unfamiliar with work before the camera, having co-starred with Jane Grey in "When My Ship Comes In," and also in "Romance" and "The Woman's Resurrection," two William Fox screen productions.

### Sylvan Settings for Madge Kennedy.

"Friend Husband," the newest of the series of Goldwyn Pictures, in which Madge Kennedy is soon to be seen, is a different sort of photo-romance in several ways. The star herself is different, the plot is decidedly out of the ordinary and the production is uniquely beautiful. For the first time since Madge Kennedy made her debut on the screen as a star for Goldwyn Pictures Corporation she is given the opportunity to act in wonderful settings.

## *Scenario Editor's Wife Refuses to Be Barred*

HEART OF GOLD," in which Louise Huff will star as her third World production, was written by Lucy Sarver, wife of Charles Sarver, the World scenario editor, and the manner in which the World secured this story is unusual and interesting.

Knowing that her husband would not recommend the purchase of her story, Mrs. Sarver, through a friend, submitted the manuscript direct to the World president. So impressed was the president with the merits of the tale that he purchased it at once, and without the knowledge of Mr. Sarver, had the continuity prepared, the duplicate copies made and the production got in shape for handing over to a director before Mr. Sarver was informed of the purchase.

It is also interesting to know that all the officials of the World company are highly pleased with "Heart of Gold" and consider it a most delightful and effective story.

### Gus Metzger Comes to New York Jewel.

Gus A. Metzger has come out of the west to take charge of Jewel's New York City Exchange. Metzger is a pioneer in the film business of Oregon. Northwest exhibitors have known Metzger since the days when the industry was in its infancy. Coming to it from a successful career as an exhibitor, he joined the Film and Supply Company of Oregon, which was taken over by the Universal and recently became Universal Film Exchange, Inc. Since the first Jewel Production was released last fall some thirty Jewel offices have been established in the United States. The summoning of Mr. Metzger from the Portland office to New York is a signal recognition of his successful handling of those features in the northwest territory.

### "That Devil, 'Bateese'" (Universal).

"That Devil 'Bateese,'" a five-reel Bluebird which affords Monroe Salisbury an opportunity to return to the type of role which originally brought him popularity as a Universal star, will be released by that organization during the week of August 12. In the supporting cast are Adda Gleason, Lamar Johnstone, Lon Chaney and Andrew Cobson.

Scene from "Hands Up" (Pathe).

# State Rights Department

Conducted by C. S. SEWELL

## Betzwood's First Production Features Chinese Star

**Lady Tsen Mei Appears in "When East Meets West," Directed by Ira M. Lowrey—Louis Bennison in "Sandy Burke," a Novel Western Comedy Drama, to Be Second Offering of This Company.**

THE attention of exhibitors who are looking for "something new" is invited by the Betzwood Film Company to their initial release, "When East Meets West," starring Lady Tsen-Mei, said to be the only female Chinese star appearing in films.

This production was directed by Ira M. Lowrey, who also produced the patriotic success, "For the Freedom of the World," and its star has long been known on the vaudeville and concert stage. This picture is announced as having a "different" story destined to give the jaded optiences of movie auditoriums that something new they are continually crying for.

No expense is said to have been spared by the producers in making a real feature in every respect. The interior settings of Chinese homes are claimed to be marvels of richness of carvings and ornamentation, while the exteriors were taken on a beautiful estate near Philadelphia, a replica of a real Chinese garden in the flowery kingdom.

In Lady Tsen-Mei the Betzwood Company feel that they have an unusual find, and a star with unusual dramatic ability. The supporting cast includes Robert Elliott as a young American who temporarily succumbs to the lure of Oriental femininity; Ben Hendricks, Jr., in the dual roles of Prince Kang and Ba-tu; Herbert Horton Patte as a designing German diplomat whose tricks are upset by Princess Tsu, and Neil Moran as Minister Emmons, together with the following Chinese players: Lai Mon Kim, Joe Chong, Rosie Moey, Lee Poy, Edward Lee and Gilbert Leong.

David Cancagni, who has appeared with a number of prominent producers, is responsible for the camera work, and it is promised that his work in connection with that of William Cooper, in charge of the plant, formerly the Lubin studio, has developed something unusual in photographic quality.

The story of the production was written by J. Allan Dunn, and scenarioized by Russel E. Smith. These two writers are also responsible for the first screen vehicle for Louis Bennison entitled "Sandy Burke," also being produced by the Betzwood Company, and which will be their second release.

It is also claimed that in "Sandy Burke" a different type of Western comedy-drama will make its appearance. Mr. Bennison is well known for his stage work in "Johnny Get Your Gun," also in "Damaged Goods" and "The Unchastened Woman." The Betzwood Film Company believes that exhibitors, when they have seen "Sandy Burke," will realize they have been presented with something new—exclusively Bennison.

In Mr. Bennison's support are Virginia Lee, Echlin Gayer, who was the "Duke" in "Johnny Get Your Gun"; Alphonse Ethier, Herbert Pattee, Phil Sanford, Andrew Bennison, Lucy Beaumont, and little Naudia Gary.

"The exhibitors' demand," says Mr. Lowry, "for something new and big is entirely justifiable, and we are prepared with our releases to silence the patron who says they are all alike."

## Rolfe Signs Director and Prominent Players

MUCH activity is manifest in the offices of the Rolfe Productions, Inc., and plans are now under way for the new Houdini serial. The announcement has just been made of the signing of Margaret Marsh, who is one of the best known screen stars in the business. Houdini is said to have personally selected Miss Marsh because she seemed to be the one who had all the qualifications necessary for the part he had in view.

"I want this to be a 100 per cent. picture," stated B. A. Rolfe, president of Rolfe Productions, Inc., "and I rely a great deal on Houdini's showmanship and judgment in the matter of cast as well as sets and atmosphere."

Miss Marsh has been in pictures for a number of years, and has been starred by many of the leading companies.

Ruth Stonehouse is another stellar light added to the rapidly growing forces of this organization who are now at work in the new serial written by Messrs. Reeve and Logue. Miss Stonehouse has been engaged to play an important role in support of Houdini.

Miss Stonehouse is one of the best known leading women in the picture business, and has an extensive following. She has been featured by several of the leading producers, and was selected by Mr. Houdini.

Mr. Rolfe also announces the signing of Burton King to direct the forthcoming Houdini serial.

Mr. King has been busy casting and making plans to begin production at once. He has had a great deal of experience in producing serials, and feature productions with well known stars.

Mr. King has spent the greater part of his life in the theatrical business, and has been starred in a great many productions on the stage, one of them being "Strongheart."

William Haddock has been engaged as assistant to Mr. King.

## First Sherman Production Follows Book Absolutely

HARRY A. SHERMAN, president of Sherman Productions, Inc., has arrived in New York with a print of "The Light of Western Stars" to arrange for its distribution. This production is a film version of Zane Grey's widely read novel of the same title, and Dustin Farnum appears in the leading role. It is said to represent an outlay of one hundred thousand dollars, and has been five months in the making.

Mr. Sherman states that he is a believer in absolute authenticity in the adaptation of books to the screen, and that as a result of having conducted a chain of picture theaters he has found keen disappointment evidenced by audiences in the distorted versions of certain picturized novels. He therefore determined in entering the production field to insist on this point. As a consequence, in filming "The Light of Western Stars" the director was under orders to follow the text of the book absolutely, the scenes were filmed at the exact locations described by the author, and for the star he selected Dustin Farnum, to whom the author referred in the first chapter as representing the type of hero portrayed.

Work on this film was started in February, and it was necessary for the company to visit the neighborhood of Tucson, where for several months they lived in tents and by auto visited the various locations described by Zane Gray. Their ramblings also took them to El Cajon, New Mexico; La Osa, Mexico, and thence to old Pueblo. On their final stage they reached a point in the interior of Mexico, eighty miles from the nearest railroad, where many scenes of solemn grandeur and views showing the vastness of the cactus wilderness were secured.

## Gaumont Speeds Up News Reel Service

WHEN the Gaumont Company decided to distribute its news service through independent exchanges it announced that its semi-weekly newsreels, the "News" and "Graphic," would always be first on the screen. One of the best developing and printing equipments in the United States, and a big force of skilled laboratory assistants made it possible to promise the shipment of the News and Graphic on Tuesdays and Fridays, a day ahead of the release of other news-reels.

The success of these, the only newsreels issued on state right market, is said to have made it necessary to double the number of copies of the News and Graphic, but in spite of this the printing and shipping have been speeded up and now less than a half day is required to print, pack and deliver them to the post and express offices.

As might be expected, Tuesdays and Fridays are days of hustle around the Gaumont plant. On these days the employes assemble at an unusually early hour. At 9 o'clock the last mail of the morning is received, the latest minute news-negatives are rushed through the developer, the reels assembled, a corps of inspectors project them to see that every scene is correct and in order. They are quickly packed and addressed and rushed to the depots by fast autos.

The studios and laboratories of the Gaumont Company are situated in Flushing, Long Island, New York City and just across the river from the Manhattan section, where the depots are located.

While transportation just at this time is subject to delay because of war conditions, postal and express officials realize the necessity of "speeding the news" and are cheerfully doing all they can to facilitate the rushing of these important carriers of news events.

## Sales of the Week

**Activities in the State Right Market During the Past Seven Days.**

SALE of Missouri rights to "Topics of the Day" to William Sievers, St. Louis, is announced by Topics of the Day Film Company.

* * *

Arrow Film Corporation announces the sale of the following territory: To Keystone Distributing Company for eastern Pennsylvania and southern New Jersey "A Woman's Law," reissue of "Inspiration," "My Husband's Friend," a reissue; to Trimount Film Company for the New England States "Sunset Princess"; to Supreme Photoplay Productions, "Woman's Law" for western Pennsylvania and West Virginia.

* * *

Sale of rights on the following territory is announced by the Arrow Film Corporation: "The Deemster" to the Sunset Film Corporation for California, Arizona, and Nevada; Gaumont News and Graphic to Modern Film Exchange for northern New Jersey; "The Still Alarm" and "Fighting the Hun in the Air" to Specialty Film Company for Texas, Arkansas, Oklahoma, Louisiana, and Mississippi, and "My Husband's Friend" to J. H. Pearce & Sons for Louisiana, Mississippi, and Arkansas.

* * *

Mid-West Greater Features Company have secured rights to "Stolen Orders" for Colorado, Utah, Wyoming, and New Mexico. Through error, statement appeared in our issue of August 3 that this company had secured Nevada; same should have read Wyoming.

* * *

W. H. Productions Company announce the sale of rights to series of Shorty Hamilton reissues to the Standard Film Corporation, Kansas City, for Missouri and Kansas.

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Announcement of sales of territory on "Babbling Tongues" and "Sins of Ambition" is announced by Ivan Film Productions, Inc., as follows: To Standard Film Corporation, of Minnesota, for Minnesota, North and South Dakota, and northern Wisconsin, and to the L. J. Schlaifer Attractions, Seattle, for Washington, Oregon, Idaho, and Nevada.

## "Inspiration" to Be Reissued

ANNOUNCEMENT is made by the Arrow Film Corporation that they will reissue the feature photoplay "Inspiration," in which Audrey Munson, the well known model, appears in the leading role. This production is being re-edited and retitled, and will be released on the state right market under a new main title, which has not yet been selected. A wide campaign of exploitation has been devised in connection with this attraction.

This organization also secured under competitive bidding at a forced sale "The Sunset Princess," which they announce is being offered to state rights buyers at a small margin of profit. This picture is in five reels, and is an adaptation of the poem, "Yellowstone Pete's Only Daughter," by Wallace Coburn, who also appears in the production. Margery Daw is the featured player.

## Ruby de Remer Appears In New Graphic Picture

RUBY DE REMER has been engaged by Director Ivan Abramson for an important role in his new production, "Ashes of Love," which he is making for Graphic Film Corporation. This is not the first time Miss de Remer has appeared in an Abramson picture, as she enacted a minor role in "Enlighten Thy Daughter."

The cast of this production is headed by James K. Hackett, and includes such well known players as Effie Shannon, Mabel Julienne Scott, Paula Shay, William Davidson, and Hugh Thompson.

# Frank Hall Announces Policy of Fixed Rental Prices

**Forms Producers' Distributing Corporation and Will Release Twelve Features a Year at Cost of Ten, Twenty and Thirty Dollars Each, Depending on Age of the Subject.**

FRANK HALL announces the formation of the Producers' Distributing Corration, a concern based upon contracts with directors who are experienced in the making of successful attractions. The feature of this policy is the promise to furnish exhibitors who contract for the year's output of twelve special productions with subjects of exceptional box office value at the fixed rental prices of ten, twenty, and thirty dollars, depending upon the age of the subject. Under this plan Mr. Hall announces he will book pictures that will rent readily for big prices at a top price of $30.

To protect contract holders against having to accept features that do not come up to their expectations a clause enables them to cancel their contract upon "two pictures notice."

Mr. Hall states he can see no reason why, as soon as a successful extra attraction makes its appearance on the market, the exhibitor should be made to pay a rental price for it which keeps him from enjoying a fair share of the profits. As an exhibitor he has long contended that it is not right to place the exhibitor who books a special picture in a position where he is compelled to strain every nerve to make it do a big box office business and realize very little benefit outside of the advertising it gives his theater.

Believing that one big special picture a month can be handled more effectively by an advertising and selling force than a larger number, the Producers' Distributing Corporation has arranged for twelve attractions for the coming year. Six of these have already been contracted for, and the announcement of the director who will be responsible for their production and the name of the first subject is promised at an early date.

## Shepard Says "Mickey" Has All Elements for Success

H. J. SHEPARD, of the W. H. Productions Co., makes the following statement: "The elements that predestine the success of any picture are prominent in 'Mickey,' viz: Pathos, humor, love, adventure, incident, and detail.

"The sad and melancholy incidents make the greatest demand upon Miss Normand's artistry. Her methods are natural, simple and unaffected, and the supporting company is apparently impelled to follow the example she sets. The acting is never overdone, but is always convincing, leaving the beholder unconscious of the way in which the sympathy has been aroused. 'Mickey' is full of fun and frolic and laughter. The variety of the humor is so great and its introduction so frequent that it prevents the play from ever growing tiresome or dreary. The humorous element is used as an excellent foil to the pathetic, and the balance is perfectly maintained.

"It has been said that no story is entirely satisfactory unless it has 'heart interest.' That element and its development to a final happy consummation is perfectly achieved. 'The course of true love never runs smoothly'—and certainly in 'Mickey' it is beset with trials and tribulations. Probably no photoplay has yet been produced that is so filled with adventure and thrills as 'Mickey.' Fatalities seem to be avoided by a hair. Time after time one feels that the very greatest climax possible has been reached only to witness a little later some accident or adventure which easily supercedes all its predecessors. The unusual quality of the incidents shown in 'Mickey' are both astonishing and noteworthy. It is said that genius consists in the capacity for taking infinite pains, and, if this is so, 'Mickey' is certainly a work of genius. Such elaboration of details has been shown in 'Mickey' as has never before been thrown upon the screen. It is used with such skill that it never obtrudes itself into the big scenes. Nevertheless it is the small things which makes 'Mickey' the perfect picture that it is."

## Many Picture Men View "The Hand of Vengeance"

WHAT the Gaumont Company considers to be quite a tribute to their new serial, "The Hand of Vengeance," occurred recently when a number of well known motion picture producers and distributors were shown the first episode. So interested was the audience that they insisted on seeing the entire serial, which is not yet ready for distribution, and it was gratifying to the officials to watch these men viewing with interest the entire twenty reels in unfinished form, with rough titles, untinted prints, and scenes not yet trimmed to proper lengths.

## Garson Issues Denial

IN a recent issue of a motion picture trade publication there appeared a statement to the effect that Ernest Shipman had secured the selling rights to the Blanche Sweet picture, "The Hushed Hour." Harry I. Garson, under whose management this picture was made, and who controls the rights thereon, has issued denial of this statement, and requests that this erroneous impression be corrected.

**"What Does a Woman Need Most?"**

In the advertising section of this issue of the Moving Picture World will be found an announcement of a picture made by Mrs. J. W. McDonald, of Lincoln, Neb., which seems to have attracted no small attention in that city and other towns in Nebraska where it has been shown. The title of the picture is "What Does a Woman Need Most?" and it deals with the subject of the care of children and the needs of the mother during the period of child bearing. On this theme Mrs. McDonald has built up a work of great interest which has received the commendation of the highest government officials at Washington in the words: "This work, which is of great value, should be carried on throughout the country, believing that there is no more constructive way to bring this important subject before the country."

The subject was first publicly shown in Garman's Rialto, Lincoln, and packed the house to its limit. Mrs. McDonald gave a lecture in connection with the picture.

**Third Gloria Joy Is Released.**

Gloria Joy makes her third appearance this week in an Oakdale production, "Miss Mischief Maker," a five-part drama. In this delightful vehicle with its lighter domestic touch, the seven-year-old star makes her most striking claim to stardom. In fact, General Film expects this picture to add to the popularity of the series. "Miss Mischief Maker" presents the little star in novel and amusing complication. The little comedienne involves an entire family in the most laughable difficulties and trials when she sponsors a false "Duke" as a promising entry for the hand of the daughter of the family.

**Novel Three-Sheet for Jesters.**

Owing to the high cost of materials, and the demand by many exhibitors for compo board lobby stands, William Steiner states he is making the three sheet used for Jester Comedies, featuring Twede-Dan, in such a manner that the exhibitor can use them in the regular way, or make up his own cut-out at a small expense, and have a permanent lobby display.

# Gaumont News Shows Captured German Trophies

**Miners Working to Prevent Coal Shortage, Army Pigeons Making Record Flight, Views of Big Shell-Making Plant, Enemy Mines Destroyed by Two-Pounders, and Other Interesting Items in This Company's New Reels.**

GAUMONT NEWS NO. 18 shows guns and equipment captured from the Germans, including a wrecked "Taube"; also a picture of the S. S. "San Diego," which was sunk off Fire Island. Eight people are killed in a trolley wreck at San Francisco when a street car runs wild on a hill and turns over. The boys from the Harvard Radio School, Cambridge, give an exhibition of a new game called the "Chariot Race." Coal miners are shown working at top speed to prevent a repetition of the coal shortage. Army pigeons make record flight from Kansas City to Chicago. At Camp Devens they have a novel way of teaching the boys how to navigate the big army trucks over all kinds of roads.

Gaumont Graphic No. 17 shows the inside workings of one of Uncle Sam's big war plants where shell cases are made, including the stages of its development from a copper plate to the finished shell cases.

The official picture of the National Coal Association give an idea of how the coal miners are working so that we may have coal when we need it. 12,500,000 tons in a single day is their new production record. Other interesting subjects include the French War Pictures. Enemy mines destroyed by a two-pounder, which makes a spectacular splash when a hit is recorded. In Washington work is being rushed on Uncle Sam's biggest office building. In Chicago premier swimmers stage patriotic water carnival. Mexican editors attend review of our sailor boys at Goat Island.

## First "Ralph Ince" Film Will Be an Adaptation

THAT the plans of Associated Pictures, Inc., are rapidly maturing to the production point is stated by Herbert Lubin, an executive of the new organization. The selection of the initial story has been made. The scenario is an adaptation of one of the well known American novels, the author of which has personally prepared the film version, but the author's name and the title will be kept secret until the finishing touches have been given to the production.

Under the brand name of "Ralph Ince Film Attractions" all of the features made by this organization will be directed by Ralph Ince, who, under special arrangement, is to direct Ethel Barrymore and Hale Hamilton in two pictures for the Metro Pictures Corporation. Following the completion of these films he will undertake the production of the first Ralph Ince Film Attraction.

Louis Joseph Vance will take an active part in the preparation of the first Ince picture, and is now busily engaged in that particular work.

## Much Interest Aroused By Tourneur's New Film

KEEN interest is being manifested in Maurice Tourneur's first independent production, a screen adaptation of Cecil Raleigh's and Seymour Hicks' Drury Lane melodrama, "Sporting Life," which will soon be offered to the public.

Hiller & Wilk, Inc., who will handle this production, have received numerous letters from exhibitors who want to play "Sporting Life," which is one of the most famous melodramas ever produced at the Drury Lane theater in London. It has been screened by Mr. Tourneur, who also produced "The Whip," likewise a Drury Lane production, which turned out to be one of the most successful melodramas ever filmed. Many exhibitors who played "The Whip" have written to Hiller & Wilk, Inc., as well as a great many who did not, and letters of inquiry have been received from England, Australia, and India.

The big scene of "Sporting Life" is said to be a reproduction of an international prize fight before the London National Sporting Club. This fight takes place in a big London playhouse, and Mr. Tourneur reproduced the theater, galleries, balconies, boxes, stage, and pit, with the fighting platform erected in the front of the pit. Every seat is occupied, the aisles jammed. Another big feature of "Sporting Life" is a reproduction of the famous Derby race, which is the great English racing event.

The cast of "Sporting Life" includes the Binney Sisters, Willette Kershaw, Ralph Graves, Warren Richmond, Clara Beyers, Charles Craig, and Charles Eldridge.

## "Still Alarm" Exploited by Means of Novel Stunt

THE First National exchange, Denver, employed a novel stunt in connection with exploitation of "The Still Alarm," the Pioneer Film Corporation's feature which they are handling in that territory. By arrangement with the local authorities a series of thrilling stunts were performed by the fire department in front of the America theater. The result is said to have been very successful in attracting patronage to the house.

According to reports from this exchange a great many bookings are being received on this production, and extra prints have been ordered to take care of the demand.

In New York, "The Still Alarm" has been booked by the Loew, Keith and Proctor, Fox, and other big circuits, and also played to big business at the Hippodrome in Baltimore during a week's run.

## Ernest Shipman Secures Several New Productions

REPORTS received from Ernest Shipman indicate that he has been very active during his stay in Los Angeles. Not only has he opened an office at that point to be maintained in connection with the one in New York, but he has made arrangement with a number of manufacturers to handle their productions on state rights market, including the first Al Jenning's production, "The Lady in the Dugout," the Corona Cinema feature, "The Curse of Eve."

Mr. Shipman also announces that the second Francis Ford release, "The Island of Intrigue," has been completed, and that territory on the first production, "Berlin via America," is almost entirely sold. The fifth William H. Clifford production of five reels featuring Shorty Hamilton, "A Prisoner of War," is also finished, while a series of one-reel poem picture plays by Bill Stringers will be released monthly through Mr. Shipman's New York office. Territory on the two-reel Josh Binney comedies have been closed out, which disposes of the only comedies handled by the Shipman organization.

## Novel Sub-Titling for Fifth Petrova Picture

OFFICIALS of the Petrova Picture Company feel that in the fifth special Petrova production, "The Tiger Woman," they have a film the artistry and smoothness of which will be commented upon by exhibitors and the public. It is claimed to have one of the finest sets of pictorial titles ever seen on the screen.

Originality and beauty is claimed for the main title. Following a photograph of Madame Petrova with outstretched arms on which is carried the usual preliminary wordings, the film then dissolves into a revolving drum effect on which, as it turns, is a foreword illustrated from time to time, with descriptive scenes fading in and out.

The subtitles are said to be the work of artists who have striven to merge the scenes and reading matter into a composite whole. This production is announced for release within the near future.

## Blanche Sweet Will Appear in Eight Pictures a Year

BLANCHE SWEET is now in New York for a brief visit after having completed her first picture under Harry I. Garson's management entitled "The Hushed Hour." Miss Sweet expects to return to the Pacific Coast in about three weeks, when she will begin work on her next picture, "Told in the Hills," which is an adaptation of Mary Ellis Ryan's successful novel. Following this feature, which will be made in the Sunset studio, she will be seen in a film version of Rupert Hughes' magazine story, "The Unpardonable Sin." It is announced that she will be featured by Mr. Garson in eight productions during the current year.

Scene from "When East Meets West" (Betzwood).

## Three Stars Appearing in Moon Comedy Films

SUNSHINE FILM, INC., announces that Moon comedies have been booked by the Loew and Keith circuits, as well as 150 other motion picture theaters in New York. Emil Harder, who is president of the company, also directs all of the productions. This company has three comedy stars, Lola Venus, Funnyface Ascott, and Shorty Alexander, and the two latest offerings, which are being disposed of on state rights basis, are "Their Downfall," with Lola Venus in the role of a policewoman, and "Their Unexpected Job," a story dealing with the anti-loafing law.

## "Successful Pictures Built, Not Made," Says Abramson

ACCORDING to Ivan Abramson, director general of the Graphic Film Corporation, a successful picture is built, not made. The theme is the foundation, the situations and climaxes are the building material, the story is the architect's plans by which they are put into place, the director is the master builder, and the cast the artisans whose work adds beauty and durability to the structure.

Mr. Abramson's latest production is "When Men Betray," featuring Gail Kane, and he is now engaged in making "Ashes of Love."

## PICTURE THEATERS PROJECTED.

TUCSON, ARIZ. — Opera house here owned by A. V. Grosseta and recently destroyed by fire will be replaced with modern moving picture theater for Broadway Theater Co.

LONG BEACH, CALIF.—L. Roy Myers, 135 W. First street has taken over Laughlin theater at 4th street and Pine avenue.

NEW LONDON, CONN.—Charles J. Duey and Walter T. Murphy have plans by Herbert R. Brewster, 116 Nassau street, New York, for moving picture theater.

WASHINGTON, D. C.—Building at 9th and D streets has been converted into moving picture theater and opened to public. It is known as Criterion and operated by Marcus Notes.

CHICAGO, ILL.—Star theater, 1452 Milwaukee avenue, has plans by C. Howard Crane, 2325 Dime Bank building, Detroit, Mich., for remodeling theater building.

CHICAGO, ILL.—Henry L. Newhouse, 4630 Prairie avenue, is preparing plans for erection of theater and store building for Goshow Bruce, 7938 Halsted street.

DES MOINES, IA.—General Amusement Company has taken over Palace theater.

HITEMAN, IA.—Scenic theater is to be remodeled.

MARENGO, IA.—E. T. Floreno has disposed of Orient theater to Charles S. Tripp.

MUSCATINE, IA.—Henry Wittman, owner of American theater, has purchased Grand and plans to make extensive improvements to latter.

SIOUX CITY, IA.—Nathan Dax is preparing to remodel theater. House is to be reopened early in August.

WATERLOO, IA.—J. E. Hostetler, owner of Crystal theater, has taken over Plaza from Frank Bryant.

BATON ROUGE, LA. — Improvements will be made to Louisiana theater.

BATH, ME.—A. L. Tripps of Waterville has contract to remodel Dreamland theater for Bath theater, Inc.

ESCANABA, MICH.—W. A. Taylor of Jackson, Mich., has purchased Strand theater and plans extensive improvements.

HOUGHTON, MICH.—Lyric theater has been purchased by Laurium Theater Company.

FOREST LAKE, MINN.—Walker & Goodhue Company have disposed of Forest theater to H. E. Lasky of Minneapolis.

GRAND FORKS, MINN.—A. J. Kavanagh has plans by Bert Keck, First National Bank building, for theater, store and apartment building.

HECTOR, MINN.—S. A. Pettinger has sold Palace theater on Main street to John F. Butler.

WINONA, MINN. — Tony Zabrocki is converting Wesley M. E. Church into moving picture theater.

CARUTHERSVILLE, MO. — Mrs. White has sold Dixie theater.

KANSAS CITY, MO.—Idle Hour theater, care W. D. Scoville, 116 E. 12th street, has plans by Madorie & Field, 1104 Republic building, to remodel one-story moving picture theater, to cost $15,000.

KANSAS CITY, MO.—A. E. Elliott, 117 East 12th street, has let contract to William J. Welsh, 1026 Norton avenue, to erect one-story moving picture theater, 38½ by 70 feet, with seating capacity of 700, and to cost $100,000.

KANSAS CITY, MO.—Grand theater has plans by C. B. Sloan, 321 East 11th street, for remodeling interior of theater at 7th street and Grand avenue.

SPRINGFIELD, MO.—Frank Lloyd succeeds Rush Wilhoit as manager of Princess theater on Commercial street.

ST. LOUIS, MO.—N. J. Nash, 1710 N. Jefferson street, has plans by Kennerly Stiegemeyer, Benoist building, to remodel two-story theater, to cost $7,000.

GREAT FALLS, MONT.—Jerry Miller, manager Liberty theater here, plans to erect new theater, 40 by 80 feet, to cost $5,000.

KALISPELL, MONT.—Roy McDaniels has purchased Princess theater from E. N. Drisney.

MALTA, MONT.—Dr. George W. Clay, John Survant and Frank Havre have merged their respective interests in Palace and Orpheum theaters.

BROKEN BOW, NEB.—Bert Empfield has taken over Star theater from Walter Scritmier.

CENTRAL CITY, NEB. — Martha Ellen auditorium has been opened by C. E. Marquis.

CRETE, NEB. — J. G. Hutchinson of Lincoln has purchased moving picture theater here.

HASTINGS, NEB.—E. C. Preston of superior has purchased the Plaza, Strand and Wonderland theaters.

HASTINGS, NEB. — Fred Hayter of Plaza theater has taken over the Strand.

KIMBALL, NEB.—N. G. Brewer has sold his moving picture house here.

OMAHA, NEB.—W. H. Haynes has plans by F. A. Heninger, 604 Securities building, for alterations and repairs to two-story theater, to cost $6,000.

OXFORD, NEB.—C. G. Gupton has disposed of his interest in Auditorium theater to W. H. Beall.

ROY, NEW MEXICO.—New Roy theater, completed for E. A. Sargent, will open shortly.

AUDUBON, N. J.—New moving picture theater is being planned for erection here.

BROOKLYN, N. Y.—James H. Ward, 111 Broadway, New York, has plans by R. Thomas Short, 370 Macon street, for theater, to cost $29,000.

BROOKLYN, N. Y.—Forest Stanley Stock Company has been incorporated with $50,000 capital by Willard A. Mitchell, A. F. Cassidy and Kate E. Roche, for purpose of managing opera houses, moving picture theaters, etc.

BROOKLYN, N. Y.—Morris Sullivan & Son, 217 Havemeyer street, have plans by Gronenberg & Leuchtag, 303 Fifth avenue, New York, for two-story theater, 101 by 110 feet, to cost $45,000.

KINGSTON, N. Y.—Frank A. Keeney, 1493 Broadway, New York, has awarded contract to B. Loughran to erect moving picture theater on Wall street, east of N. Front, to cost $60,000.

Scene from "The Lady in the Dugout" (Al Jennings Productions).

# Trade News Brevities

## Clara Kimball Young Given Great Ovation

**Select's Star Received by Enthusiastic Throngs Wherever She Appears in Spokane —In Seattle Miss Young and Admiral Coontz Lead Parade of 5,000 "Jackies" with Five Bands, Opening Victory Carnival—Talks with Moving Picture World Man.**

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

CLARA KIMBALL YOUNG, captivating, smiling, courteous, and enthusiastic, captured Spokane audiences with a dash fitting to any military organization and in a manner that any king or queen could be proud of when she spent July 18 in Spokane. She made three appearances at the Liberty theater, where "The Claw," in which she was starred, was being presented, this arrangement having been worked out by Manager Sam W. B. Cohn, of the Liberty. He also arranged a private dinner party in honor of Miss Young and her party at the Davenport hotel, where Miss Young was given the state suite.

During the afternoon she appeared at a Red Cross benefit arranged by society matrons of the city at the home of Mrs. John Finch. A short vaudeville performance was given here, and Miss Young was introduced to the audience by Mayor C. M. Fassett. Here, too, the actress won her way quickly into the hearts of her audience.

### Capacity Audiences Greet the Star.

At each appearance at the Liberty, Miss Young was greeted by capacity audiences, and at times people were crowded out to the curb line waiting for the next performance so they could get into the house. She was given great ovations in the way of applause at the theater, also upon leaving the house. Standing room was taken both inside of the house and in the lobby, so that a passage way had to be made to permit her to return to the hotel after the performances. She was given automobile trips about the city during the day. W. S. Gilbert, leader of the four-minute speakers for the city and county, introduced her at the theater.

Miss Young's future pictures are to have happy endings, because she does not believe the picture public wants her to "die" at the end of each offering, according to her statement.

### Talks with World Man.

While Miss Young and Mrs. Rudolph were having a visit with Larry Trimble, director of the Washington Motion Picture Corporation, and Edward Horn, a photographer of that company, which has its plant in Spokane, I was introduced to the star, whose reception I shall not soon forget, for she immediately makes one feel at ease, and informed me that Mr. Trimble directed her in her first picture. Miss Young then told of her trip starting at Los Angeles then to San Francisco, where she aided the navy recruiting mission by speaking and helped open a room for the Red Cross. From there she proceeded to Portland, Ore., where she also appeared in the navy recruiting mission interests, the result being 185 enlisted men, and from there she went to Seattle, Wash., where she had played in stock before going into the pictures about eight years ago. Here she was greeted by large audiences at the Coliseum, where many of her former friends gathered to see her. She and Admiral Coontz led a parade which opened the victory carnival arranged for by Seattle society women, the aim being to raise funds for a hospital. There were 5,000 jackies, five bands, and an escort of yoemanettes carrying guns in the line of parade, which proceeded to the big arena, where $3,500 was raised toward the hospital fund the first night.

### Speaks in Interest of W. S. S.

At Tacoma she was again greeted by capacity audiences, and made two appearances in the Colonial theater, where she spoke in the interest of the Thrift Stamp campaign. Admiral Coontz praised her work in Portland and Seattle, saying she had greatly aided the recruiting work.

Clara Kimball Young

Miss Young impresses one with her particular type of beauty inviting admiration. She radiates enthusiasm, and local papers referred to her both as "the pretty moving picture actress" and "a handsome woman." While none of them ventured to guess at her age she is twenty-eight, and is not a bit ashamed of it. But why should she be, for she does not look it, and Mr. Trimble and Miss Young talked frankly of the first picture when Miss Young was little more than 19. "I am not a bit ashamed to tell my age, and do not think any woman should be," declared the star.

### Addresses 500 in Hotel Lobby.

"I only wish I were a man so I could don a uniform and get into the first line trenches," declared Miss Young to an audience of fully 500 men and women who gathered in the lobby of the Davenport hotel, where she was given an ovation. "I am here to talk about Thrift Stamps," she continued. "Why don't you business men subscribe to the limit as you should, that's what I would like to know. You have business ability enough to know that Uncle Sam is offering a wonderful investment in his Thrift Stamps. Isn't that a lot better than taxing you and not even giving you your principal back? Then you get four per cent. interest on the stamps.

"I am moving my residence from New York City to California, and I expect to visit this beautiful city once or twice a year regularly."

### Gets 55 Navy Recruits at Theater.

"In Portland, Ore., where I talked a few days ago, the navy enlisted 185 men, and 55 of these were enlisted at the theater where I talked. The others joined the ranks the following day. I am very proud of this record because the officer in charge told me that Portland had been combed for months before for volunteers. I have spoken every time a navy or marine officer has requested me to, and I have never turned down a request to speak for any of the campaigns, including the Red Cross, Y. M. C. A., Armenian, Y. W. C. A., Liberty Bonds, or Thrift Stamps, for my heart is in the war to the limit, and I want to do my utmost instead of my bit.

"Spokane looks good to me. I love this city from what I have already seen of it, and the Davenport hotel is one of the finest in which I have ever had the pleasure of stopping. I am certainly going to return to this city many times after I take up my residence in California, where I have my own production house."

### Leaves for New York.

Miss Young and her party arrived at 7:15 a. m., and left the following morning en route to New York direct. This queen of the screen was accompanied by Harry Garson, her manager, and Mr. and Mrs. W. H. Rudolph, Mr. Rudolph being her publicity man.

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### What Dallas Exchange Men Are Doing.

Cliff Reed, of the United Theaters Company of America, who was former Dallas Mutual manager, and H. G. Morrow, former First National manager of Dallas, but now with the United Theaters, are in New York for a few weeks.

H. G. Underwood, president of the Matinee Film Company, of Dallas, is spending his vacation in New York.

Jimmy Kelly, of the General, is back in Dallas, after making a trip to San Antonio and Austin, where he found business good.

E. C. Leeves, formerly with the United Theaters Corporation, has joined the sales force of the First National in Texas and Oklahoma territory.

## Pittsburgh Trade Letter

By E. J. McGurty, 455 Union Arcade, Pittsburgh, Pa.

**Rent Too High; Theater Closes.**

PITTSBURGH, PA.—The Alhambra theater at Beaver Falls has been closed by Frank D. Hart, under whose management the theater thrived for about two years. Mr. Hart developed the theater from an occasional road-show house to a prosperous theater proposition showing moving pictures exclusively, and, with its capacity of 1,300, it was doing well. The theater was closed because of an excessive rental asked by the owner. It may be opened by other parties who, it is understood, have been negotiating for the place.

**Smith Takes Over Greenfield Theater.**

The Greenfield theater at 709 Greenfield avenue has been taken over by Edward Smith, a former Bloomfield exhibitor. The house seats about 300, and has been closed for a few weeks.

**B. & B. Theater Sold.**

The B. & B. theater on Beaver avenue, north side, has been sold by C. F. Michaels to two business men of the north side who will open it in a week or so after remodeling is completed.

**Liebman Buys Wilkay Theater.**

The Wilkay theater at Parade street, Erie, Pa., has been sold by C. A. Powell to Mr. Liebman, of East Pittsburgh, who assumed active management last week. The house is a prosperous one, and should enjoy good patronage under the new owner's management.

**Columbia Theater Being Rebuilt.**

The Columbia theater in Erie, which recently burned down, is being rebuilt as rapidly as possible, and will be ready for business again about the 1st of September. The theater is owned by the Columbia Theater Company, of which Mr. Potter is manager.

## Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

**Clark with Stilwell Theater Company.**

SPOKANE, WASH.—H. W. Clark, who has been advertising manager for the Goldstein-Lubin company, which has many branches in the northwest, has been appointed assistant manager of the Stilwell Theater Company. This announcement was made by C. E. Stilwell, president of the company, which has a string of theater in Spokane and two in Colfax. Mr. Clark succeeds E. P. Coffey, who has gone into the field for the "Eyes of the World."

Mr. Stilwell is busy with improvements and plans for his chain of theaters. In the Class A he is putting in a pianoplayer which is a combination of pipe organ and piano, the same as the instrument he has in the Casino. He has taken a long lease on the Unique theater building, where he has operated a theater for some years and got his start in the moving picture field, and will thoroughly remodel and redecorate the place. He will increase its seating capacity from 325 to 500.

Mr. Stilwell now owns both moving picture houses at Colfax, having recently taken over the Bungalow theater there, with J. S. Nelson as manager.

**Spokane Brevities.**

Mary Garden in "The Splendid Sinner" at the Clemmer played to good sized audiences for three days, starting July 14 at the Clemmer theater. Among other good drawing cards of the same week in Spokane picture houses were Bill Hart in "Sea Wolf," at the Liberty; Fatty Arbuckle in "Good Night Nurse," at the Clemmer; Frank Keenan in "The Stepping Stone," at the Majestic, and "Intolerance" at the Lyric.

# Dailies Give Much Space to Griffith Film

**"Hearts of the World" Gets Plenty of Publicity in Toronto Newspapers Before Starting Its Four Weeks' Run at the Allen Theater—Amount Surprises Local Film Men, for Publications Are Most Conservative.**

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO, ONT.—"Hearts of the World" had one of the biggest advertising campaigns ever seen in Canada before it was presented for the first time at the Allen theater, Toronto, on Saturday, July 27. Toronto newspapers have always been classed as ultra-conservative, but they cut loose with the Griffith special in a manner that opened the eyes of the local film fraternity. One of the big stories was an interview from Sheriff Lemieux of Montreal, chairman of the Board of Censors for the Province of Quebec. Lemieux had returned from an official visit to France and the western front. When he came back he saw a private screening of "Hearts of the World." His comment was timely and appropriate.

Another interesting detail is that the W. C. T. U. of the dominion thinks so much of the Griffith feature that it has deigned to ask for the privilege of selling flowers in the lobby of the Allen theater during the four weeks that it is scheduled to be presented at this house. This step was recommended by the dominion president of the W. C. T. U. because she saw the feature at Clune's Auditorium, Los Angeles, and liked it so much that she gave it her official approval.

Two of the new Allen theaters in eastern Canada have reached the stage where they require the direct attention of the decorators and furnishers. The work of decorating the Allen theater on Notre Dame de Grace, Westmount, Quebec, and the Allen theater in Lachine, Quebec, has been placed in the hands of Clarence Davis, department manager of the Robert Simpson Company, Limited, Toronto, who has supervised the decoration of many theaters in all parts of Canada.

The Allens will have at least five new moving picture theaters opening simultaneously in different parts of Canada. This will be early in the fall, and the houses are located at Westmount, Lachine, Toronto, Edmonton and Regina.

**World Man Quotes Laemmle's Talk.**

The Toronto representative of Moving Picture World recently was called upon to "deliver an address" at trade conventions in Toronto and Baltimore. Being a moving picture man at heart he held up the motion picture business as an example of the way things should or should not be done. Referring to the subject of the falling off of business at different times of the year in almost every retail selling field he seized the opportunity of freely quoting Carl Laemmle's "State of Mind" talk, which was published in the August 3 issue of the World.

**Tanguay Auditorium's New Manager.**

An important change has taken place at the Auditorium theater, the most important house in the city of Quebec. Joseph Tanguay, formerly manager of the Victoria theater, has been selected to conduct the management of the Auditorium. He will assume his new duties early in the fall. This has taken a load of worry off the mind of H. E. Pauet, owner of the Auditorium, and he has been spending a real vacation on the Gulf of St. Lawrence.

**Official French Film for Specialty.**

Sheriff Lemieux of Montreal, chairman of the Board of Censors for the Province of Quebec, recently received an official film from the government of France, entitled "Women of France." The picture met with his formal approval, and he turned it over to the Specialty Film Import, Limited. The latter company, which handles Pathe releases in Canada, has undertaken to provide English subtitles for the picture and to release it throughout the country.

**Metro Closes Branches in Canada.**

Although the Metro franchise in Canada was acquired by Regal Films, Limited, some months ago the Metro branches in the dominion have just been closed. This development occurred when the Regal made formal announcement of its plans and policy for 1919. Metro releases were included in the Regal subjects for the first time on that occasion and shortly afterwards the Metro offices were moved to the Regal branches in Toronto, Montreal and elsewhere.

**Gronau Leaves Canadian Universal.**

Announcement has been made that Ed Gronau is no longer associated with the Canadian Universal in Montreal. Gronau had been with the Universal for a number of years, and he severed the connection in order to make new and important arrangements for himself.

## Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

**Delegates Return from Convention.**

PHILADELPHIA, PA.—Although slightly disappointed at the outcome of the National Exhibitors' League Convention which resulted in the election of Peter Schaefer, of Chicago, for the next national president the Philadelphia delegates and Judge J. O'Donnell returned from Boston in the best of spirits, and expressed themselves as completely satisfied with the new president. To say that the Philadelphia contingent enjoyed their stay in Boston is putting it mildly, according to the reports from the recent arrivals. The boys had a royal good time, and they certainly admit it. A delightful treat was the excursion on the steamer to Nantasket Beach which finally ended with one of those famous cabaret dinners. Albert E. Brown, in company with his wife and party, Sam Blatt and L. Goldstein, had a wonderful trip in their respective automobiles while making the journey back and forth. Many stops were made en route, but one in particular was at Narraganset Pier in Newport, where 5,000 graduates from a nearby military training camp were heard singing several patriotic songs at the completion of their graduation exercises. By good fortune Harry Ernst, son of H. Ernst, Sr., the manager of the Fairhill Palace in Philadelphia, was seen among the boys who were graduating soon to take their place in Uncle Sam's army.

**Victoria Runs Metro Film for Week.**

Edgar Wolf, the popular vaudeville manager who was recently appointed in charge of the Victoria, one of the largest motion picture houses in Philadelphia, was seen last week, and said that he was highly pleased with his new position. Announcement was made that beginning August 5 the Metro's sensational production, "To Hell with the Kaiser," would be presented for an entire week.

**Philadelphia Shorts.**

Frank W. Buhler, general manager of the Stanley Company, besides attending his regular duties of directing a large number of picture theaters, is at present attending to the booking of Sablosky and McGuirk's vaudeville houses until the latter return from their vacation.

Herbert Effinger, the president and manager of the Strand theater, has inaugurated quite a novel and up-to-date arrangement whereby he has been successful in circulating ice-cooled air through the house, which is delighting the large patronage of his beautiful theater.

# San Francisco Has New Producing Company

**G. M. Anderson, of "Broncho Billy" Fame, Herbert Rothchild, A. M. Rosenstirn and Judge I. M. Golden Organize Golden Production Company Here— Studios Located in San Mateo County.**

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The Golden Production Company, a million dollar moving picture corporation, with studios in San Mateo County and the head office in San Francisco, has been formed following the arrival of G. M. Anderson, of "Broncho Billy" fame. Anderson will be the directing genius of the new film corporation, and will also be one of the actors in the film productions, which will be limited to eight complete photodramas a year. Three San Franciscans are interested with the moving picture star in the venture. They are Herbert Rothchild, A. M. Rosenstirn, and Judge I. M. Golden. In regard to chosing San Francisco as a producing field, Anderson said, "Our corporation will spare no expense to give the best to the public, and I have selected San Mateo County for our studios. There the climate is ideal for the taking of pictures. In a comparison of the climatic conditions we have learned that there were but eight days' difference last year between Los Angeles and San Francisco."

### Supply Man Off to War.

F. J. Alberti, 100 Golden Gate avenue, who handles National carbons and theater specialties, has left for Fort McDowell, and will shortly be in a Pacific Coast training camp getting ready for the trip "over there." He has left the business in charge of his sister, Miss M. E. Alberti, and orders are being cared for as in the past.

### First Marion Davies Film at Strand.

"Cecilia of the Pink Roses," the serial of which has been running in "The Call," has been secured by the Strand theater for showing during the latter part of July. This is the first picture produced by the Marion Davies Film Company, and it was released by the Select Pictures Corporation.

### Educational Talks in Movie Houses.

The Alameda County Educational Association has asked the Oakland Board of Education to request proprietors of moving picture houses to permit brief lectures to be given during performances on the value of education as a social, moral, and economic force, as well as for the furtherance of war work. The request was referred by the board to the committee of the whole for a report at the next meeting.

### Theater Sales are Numerous.

A number of moving picture theaters in San Francisco and vicinity have changed hands of late through the offices of the United Theater exchange, among these being the following: A one-half interest in the Varsity theater, Berkeley, from J. Hill to R. Edmonds; the World theater at Gilroy, from A. Wicker to Brooks and Stickley; the Strand theater at Los Gatos, from Wolf & Thompson to L. H. Killingsworth, and the Hayes theater, of this city, to F. A. Ross.

### Select Office May be Moved.

Plans are being considered for the removal of the offices of the Select Pictures Corporation from the third to the fourth floor of the Easton building at 985 Market street. The location under consideration would give this branch much more space than it now enjoys and permit of an ideal arrangement of the offices. Long term contracts for the renewal of Select service and coming and going business has increased to such an extent that the present quarters have become crowded.

### War Demands Bring About Changes.

Myron J. Lewis, manager of the San Francisco office of the Famous Players-Lasky Corp., has been spending most of the past month at Los Angeles, where he is taking the place for the time being of J. J. Halsted, who has enlisted in the army. During the absence of Mr. Lewis his duties in connection with the San Francisco office are being cared for by J. J. Patridge. W. W. Vaughn, formerly director of publicity for this branch, but recently promoted to the sales force, is making his initial trip on the road.

### Shipping Clerk Turns Operator.

Fred Blote, formerly shipping clerk for the Pathe Exchange, Inc., has left to accept a position as operator at the Verdi theater on Broadway. The scarcity of operators, many of whom have accepted work in shipbuilding plants, led him to make the change.

### American Photo Player Notes.

P. B. Jacobus, vice-president of the American Photo-Player Company, is making a brief visit to the Cincinnati factory. On his way he stopped at Van Nuys and inspected two Robert-Morton organs which were destined for Minnesota.

S. S. Abrams will assume the factory duties at the Berkeley plant during the absence of Mr. Jacobus.

N. B. Jacobus, a demonstrator of the Fotoplayer, has enlisted in the army, and is now at Camp Lewis.

Frank Bourgeois, manager of the credit department, is enjoying a vacation in the Yosemite Valley, one of California's wonder spots.

### San Francisco Briefs.

T. F. McCullough, formerly of the Jewel theater, has joined the sales staff of the Mutual exchange.

Philip Garcia, of the Motion Picture Operators' Union, has joined the army.

Ed. H. Linnell has purchased a motion picture outfit, and is now touring the towns and mining camps of Shasta County.

## North Carolina News Letter

By D. M. Bain, Wilmington, N. C.

### Haas Handling "Berlin Via America."

WILMINGTON, N. C.—It was inadvertently stated in these columns that the Universal Film exchange at Charlotte, N. C., was handling "Berlin via America" throughout the Carolinas. This was the result of a confusion of names, as this state rights subject is being handled direct by Otto Haas, of the Ottoway theater, Charlotte, who controls rights to his production throughout the Carolinas.

### Wathne Re-enters Film Business.

Theater men of Wilmington, N. C., had the pleasure the second week in July of shaking hands once again with Fritz B. Wathne, prince of good fellows, and one who knows the film game upside down. Wathne has been out of this territory since 1915, when he opened the Washington exchange for International Film Service. The Carolina territory will be covered by him in the future in the interest of Paramount-Artcraft, he having accepted the position made vacant when Henry Randall answered a call to the colors in July.

### North Carolina Short Items.

Mr. R. D. Craver, together with Mrs. Craver and children, of Charlotte theater fame, are spending some time at Wrightsville Beach being guests at the Oceanic hotel.

Otto Haas, of the Ottoway theater, Charlotte, N. C., returned home this week from Wrightsville Beach after spending several weeks at the Oceanic hotel.

### Apfel Goes to Wilmington for Scenes.

Wilmington.—Director Oscar Apfel and Assistant Director Flood, of the World Film, left Wilmington, N. C., July 11, after spending two weeks in the swamps adjacent to that city shooting scenes for Montagu Love's new picture, "Pirate's Gold." Dorothy Green is co-starred with Mr. Love, and all told there were about twenty in the company that has been sojourning in that Southern sea-port city for the past two or three weeks. On the banks of Town Creek River, a narrow but deep winding stream which runs through the mammoth cyprus swamps of Brunswick near here, Director Apfel erected his gypsy village. Other scenes of "Pirate's Gold" were shot on beautiful Greenfield Lake at Lakeside Park, Wilmington, one of the most beautiful natural lakes in the South, with its low-overhanging cyprus trees bedecked to the very waters edge with Southern gray moss.

## Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

### Stoeffel a Resourceful Manager.

ROCHESTER, N. Y.—The other evening at the Plymouth theater something went wrong with the juice at a critical moment and the light faded entirely. The operators were unable to remedy the situation immediately, so Joe Stoeffel, the manager, mounted the stage. After offering to refund the price of admission he told the audience a funny story or two and then proposed that they have an impromptu entertainment by members of the audience. He invited a soldier to come forward and sing. The latter did, and several others followed. In a short time Joe had a score of soldiers from the audience on the stage singing patriotic songs and telling stories of camp life. The thing was a hit. When the projection machine was again ready for business Joe asked the audience if they wanted the picture to continue immediately or wanted to go on with their home-made minstrel show. They decided that there was more fun in the latter, and considerable amateur talent in the audience was given a chance to show what they could do. As a net result Joe says that out of the audience of six or seven hundred people not more than a dozen—eleven, to be exact—stepped out to the box office and demanded their money back. The whole thing merely goes to prove that Joe is a resourceful and versatile showman, ready for any emergency.

### Two More Stars in Temple Flag.

Two more stars have just been added to the Temple theater service flag. There are now seven stars on the flag, which hangs in prominent view in the body of the house. The stars represent the following Rochester boys now in the service of their country and former employees of the Temple theater: J. Earl Pitcher, Edward J. Lawler, Michael Stubella, Arthur Gessel, Peter Salmon, Earl R. Myers and William Kurtz.

### Taylor Booking for Triangle.

"Hub" Taylor, former Pathe representative here and probably one of the best known film men in this part of the state, is now the chief booker in the Triangle offices at Buffalo.

### Empire Running Heavy on Comedies.

Manager Greenstone of the Empire theater is offering an almost exclusive bill of comedies during excessively hot weather, which Rochester has been having lately. "Laughing has never made any one warm," says Mr. Greenstone, "and certainly with the cooling breezes and the comedies it ought to be a decided relief to get away from the hot and dusty pavements."

## *Washington News Letter*

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

### Moore's Theaters Aid Patriotic Fund.

WASHINGTON, D. C.—The Moore theaters, the Garden and Strand, and the National theater have been quite successful in their work of collecting for the British and Canadian patriotic fund. Last week they obtained $1,632. Sergeant Guy Empey and Fairfax Naulty made the appeals. This fund is to be used for the maintenance of the wives and dependent families of men resident in the District of Columbia, who are accepted at the office of the British and Canadian recruiting mission for service in the British Army.

### Italian Ambassador Sees War Films.

The official Italian War Films, shown at Poli's theater by Sidney B. Lust, created a great deal of interest during the week. Prominent officials of the War Department, members of Congress and others interested from an official standpoint in the progress of the war, and the Italian Ambassador, with other representatives of the Italian Government, viewed the films. The pictures take well at this time in view of the great work the Italians are doing in driving back the Austrians.

### Extols Work of Film Companies.

The Department of Labor is telling the general public of the good work being done by Gaumont, Pathe, Vitagraph, Universal, General, Metro, Goldwyn, Triangle, Mutual, World and Perfection in cooperating with the Farm Service Division of the Employment Service in the drive for maximum food production. The Department states that "Virtually every motion picture theater in the country, the estimated total patronage being 60,000,000 persons, is now enlisted in the campaign of the United States Employment Service of the Department of Labor to supply labor to the farms. The film producers are releasing to their subscribers, trailers calling upon all those who possibly can to volunteer for harvest work and other forms of emergency farm labor."

### Biron in Control of the American.

David Biron, who operates the Liberty theater, has secured from Harry M. Crandall the control of the American theater. It will be his intention to make a great many changes in his acquisition, and will redecorate the front as soon as possible.

## *Utica Trade Letter*

### New Orpheum Theater Improved.

THE new Orpheum has received many summer improvements during the past few weeks, including new auditorium lights, and the poster and photo frames have been newly painted. C. N. Parker, of Niagara Falls, the owner of the theater, was in this city during the past week placing many improvements in his comfortable neighborhood house.

### Linton Attending Convention.

W. H. Linton, owner of the Hippodrome theater, this city, and also the Richmond in Herkimer and Hippodrome, Little Falls, is attending the exhibitor's convention being held in Boston all this week.

### Ball Resigns from Hippodrome.

Joe Ball, who has been manager of the Hippodrome, has resigned to take up the management of another house in a distant city. Mr. Ball was the first manager to introduce motion pictures in this city.

### Front of Hippodrome Embellished.

The front of the Hippodrome theater has been greatly improved by the erection of a number of Menger & Ring Company's poster frames. They are stationary, and very attractive. A large frame holding a banner has been placed in the air over the sidewalk in front of the house, and in this the title of the daily star and feature is placed.

# *Filmdom Trade Notes of Week from Indiana*

**S. Barret McCormick of the Circle Theater, Indianapolis, Complimented by Director of the Division of Films Hart on His Advertising Campaign for "Pershing's Crusaders"—Other Items.**

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

### Jury Disagrees; Francis Discharged.

GREENSBURG, IND.—William Francis, proprietor of two local motion picture theaters, who was arrested about a month ago charge with desecrating the Sabbath because he had operated his theater on Sunday, was discharged in city court Wednesday, July 11, after a jury had failed to agree on a verdict. The jury was discharged by the court after it had been out several hours.

In disagreeing the jurors were divided on the legal point of law which permits the operation of places for religious or moral purposes, and there was no evidence submitted to show that Francis was guilty of showing pictures of an immoral character.

Chief of Police Meek, who filed the affidavit against Francis, has announced that if even Francis attempts to operate his theaters on Sunday again he will file other affidavits against him. The first arrest grew out of the efforts of the Greensburg Ministerial Association to abolish Sunday shows. Greensburg is one of the few Indiana cities which does not permit the exhibition of Sunday motion picture shows.

### Overhauled Theaters Open.

Richmond.—All spick and span, the Murray and Murrette theaters, which have been undergoing a general overhauling for the last few weeks, were reopened to the theatergoers of Richmond last Wednesday night under the management of the People's Theater Company, of Chicago, of which A. F. Brentlinger, of Fort Wayne, is the head. The company recently leased the theaters from J. G. Murray, who has retired from the business. Capacity crowds attended the reopening.

### Novelty Under Strand Management.

Evansville.—The Novelty theater on Main street, near Seventh street, has been taken over by the Strand theater management, and will be operated as a high grade motion picture theater. Manager Russell, of the Strand, says the new theater will be ready to be opened under the new management in about ten days.

### Johnson Sues Bruner.

Indianapolis.—Robert Johnson, who says he has a part interest in the Washington theater, a motion picture house on Indiana avenue, has brought suit in the circuit court here against Richard Bruner, also part owner of the theater, asking for the appointment of a receiver. Johnson alleges in his complaint that he and Bruner are partners, and that Bruner has repeatedly refused to permit him to share in the profits.

### Rumsey Resigns as Operator at Luna.

Lafayette.—Carl Rumsey has tendered his resignation as motion picture operator at the Luna theater here, and will leave next week to become a traveling salesman for the Duncan Meter Works. He will travel through the Northwest. Mr. Rumsey has been in charge of the motion picture machines at the Luna since the theater was opened.

### Morse Visits Film Trade Board.

Ted Morse, who opened the St. Louis branch of the Select Pictures Corporation about a year ago, was a visitor at the St. Louis Film Board of Trade this week.

George W. Trendle, of the J. H. Kunsky Enterprises, Detroit, spent the week of July 15 in New York arranging his bookings for the coming season.

W. G. Underwood, of the Specialty Film Company, of Dallas, Tex., was a recent Detroit visitor on his way east to buy state rights pictures.

Frank Wadlow, of the Virginia Park theater, Detroit, left July 15 to spend two weeks in New York City.

### McCormick Praised by C. S. Hart.

Indianapolis.—The S. R. O. sign was in constant use at the Circle theater all this week during the presentation of Douglas Fairbanks in his current farce, "Say Young Fellow." Fairbanks is quite a favorite here. S. Barret McCormick, managing director of the theater, has arranged for Olga Petrova to appear in person at the Circle on Tuesday, July 23, in connection with the presentation of "The Life Mask," in which Madame Petrova is featured.

Mr. McCormick has received a letter from Charles S. Hart, director of the war division films issued by the Committee on Public Information at Washington, in which Mr. Hart complimented him on the wonderful and efficient advertising campaign used during the presentation of the official war picture, "Pershing's Crusaders," which was shown at the Circle a few weeks ago.

### Exhibitors Face Two Lightless Nights.

Exhibitors received notice this week that two lightless nights a week probably will be established in Indianapolis before the close of the summer. Preliminary details of the order to conserve fuel by the elimination of lights were issued by Alex R. Holliday, acting federal fuel administrator for Indiana. No specific date was given for the order to become effective, but the message said that the curtailing of unnecessary lighting will go into effect shortly.

### Vought Books "Over the Top."

Columbia City.—B. J. Vought, manager of the Lyceum theater, at this place, has juse returned from Chicago, where he booked the Vitagraph picture, "Over the Top," for presentation here August 7 and 8. Mr. Vought tried to arrange with the city officials to exhibit the big picture at the city hall auditorium, which will seat a larger number of people than the theater, but the percentage of the gross receipts asked by the city authorities was too great, Mr. Vought said. The picture will be shown at the Lyceum.

### McKinney Gives Free Picture Shows.

Washington.—D. A. McKinney, who recently purchased the park concession at Eastside Park, in this city, from Harry Palmer, has arranged for the exhibition of free motion pictures as one of the main attractions. Just what effect the exhibition of free pictures will have on the trade at the downtown motion picture theaters remains to be seen.

### Manager Maurice Entertains Soldiers.

Lafayette.—Two bushels of peaches were distributed among soldiers who were guests of Manager Maurice at a special showing of "My Four Years in Germany" at the Luna theater, last Tuesday, by John Shamiya, a Syrian fruit merchant, whose place of business adjoins the theater. As the soldiers from Camp Purdue, at Purdue University, filed out of the theater Shamiya met them on the outside and gave each a peach.

### Show Films Depicting Child Sports.

South Bend.—Motion picture films illustrating various activities suitable for children's playgrounds were shown at the LaSalle theater Thursday and Friday. The pictures were filmed by the Ford Motor Company, of Detroit, and were brought to the LaSalle through the efforts of F. E. Wolfe, municipal recreation director of South Bend.

# Charge Portland Exhibitors Sublet Films

**Matter Brought Before Northwest Film Board of Trade—Organization Takes Action Against Offending Picture Men.**

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Several Seattle film concerns have brought to the notice of the Northwest Film Board of Trade the fact that two or three exhibitors in Portland have been subletting film booked for their own theaters alone and have been receiving pay for it. One or two of them actually went so far as to "bicycle" the film from one house to another in the same evening. The matter of collection for the films thus used without authority has been placed in the hands of counsel of the Board of Trade, and the members of the organization have agreed not to sign any more contracts with the offending exhibitors until the bills are paid.

### Kleine Picture Breaks Town Records.

Bellingham.—The showing of "The Unbeliever" at the American theater in Bellingham on July 4 broke all records for motion pictures in that town. The box receipts were $1,010.20. Fred Walton, the manager, decided he was fully justified in his recent expenditure of $6,500 on the improvement of the lobby and foyer alone. That same day in the patriotic parade in Bellingham "The Unbeliever" float designed by W. J. Drummond, Seattle Kleine manager, and Mr. Walton received the first prize.

### Pershing's Film at the Metropolitan.

"Pershing's Crusaders" has been placed by the Exhibitors' exchange in Seattle at the Metropolitan theater, a legitimate house, where it is playing to very good business.

### E. J. Fisher Elected Secretary.

The Washington Theater Managers' Association met on July 2 and elected Edward J. Fischer secretary to take the place of George Ring, who resigned in order to be ready to answer his call in the draft, which he expects very soon. Mr. Fischer was also appointed as delegate to the National Convention in Boston.

### Picture Stars Visit Seattle.

Seattle picture fans have been all "a-flutter" for the last few days over the arrival of Madame Petrova and Clara Kimball Young within three days of each other. Madame Petrova came on Saturday, July 13, on her tour of the country taken for the purpose of selling War Savings Stamps, and Clara Kimball Young arrived on Tuesday, July 16, on her navy recruiting tour of the Pacific Coast cities. Madame Petrova appeared twice at the Liberty theater, where she received a great ovation. At each performance she made a very clever and touching speech and sang a patriotic song, then she and her manager, Bob North, collected pledges for $13,949 worth of War Savings Stamps. Before arriving in Seattle, Madame Petrova had sold during her tour $300,000 worth of stamps. The first $1,000 worth subscribed for in Seattle was pledged by J. G. Von Herberg, managing director of the Jensen and Von Herberg houses in Seattle. Madame Petrova left Seattle Saturday night for Minneapolis, making the first big jump of her journey homeward.

Clara Kimball Young made her appearances to motion picture fans at the Coliseum Tuesday afternoon and evening. She was received with great enthusiasm. On Tuesday evening her auto was escorted through the streets of the downtown section by several companies of navy men, and she afterward addressed a large gathering at the skating arena, obtaining 150 recruits for the navy. In Portland, where she visited just previous to her Seattle visit, she obtained 55 recruits. She left Wednesday morning for Tacoma, and proceeded Thursday to Spokane.

### Publicity Manager "Pulls" Good Stunt.

Rippy's Cafe on Pike street, Seattle, owes some very handsome decorations to the fact that it is the official downtown eating place of the motion picture trade. An entire wall has been covered with photographs of Artcraft and Paramount stars and Mack Sennett bathing girls, all in fine panel frames. The idea was suggested and worked out by A. J. Kennedy, publicity manager at the Seattle Artcraft-Paramount office.

### Exchange Personals.

C. D. Beale and Alex Singelow are the newly appointed salesmen for Kleine in the Washington and Oregon territories.

W. J. Drummond, Northwest Kleine manager, left this week for Montana to look over the new territory which came under his jurisdiction with the closing of the Salt Lake City office.

Miss Grace Sanderson left Seattle this week to cover the Montana territory with her film, "The Finger of Justice."

H. G. Rosebaum, manager of the Artcraft-Paramount office is in Spokane this week.

J. E. Madson, formerly office manager of the Seattle Mutual exchange, and well known in film circles, is now in training at Camp Lewis.

Seattle's film row is to lose three of its best known film men to the military training camps this week. They are S. P. Peck, assistant manager of the Exhibitors' Film exchange; Emil Nelson, booker at the Universal office, and Harry Arthur, Jr., of the De Luxe Feature Film Company.

### Exhibitor Personals.

W. E. Tebbetts, of the Alhambra theater, Portland, paid a very pleasant visit to Seattle exchanges this week. Other out-of-town exhibitors who visited film row were W. H. Connors, Folly theater, Stanwood; W. G. Ripley, Western Amusement Company, Aberdeen; Mrs. W. Malone, Charleston; Mr. and Mrs. I. L. Williams, Orpheum, Snohomish; Mr. and Mrs. F. L. Stannard, Gem and Wenatchee theaters, Wenatchee; C. E. McKee, Orpheum, Everett.

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## Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

### Making Shows More Interesting.

LOUISVILLE, KY.—Fred Dolle, manager of the Alamo theater, Louisville, in a recent interview stated that the exhibitors could make their shows far more interesting if they could arrange with the local newspapers and associated press to get any big news which might break after the evening newspapers were off the streets and before the morning papers could be obtained. In many cases the news is of much interest, but not big enough to warrant the newspapers in getting out an extra. On one or two occasions lately Mr. Dolle has received advance news during the evening shows, and has flashed such matter on the screen with excellent results. He believes that in event the theaters could arrange to flash big stuff on the screens during the evening hours it would make the show more interesting and thereby hold attendance better at the night shows.

### Walter Trusner Dies in Service.

Louisville.—Walter Trusner, 21 years of age, formerly a well known moving picture operator of the Falls Cities, including Louisville, New Albany, and Jeffersonville, died on Wednesday, July 17, at a hospital in France of pneumonia. Mr. Trusner enlisted in August, 1917, in the navy, and was a second class seaman attached to the transport Erny. The news was telegraphed to Mrs. Trusner by the War Department. He is survived by his mother and two brothers, Edward and James Trusner. He was born in Salem, Ind., lived in New Albany for several years, and enlisted at Cincinnati. His death marked the first reported loss of any man connected with the picture business of the Falls Cities, although there are a number under the colors.

### Theaters Run Sunday, Despite Decision.

In spite of the decision against the Ben Ali theater for operating on Sunday the theaters are continuing Sunday operations. Alfred Combs, representing the Churchmen's Committee, stated that he had about thirty charges against each house, and would secure more, and expected to continue trying the houses on one case and then another.

### Mr. and Mrs. Dolle on Vacation.

Fred Dolle, of the Alamo theater, has gone to Graham Springs, Ky., where he and Mrs. Dolle will spend a three weeks' vacation.

### Build Picture Theaters Near Camp.

Reports have been heard for several days past to the effect that the new artillery cantonment proposed for West Point, Ky., and later for Stithton, Ky., would be moved elsewhere due to high land values. However, recent advices from Washington, while not official, report that the Stithton location has been definitely settled upon. The site at West Point, it was learned, was subject to overflow during high water in the Ohio River. Several moving picture concerns have located site at West Point and Stithton for picture houses in event the camp goes in, as it will have a capacity of 55,000 men, with no theaters within twenty-five miles.

### Court House Now a Picture Theater.

Shelbyville, Ky.—The court house was converted into a moving picture theater during the showing of the Ambassador Gerard picture, "My Four Years in Germany."

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## News from Maritime Provinces

By Alice Fairweather, care of The Standard, St. John, N. B.

### McArthur Resigns from Regal Films.

ST. JOHN, N. B.—H. H. McArthur, formerly of the Metro and recently manager of the Regal Film Company, has resigned his position here and will go to Charlottetown to manage a theater there. He has leased the townhall auditorium, a large place, and suitable for a motion picture house. The other theater in Charlottetown, the Prince Edward, is under lease to F. G. Spencer of St. John.

### Holds Benefit for French Red Cross.

Another fine performance was held in the Imperial theater this week, the occasion being an appeal for the French Red Cross. The theater was leased for four performances and pictures were shown, local talent assisting in the entertainment with tableaux and songs. The Vitagraph picture "For France" was used, Manager Golding showing it on the following day. The Specialty Film Import, with their usual generosity, gave a beautiful colored scenic which was much enjoyed. A large sum of money was raised for the cause and the enthusiasm was great, as it was the night of the reception of the news that the French and Americans were doing so splendidly at the front. W. C. McKay of the St. John Opera House allowed some of his vaudeville to take part in the performance, and asked for girls attired as Red Cross nurses to collect in his theater. A picture of the Y. W. P. A. usherettes at the Imperial theater was published in the Toronto Saturday Night with an explanation of their patriotic work.

## Cincinnatti News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

### Use Zoo Animals with "Tarzan" Film.

CINCINNATI, O.—Some rather striking publicity stuff in connection with the engagement at the Grand Opera House of "Tarzan of the Apes" was aided materially by the fact that the Cincinnati Zoo is one of the finest in the world. The management of the Grand, at the suggestion of the representatives handling the picture, used some influence with the Zoo authorities, and managed to secure the use of some tropical animals and birds for the engagement. Properly placed among the tropical foliage in the lobby of the theater, these added exhibits lent an atmosphere which did splendid work for the picture, with its jungle scenes and characters.

### Manager Libson Shows "Cleopatra."

The reappearance in Cincinnati of Fox's great spectacle, "Cleopatra," featuring Theda Bara, so soon after its recent initial appearance in the Queen City at the Grand, at high prices, was a pleasant surprise for picture fans, and Manager Libson was the envy of brother exhibitors on account of his success in securing the picture for exhibition at popular prices. The regular Walnut admission charge of 15 cents prevailed.

### Work on Palace Progressing Rapidly.

Work on the big Palace theater on Sixth street is progressing rapidly since the foundations were put in. Scarcity of labor and some difficulties connected with the movement of materials have hampered progress somewhat, but the work is being pushed with all possible speed, in order that the building may be completed as early in the winter as possible. It is not now hoped that it can be finished in the fall, as was originally intended.

### Frank Hines, Operator, Dead.

Frank Hines, one of the first moving picture operators in Cincinnati, and a charter member of the local organization of operators, died on Friday, July 12, after a brief illness. His funeral was attended by nearly every operator in the city, being set at an hour when most of them could get away.

### Intersperses Picture Program with Songs

The innovation introduced by the management of the Lyric theater in the form of song numbers interspersed through the moving picture programs seems to have met with the approval of the public, judging by such comments as have been heard, and by the fact that the feature is being continued. While the effort which was more or less general several years ago among exhibitors to add something to their attractions in the way of vaudeville numbers was long ago dropped as inadvisable, the Lyric idea is to give patrons a little change by the presentation of popular songs rendered in clever style, and the applause which the singers receive shows that the idea is liked.

### Navy Department Thanks Serkowich.

H. Serkowich, secretary of the Moving Picture Exhibitors' League of the Chamber of Commerce, as well as of the Associated Film Exchanges of the Chamber, has been doing splendid work for the Government ever since the United States entered the war, and is still so engaged, in addition to giving his usual expert attention to the work of the organizations named. Aside from aiding in naval recruiting, both in person and by his influence, especially among the moving picture theaters, and doing some other work for the Navy which has been highly successful, Mr. Serkowich has guided the operations of the Four-Minute Men in a way which has helped them and has been very acceptable to the exhibitors as well. He has been honored by the heartily expressed thanks of the Navy Department, in which his patriotism and energy are warmly referred to.

# New Second Vice-President a Baltimorean

**National League in Convention at Boston Elects J. Louis Rome, Counsel for Maryland Exhibitors' League, and Prominent Exhibitor, for the Office.**

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD. — J. Louis Rome, counsel for the Maryland Exhibitors' League, and one of Baltimore's most progressive managers, who has charge of the Broadway theater, 509 South Broadway, and the Baltimore theater, 3205 Fait avenue, has been elected second vice-president of the Motion Picture Exhibitors' League of America.

Mr. Rome is well known to the trade in Baltimore. He is originally from Philadelphia, but has been in Baltimore for twelve years. He attended the Baltimore City College here and graduated from the University of Maryland Law School. Besides his activities in the moving picture field he has a good law practice.

Mr. Rome has been connected with the Broadway theater as manager for three years. Prior to this time the Broadway had been in other hands, and had been destroyed by fire. He was one of the organizers of the new company which rebuilt the structure.

J. Louis Rome.

It is stated that when his name was placed on the ballot for the office at the National Convention which was held in Boston from July 16 to 20 he was unanimously elected.

Frank A. Hornig, president of the Maryland Exhibitors' League, and Louis A. De Hoff, secretary of that organization, who, with Mr. Rome, acted as delegates to the convention, were greatly pleased with the manner in which the Boston exhibitors received and entertained the delegates from all over the country to the convention.

Louis A. DeHoff, who is manager of the New theater, 210 West Lexington street, was named on the War Service Committee, and Frank A. Hornig, who is manager of the Horn and Royal theaters, of Baltimore, was placed on the Committee of By-laws and Finance.

### Baltimore Brevities.

Word has been received by John T. Ford, co-proprietor of Ford's opera house, from his son, Frank M. Ford, that he has arrived safely on the other side. About the time war was declared young Ford enlisted in the army, and was assigned to the 104th Military Police at Camp McClellan.

Charles Young, who before becoming a member of the 18th Company, 154th Depot Brigade at Camp Meade, was known in Baltimore as a vaudeville and moving picture theater singer, died on Saturday, July 20, at Camp Meade after an illness of about 10 days.

### Victory Rally at Garden.

A patriotic mass meeting and entertainment was held at the Garden theater, Lexington street at Park avenue, to celebrate the victory of the Allied forces over the Huns on Sunday night, July 21.

The show was given by Charles E. Whitehurst, president of the Garden Theater Company, and arrangements for the affair were made by L. A. DeHoff, his photoplay supervisor. It is understood that Mr. Whitehurst said the show was given so that the people might see what the boys "over there" are actually doing.

There was a program of several entertaining features, and moving pictures of the "American Battle Front" and "Fighting on the Italian Front" were shown. The public was admitted free of charge, and a large number of people took advantage of the opportunity to see pictures of the fighters of the various nations.

## Cleveland News Letter

By M. A. Malaney, 607 Belmont Bldg., Cleveland, Ohio.

### Stork Theater to Open in August.

CLEVELAND, O.—The only large new theater so far to be built in 1918 in Cleveland is almost completed, and will open the early part of August. This is the Stork theater on Lorain avenue, which seats nearly 1,000.

This house has been a source of speculation among exhibitors on the west side for months. Several wanted to lease it, and put in bids to the owners, but the man who finally got the lease is Howard Reif, owner of the Ridge theater in the same neighborhood. Reif took a fifteen-year lease on the house at a total rental of $130,000. The building itself cost about $75,000.

### Exhibitors Are Slow in Slide Returns.

A deplorable condition has resulted in Cleveland exchange poster departments, especially in regard to the return of slides.

One exchange manager said he visited 50 theaters in a week and went into the booths of each one, where he found a total of about 800 slides. About one-third of them were for patriotic campaigns, while the rest were for features which the theaters had ran.

### Roberts Managing Finishing Plant.

J. N. Roberts has purchased an interest in the Mounting & Finishing Company, Sloan building, Cleveland, and is now in charge of the plant.

Mr. Roberts formerly was manager of the Wertsner mounting plant, Cleveland, but has been in New York for several months. Besides mounting his company is making cut-outs for lobby display and special work.

### Erdmann with Famous Players.

George W. Erdmann, who recently left the Cleveland Foursquare office, has accepted a position with the Cleveland exchange of the Famous Players-Lasky Company. He is now on the road doing special work.

# Detroit Leads in First-Run Picture Shows

**Six Big Theaters Have Already Signed Up for Initial Showings—Opening of Fall Season Will Probably Witness Eight.**

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—From the increased number of first-run houses in Detroit next season it looks very much as if no good pictures need go begging for first-run showings. The Madison, Washington, and Adams theaters will shown first-run pictures, changing weekly. These are John H. Kunsky houses. The Broadway-Strand, owned by Messrs. Garson and Gleichman, will again show first-run pictures, changing weekly. The Majestic, now closed, will reopen sometime in August with big first-run pictures. M. W. McGee continues as the managing director. The Regent, Woodward, and the Boulevard will adopt a new policy of first-run pictures. There is considerable talk of the Colonial theater, Woodward, and Sibley going to first-run pictures under its new ownership. The Detroit opera house, if it is not torn down, will probably continue showing pictures, and they will be the first-run kind.

The number of theaters showing first-run pictures next season puts Detroit in first rank as the leading theater city in the country. New York has only three first-run exclusive picture theater—the Rialto, Rivoli, and the Strand. Chicago has practically none, while most of the larger cities have only one or two. Think of Detroit with six first-run theaters as a positive certainty, and the probability of there being eight.

The Regent theater, Woodward and the Grand Boulevard, Detroit, which was operated last season as a combination vaudeville and picture house, will start September 1 with first-run pictures only. This is the announcement just made by Charles H. Miles, the lessee.

Mr. Miles will have a 50-piece symphony orchestra, and already he has engaged Ward J. Hutton, who for three years led the orchestra at the Majestic theater. Mr. Miles has also engaged Henry Santrey, who sang for nearly two years at the Majestic theater. He will remain at the Regent for an indefinite run. Santry was a tremendous hit at the Majestic, and he should prove equally popular at the Regent. Mr. Miles has not decided as to the prices, but the policy will be one matinee daily and two shows at night, with performances continuous on Sundays.

### Colonial Theater Changes Hands.

The Colonial theater, Woodward and Sibley streets, Detroit, seating 1,700, and one of the most beautiful and modern photoplay houses in the country, has been leased by Frank Farrington to Ben and Lou Cohen and Herman Warren, effective the 1st of August. The lease, which is for the entire building, including stores and offices, runs for twenty-eight years, and the net rental the first year is approximately $18,000, with a graduated scale for the balance of the lease period. The present policy of the Colonial is daily change, with popular prices.

Messrs. Cohen and Warren now control the third largest chain of theaters in Detroit, being exceeded only by John H. Kunsky Enterprises and the Woodward Theater Company. Besides the Colonial they operate the Globe theater on Grand River, the Coliseum on Greenwood, and the Rex on West Fort street. Ben Cohen and Herman Warren will give the four houses their entire attention. The third partner, Lou Cohen, is in France with the Motor Truck Division of the American Expeditionary Forces. Offices of Messrs. Cohen and Warren will be on the third floor of the theater building, from where they will transact all their business for their chain of theaters.

### Exhibitors' Directors Board Meets.

A meeting of the Board of Directors of the American Exhibitors' Association, of Michigan, was held at the Hotel Tuller, July 23. A number of matters were discussed. There was also a meeting of the stockholders of the Exhibitors' Booking Corporation, of Michigan, for the purpose of getting the stock paid for in order that the unit can be thoroughly established. Among those present from out of town were W. S. Butterfield, of Battle Creek, and Charles Seaman, of Grand Rapids.

### Riley of Colonial Theater Resigns.

T. C. Riley, house manager of the Colonial theater, Detroit, and former manager of the Grand Circus theater, has tendered his resignation, and will devote most of his time in the future to getting recruits for the United States Navy.

### July Draft Hits Film Business.

The July draft has hit the film business hard. Among those who were either called or enlisted were the following:

Dave Palferman, office manager of the John H. Kunsky Enterprises, who went to Camp Custer.

Ray Branch, formerly with the Universal, and at one time in the theater equipment business, went to Camp Custer.

Forrest Little, shipping clerk of Metro, went to Camp Custer.

George Davidson, booker at the Madison Film exchange, went to Camp Custer.

C. B. Stuart, recently with the Universal, is now with the Engineer Corps at Camp Custer.

Leon Welsh, motion picture operator of the Ferry Field theater, went to Camp Custer.

Joseph A. Parthan, bookkeeper at the George Kleine exchange, joined the navy.

### Michigan Small Items.

Bert Weddige, of the Michigan Motion Picture Supply Company, Detroit, has just taken the Michigan agency for Minusa Screens and Hertner Transverters. In addition, Bert represents the Simplex and National Carbons, so that he has a strong line of merchandise.

C. H. Weeks, brother of George Weeks, assistant manager of the Famous Players-Lasky exchange in Detroit, has affiliated with the same branch as traveling representative.

Lipp and Cross, of Battle Creek, have placed a $5,000 order with the United Theater Equipment branch in Detroit for Power's machines, Velvet Gold Fibre screen, and other equipment for their new house and their other chain of theaters.

Paul J. Schlossman, of Muskegon, was in Detroit recently, having toured in via Chicago. He reported excellent July business. Mr. Schlossman operates the Regent, Majestic, Rialto, and Elite theaters in Muskegon, and the Robinhood, of Grand Haven, Mich.

George Towle and William Seifert are now affiliated with the Strand Features, Detroit.

The Standard Film Service, Detroit, has purchased the state rights on the Kerrigan reissues, short-reel subjects.

A Pledge to Save Is a Pledge to Fight

B u y
W. S. S.

## Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

### Petrova Nets Big W. S. S. Sale.

MINNEAPOLIS, MINN. — Mme. Olga Petrova has departed from the Twin Cities leaving an impression that will not wear off for a long time, and the War Savings Stamps are about $18,000 richer. Due to a change in train schedules Mme. Petrova did not arrive in Minneapolis until Tuesday, July 16, at midnight. The next day she spoke and sang six times in the Twin Cities, reviewed a detachment of jackies, watched a special ten-oared cutter race at Lake Calhoun, and visited with friends. At noon the star addressed an open air meeting at Rice Park, St. Paul, selling about $2,600 worth of stamps. From the park she went to the St. Paul New Garrick, where she spoke, sang, and sold about $2,200 worth of stamps. Leaving the St. Paul Garrick the star went to the Minneapolis New Garrick, where she spoke, sang, and sold about $5,100 worth of stamps. From the New Garrick she was escorted to the Dunwoody parade by a detachment of jackies, a naval band, and letter carriers. At the parade over six hundred jackies passed in review. Following the review she sold a thousand dollars worth of stamps in about five minutes, and proceeded to the lake to see the boat race. After returning from the lake she lunched and spoke to overflow houses at two performances at the Minneapolis New Garrick adding $5,000 more to her local stamp records. She wound up her day's work by selling over $3,750 worth of stamps at the St. Paul New Garrick. "Tempered Steel" was shown at both Garricks during Mme. Petrova's visit.

### First National Exchange Moves.

The First National Exhibitors' Circuit exchange moved its offices from 719 Hennepin avenue to the fourth floor of the Film Exchange building July 19. In the future the First National will conduct its business entirely separate from the local Universal exchange, whose offices it has shared since the circuit was formed. E. R. Pearson will continue as First National manager, and will add several new men to his staff of workers.

### W. F. Bowman Called to Colors.

Walter F. Bowman, advertising manager for "Amusements," Northwest trade weekly, and one of the best known film workers in the territory, will answer Uncle Sam's call July 26. Mr. Bowman will report to Camp Wadsworth, S. C.

### Draft Board Reclassifies Proctor.

Ralph O. Proctor, district manager for Pathe, who has been in and around Minneapolis so often that he has become "one of the boys," has been reclassified in the National Army draft, and has been called to Chicago for examination preparatory to leaving for camp.

### Breezes from Film Town.

Harry Hellweg, former Metro booker, has joined the road staff of the Universal exchange.

Alex Bernstein, booker for the Kleine exchange, reported to Camp Wadsworth, S. C., for National Army duty July 22. Alex is to be succeeded by his sister.

Arthur Solie, booker for the Friedman Film Corporation, has also joined the National Army at Uncle Sam's request. He will be succeeded by Izzy Friedman.

Thomas Burke, manager of the Westcott, is still another local film man to rally to the colors during the last few days.

Lynn S. Card, representing the United States Exhibitors' Booking Corporation, closed a deal with Manager Frank Thayer, of the Supreme exchange, recently whereby the Supreme will distribute U. S. productions throughout the Northwest. The pictures to go under Supreme direction are "Nine-Tenths of the Law," "The Crucible of Life," and "Just a Woman."

## *Buffalo News Letter*

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y.

### Buffalo Exhibitors Observe Order.

BUFFALO, N. Y.—After their rigorous training last winter in regard to lightless nights Buffalo exhibitors experience little difficulty in observing the United States Fuel Administrator's latest orders that theater, advertising and other signs must not be illuminated on Monday, Tuesday, Wednesday and Thursday evenings of each week. Last winter an occasional exhibitor failed to observe the no-light rule and was either warned by the authorities to fall into line and obey the law or instead had his electricity cut off for a few evenings. It is not expected that there will be any wilful infractions of the latest ruling in the moving picture business.

### Brink Anxious to Get the Kaiser.

Earl R. Brink of Buffalo didn't require many "setting-up" exercises to give him the bearing of a real soldier. He was in the picture of health when he left this city recently to join the colors. A late picture of Earl appears herewith. He was

Earl R. Brink

formerly booker and assistant manager of the Famous Players-Lasky exchange, Buffalo, under D. J. Savage. Private Brink joined Company G, 304 Ammunition Train, as inspector, etc., of motor trucks at Camp Meade, Maryland.

"They are all packed and ready for overseas, and no doubt they are on their way by this time," wrote his father from Chicago. "Private Brink is in good condition and feels fine and ready for the Kaiser."

The young man's father, Howard F. Brink, was formerly sales manager of the Famous Players-Lasky Company, Buffalo. Mr. Brink, Sr., is now manager of the William L. Sherry Service at Chicago. He reports business very good for this time of year.

### Carey Wilson Visits Buffalo.

Carey Wilson, who covers east of Utica for the New York office of the First National Exchange, Inc., was a Buffalo visitor. He was here in connection with the official Government war film, "Pershing's Crusaders."

# *Thirteen Houston Censors Now Deadheads*

**Council of Texas City Makes It Pretty Soft for Baker's Dozen of Truly Good and Says It Will Soak Any Exhibitor from $25 to $200 Who Says Them Nay, Nay.**

By Phil E. Fox, Times-Herald, Dallas, Texas.

DALLAS, TEX.—Down at Houston managers are not permitted to collect the war tax from the members of the board of censors. The Houston City Council at a recent meeting passed with the emergency clause an amendment to the ordinance creating the board of censors providing a penalty for the refusal on the part of any theater manager to admit a member of the board without charge. This means that members of the board may enter theaters at any time in the course of their official duties without the payment of war tax. The penalty provided is a fine of not less than $25 and not more than $200. There are eleven members of the board, but any three may hold a hearing and render a decision which is binding unless an appeal is taken.

### Arrives Safely at a Foreign Port.

Mrs. Roy Brockman, manager of the Queen at McKinney, has received a message saying that her husband has reached a foreign port safely. Roy Brockman and his brother, T. S. Brockman, formerly conducted the Queen at McKinney, but when the call for men came he joined the colors and was sent to Camp Travis at San Antonio, Tex. He was sent overseas after a short training.

### Unique Lobby Display at Old Mill.

Manager LeRoy Bickel, of Metro, Dallas, got back to town after a visit to his mother up in Indiana in time to see the magnificent manner in which Hulsey's Old Mill theater put on "To Hell with the Kaiser." The Old Mill lobby was a unique symphony in simulated hell fire, the work of a local painter with a big fund of imagination.

### Racing to Get World Trophy.

Managers Douglas Hawley, of the Dallas exchange, and Jack Brainard, of the Oklahoma exchange, First National Exhibitors' Circuit, are running a race with each other in addition to the national race for the Moving Pcture World trophy on the biggest booking of "Pershing's Crusaders." Each expects to have his photo, together with that of his salesmen, in the World as the winners.

### Interesting Texas Brevities.

C. J. Musselman, of the Grand at Paris, has returned from an automobile trip to the seashore at Galveston. He stopped at Dallas long enough on his way home to book "Pershing's Crusaders" for an early run.

Auditor L. T. Pellerin, of the Dallas office, First National Exhibitors' Circuit, is back from Oklahoma City, where he installed C. H. Isom as chief bookkeeper.

Tom Gaines, of the Best at Hillsboro, was in Dallas this week with his usual ideas of prices for big features unmodified.

T. R. Barnard, of the Star at Cooledge, filled his house to capacity recently when he booked "My Four Years in Germany" by using plenty of paper in the rural districts around his town. They came to town on foot, in wagons and autos, he says.

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## *Tennessee Trade Letter*

By J. L. Ray, Nashville Banner, Nashville, Tenn.

### Pictures in Parks.

NASHVILLE, TENN.—Free moving pictures are being shown in the parks of Nashville each night, with the exception of Sunday; this practice to be continued under the auspices of the city park commission until September 14. The pictures are being distributed among the various parks, a portable projection machine being employed to make the changes.

### Navy Recruits Entertained.

Nashville.—Manager Harry Sudekum, of the Princess theater, recently entertained a consignment of fifty young Tennesseans who volunteered in the navy at his house. They were given a reserved block of seats in the theater, and were enthusiastic over the hospitality of Mr. Sudekum prior to their departure for a naval training camp at Newport, R. I.

### Memphis Theater Sold.

Memphis.—The Lincoln theater, a negro moving picture house of Memphis, has changed management, and is now on the string with the Grand and Daisy theaters. Several improvements have been noted in its plan of operation, as well as the program of pictures offered. The Lincoln has been enjoying good business, and has furnished splendid entertainment for the colored people during the summer months.

### Clarksdale House Thrives.

Memphis.—Manager Utley, owner of the new Marion theater at Clarksdale, Miss., which is one of the finest in the South, declared recently that his house was enjoying a splendid business since being opened. The theater is located on the ground floor of a new office building, and every item of comfort and quality has been observed toward making it a first class show house.

### Tops War Pictures.

Nashville. — "Pershing's Crusaders," booked at the Fifth Avenue theater for the week of July 22, was probably the most talked-of war picture appearing in Nashville since the outbreak of the European conflict. Extensive advertising coupled with talk on the streets brought capacity houses each night.

A special orchestra was engaged at the Fifth Avenue for the production. Full double-page advertisements appeared in the Sunday papers. This picture was one of the select few shown in Nashville which was covered in a criticism by a staff member of the newspapers. Critics gave the film a splendid boost.

### New Show Signs.

Nashville.—New signs are appearing along Nashville's film row. At the Elite a new arrangement for lobby display has been brought out by the Crescent Amusement Company. The side columns of the lobby have been encased in glass much on the order of a photographer's gallery. Pictures of portrait size have been exhibited, and have attracted much attention.

At the Fifth Avenue, operated by the same company, the old sign showing the name of the house has been removed and a new oval-shaped affair installed, with a changeable feature which permits the film star's picture to be shown over the sidewalk in electric light, and with room underneath for the title of the picture.

The Princess theater also has a new sign in process of installation, which will add much to the attractiveness of exterior decorative effect.

BUY WAR SAVING STAMPS

# Critical Reviews and Comments

*Upon Current Productions*

## "MICKEY"

### W. H. Productions Ready with Eight-Reel Feature Starring Mabel Normand.

Reviewed by Walter K. Hill.

THE very morning this typist looked at "Mickey" in the projection room of W. H. Productions, Mabel Normand had been fined $2 by Judge House for violating traffic regulations in trying to learn the details of running an automobile while she used the English side of the thoroughfare. Spurning the opportunity for further publicity, Miss Normand was sparing of her remarks to the reporters to this very limited extent:

"I was so scared I didn't know what to do." This from the lady we saw doing breathlessly venturesome "stunts" during the progress of "Mickey" created a problem, to wit: How did Miss Normand keep her face straight in conveying her terror at driving an automobile at snail's pace while being "chauffered" into the mysteries of motor driving?

In "Mickey," Miss Norman plainly defines and illustrates the word "thrill" as applied to motion pictures as she swings along from cliff to cliff in a mountain range of recklessness. So much has been written about "Mickey" in line of advance heralding that a little more can do no possible harm. On the contrary these expressions may aid the picture-showman in sensing what "Mickey" may mean to his coffers by the grace of his public.

"Mickey" is a digest of the science of producing motion pictures. It has everything imaginable that might be conceived by the most inventive producer, past or present, to put "thrills" into films and project "punches" upon the screen. Probably a third of the footage is devoted to opportunities for Miss Normand to breeze through scenes of genuinely laughable incidentals. She proves herself the feminine and artistically concentrated essence of a Chaplin-Fairbanks combination of humor and agility.

She is as lively as a cluster of hair-springs, supple as a rubber band, and as charming as the pretty girl she is might rightfully be expected to be. "Shinnying" up trees, romping over jagged rocks, rolling down a rugged hillside, running and leaping like a mountain goat from crag to crag, and take high dives in "altogether" illusions that any Kellermann might turn her head to envy. Then commences the transition to Mabel Normand the sensational.

Mickey, the Normand character, becomes a Cinderella—with a "kick." She takes the "worst of it" like a swimmer breasts a billow, and comes back at her antagonists with liberal interest. Preyed upon by covetous and distant relatives who believe at first that she is rich only to later conclude that she's poor, Mickey takes matters as they come, and wins the man she loves without much more than half trying.

Further along, when time comes to end the film—because films must end—there is an intervening "fight" for the possession of Mickey's "personality" that is a splendid example of direction. Incidentally, Miss Normand defends herself on the keen jump, climbing poles, clambering over roofs, whizzing down the shingles, and swinging off by her hands to dangle until her brave hero comes to the timely rescue.

There are mad races between trains and motors, rattling "chases" on horseback, an eye-filling ballroom scene, and everything else that is known to filmdom—even to having some "eats." "Mickey" is motion pictures epitomized—and mighty good motion pictures as well.

The story? Great Scott! Is it to be expected that an eight-reel story must be recited here? The W. H. Productions have the story handy, and the exhibitor who likes to satisfy his patrons and give them heaping measure would be wise not alone to have the story, but the feature itself to show the things that motion pictures stand for in their best representations.

Mabel Normand in "Mickey" is all we have been led to expect—and then some.

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A Successful Adventure (Metro).


## "SCANDAL MONGERS"

### Reissue of Former Lois Weber Production Presents Vital Subject, But Recalls Early Methods.

Reviewed by Margaret I. MacDonald.

IN reissuing the former Lois Weber success "Scandal" under the title of "Scandal Mongers" the Bluebird Photoplays, Inc., is presenting to the public a picturized illustration of an idea which will bear repeating. It is difficult at the same time to give the accurate review of a production which must of necessity face the criticism which a lapse of years with its accompanying changes and strides toward perfection of picture production brings. "Scandal Mongers" at the time when it was produced, some three years ago, was considered one of the best, and was written and produced by a talented feminine director who since that time has worked and advanced.

To those unfamiliar with the idea of "Scandal Mongers" which, by the way, tells its story in its name, we will say briefly that the story consists of incidents which reveal the unspeakable harm wrought by the manufacturer of gossip. The breaking up of happy homes and the creation of tragedy through its influence are the high points of the story.

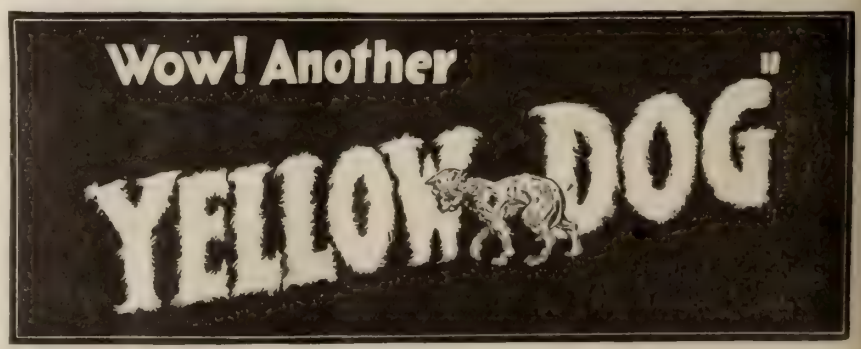
## "THE DREAM LADY"

### Bluebird Adaptation of Margaret Widdemer's Novel "Why Not?" Features Carmel Myers.

Reviewed by Margaret I. MacDonald

THE five-part Bluebird production, "The Dream Lady," is based on a pleasant idea, and is an adaptation of Margaret Widdemer's novel, "Why Not?" Elsie Jane Wilson directed the picture, with Carmel Myers playing the leading role, supported by Thomas Holding, Kathleen Emerson, Harry V. Meter, Philo McCullough and Elizabeth Janes. To make the best of a story of this sort in picturized form would require elaborate means, for the reason that its lure is more or less fantastical. The Bluebird version will, however, be found pleasing; for it would be impossible for the average person not to be interested in making dreams come true.

The story tells us of a young girl who has lived with a grouchy old uncle who at his death left her a small inheritance. This inheritance she immediately cashes in at the bank, buys herself the little house on the edge of a wood, for which she has always longed, and becomes what she herself terms a "professional realizer of dreams." Here she not only tries to make her own dreams come true, but also finds pleasure in making other people realize their fondest dreams. A touch of drama is brought into the story when she leads a friend astray in the choice of an investment. This latter incident is associated with the realization of her love dreams.

## "A GENTLEMAN'S AGREEMENT"

### lue Ribbon Vitagraph Production Features Pleasing Cast of Characters.

Reviewed by Robert C. McElravy.

THE value of an underlying idea in a story is demonstrated in this five-reel Vitagraph number, adapted from narrative by Wallace Irwin and directed y David Smith. In this case one of the ading characters, Professor Antree, beeves in an old Pagan law that when a an's life has been saved by another, the fe thereafter belongs to the man who aved it. While the action of the plot self is quite conventional, so far as the arious incidents are concerned, there is ways this idea back of it all which exts a steady pull on the interest.

Briefly stated, the hero, Allen Spargo, nd Professor Antree both love Theresa ane. Allen, after winning her promise marriage, goes west to make his forine. He is injured in a mining accident nd a western girl, through jealousy, rites Theresa that he is dead. Theresa finally prevailed upon to marry Antree. llen appears on the scene just after the eremony. Theresa immediately deserts ntree and flies west to join Allen. Antree llows and threatens to kill Allen, but he latter, who had once saved Antree's fe, exhibits the paper in which Antree nnounced himself as Allen's bond-slave, ccording to his own strange belief. Antee later upsets a canoe, in which they re seated, permitting himself to drown hile Allen saves Theresa.

The plot is both odd and unusual, and hile it places the hero in a rather unheroic attitude, it grips the interest of he observer until the very end. The ght in the mine is well staged.

The cast is a proficient one throughout. lfred Whitman plays the part of Allen, ell Shipman appears as Theresa and uan de la Cruze portrays Professor ntree.

## "A SOLDIER'S OATH"

### Villiam Farnum Featured in Five-Part Fox Special Interprets Tragic Role.

Reviewed by Margaret I. MacDonald.

THE military character of the five-part Fox special, "A Soldier's Oath," while it does not, strictly speaking, belong o any particular period, gives it an air f appropriateness at the present time. William Farnum is intrusted with the title ole, a heroic character, which he is so ell able to interpret. The picture was irected by Oscar Apfel, who also colaborated with Mary Murillo in the writng of the tragic story, and is of the sort o arouse interest and enthusiasm in the ajority of audiences.

According to the story a French soldier ids farewell to wife and child to follow he flag of France to the battlefield. Durng one of the engagements he not only ccomplishes some daring rescues, but is ntrusted by a dying count with some amily jewels which he has been carrying n his person. Giving his oath that he ill deliver them safely to the count's heir he goes at the first opportunity to his own home and gives them into the keeping of his wife. A villainous character looking through the window watches the hiding of the jewels in the wall, and on the soldier's departure enters, kills the soldier's wife and steals the jewels. The husband, accused of the murder of his wife, is sentenced to life imprisonment. His sentence is later commuted because of a heroic act on the occasion of a prison fire, and through the course of events he comes face to face with his daughter, who has been adopted by a nobleman and who is about to be married against her will to the man who murdered her mother, now posing as the heir to the dead soldier's estate. The revealing of the man's crime leaves the girl free to marry her lover, and lifts the shadow from the character of the father.

## "BEYOND THE SHADOWS"

### Five-Reel Triangle Subject Features William Desmond in Story of Northwest.

Reviewed by Robert C. McElravy.

THIS entertaining five-reel number was adapted to the screen by Charles J. Wilson, Jr., from a story by Ralph R. Westfall, and directed by J. W. McLaughlin. It excells in its depiction of the atmosphere of the Northwest, some extremely beautiful locations being shown, and the photography by Steve Norton is one of the strong features of the production.

The story itself is interesting and holds the attention, but it lacks suspense, and the dramatic material suffers from loose construction. It is probable that the picture attempts to show too much. If it had followed up a less number of incidents there would have been less jerkiness in the action, and the suspense would have been greater.

William Desmond appears as the hero, a youth named Jean, who undertakes the difficult task of free trading in the fur country, pitting his strength against the crooked company dealers. His own brother, Horace Du Bois, is numbered among the latter under an assumed name. Josie Sedgwick appears as Eleanor Wyatt, an orphan girl, who marries Horace, and later falls in love with Jean.

Many Indians appear in the cast of players and do some interesting work. No opportunity has been missed in giving a picturesque turn to the events, and the chief charm of this subject is in its splendid local color. The dramatic moments, while suffering from a lack of proper continuity, are enjoyable in themselves. The general fight at the settlement in the latter part of the story is well-staged.

## "HANDS UP!"

### First Installments of New Pathe Serial Appeal to Eye and Imagination.

Reviewed by Robert C. McElravy.

NOT only promise but performance as well may be found in the first episodes of this Astra-Pathe serial, "Hands Up!" The first number consists of three reels, and the second and subsequent installments will run two reels.

The story and settings are remarkable for their imaginative and picturesque attributes. This certainly marks another step forward for the adventure serial, and the tale, which was written by Gilson Willets, adapted by Jack Cunningham, and directed by James Horne, lends itself splendidly to the purpose. It is colorful, and contains abundant action. To be sure, the long arm of coincidence gets in some sweeping effects at times, but when has the romantic adventure tale been circumscribed by hampering probabilities to any great extent?

Ruth Roland appears as Echo Delane, a young magazine writer, who steps off a train in southern California, sent to collect material for an article on a band of Incas occupying the Mission of Sirocco. She meets the hero, "Hands Up!" manager of a nearby ranch, and asks him to take her to the mission. He does so, and the girl finds herself at once in the midst of all sorts of thrilling complications. She has the mark of the Rising Sun upon her brow, and the Incas think she is the girl of prophecy they have been expecting. This same mark also distinguishes her as the lost heir of the Strange ranch later along.

Some splendid pictorial effects have been achieved in the sun-worshipping scenes in the hall of the Incas. The scenes attending the sacrifice have been effectively staged, and there is fine suspense in the action itself.

One of the principal features of mystery connected with the story is the Phantom Rider, who seems destined to play an important role as it proceeds.

## "FEDORA."

### Famous Players-Lasky Production Features Pauline Frederick in Strong Role.

Reviewed by Robert C. McElravy.

PAULINE FREDERICK runs the emotional gamut in this five-reel Paramount offering. She does a notable piece of screen work as Fedora, heroine of Victorien Sardou's play of the same name. Her facial expressions in this number are worth the careful study of ambitious moving picture performers, since she carries one situation after another by the changing reflections in her features. Conflicting love and hatred, with love finally rising triumphant over the baser passion, form the chief motive of the play, which once served as a vehicle on the legitimate stage for Fanny Davenport and Sarah Bernhardt.

At the beginning Princess Fedora Romanoff is in love with Count Vladimir. The latter, unknown to herself, is entangled in an affair with Vanda, the wife of Count Ipanoff. The latter, learning of this, shoots Vladimir in cold blood. Fedora and Vladimir's father, chief of police of St. Petersburg, determine upon revenge.

Fedora follows Count Ipanoff to Paris, where she meets him in company with other Russian exiles. She wins his confidence and he even confesses his crime to her. She sends word of the confession back to Russia, which results in the execution of his brother and the subsequent death of his mother. But when she learns why Ipanoff killed Vladimir, all of Fedora's passionate hatred turns to love. Ipanoff at first despises her, since her interference led to the death of his brother and mother, but he in turn learns to forgive.

This strong dramatic material makes excellent subject matter for the screen, and has been given a well-balanced production by the director, Edouard Jose. Jere Austin, as Count Ipanoff, supplements agreeably the part of Fedora, and Wilmuth Merkyll is also effective as Vladimir. The settings and costuming are in pleasing accord with the story.

## "THE FALLEN ANGEL"

### Jewel Carmen Gives Pleasing Portrayal of Sister's Sacrifice in Five-Part Fox Special.

Reviewed by Margaret I. Macdonald.

THE Gouverneur Morris magazine story, "You Can't Get Away With It," forms the basis of the five-part Fox special for July 28, "The Fallen Angel," Jewel Carmen, the featured member of the cast, gives a fine portrayal of the role of a girl who sacrifices her good name for the sake of her dependent sisters. The production is well directed and leaves little to be desired in this respect. There is a question, however, as to the wholesomeness of the story. It runs as follows:

Three girls are left almost destitute by the death of a father who had provided them during his lifetime with every luxury. The most energetic of the three, burdened with providing a livelihood for the family, working at six dollars a week, finally becomes devitalized from her too heavy task and falls a prey to her employer, already a married man. His proposition of a home and luxury is presented to her in a rather unusual way, in which he warns her of the fact that if she accepts his proposal she must be willing to bear the contempt of society; in other words, "she can't get away with it." The time arrives when his prophecy comes bitterly true, and the death of the man, which occurs shortly after the blow falls, leaves her free to go abroad and start life anew. Here romance enters her life only to be struck dead. The moral of the production is in a sense saved by the unhappiness of its ending.

## "BACK TO THE WOODS"

### Mabel Normand Makes Good in Goldwyn Comedy-Drama.

Reviewed by Margaret I. MacDonald.

NOT since the days of her memorable Keystone efforts has Mabel Normand displayed her individual talent more satisfactorily than she has done in the five-part Goldwyn production, "Back to the Woods," which was released July 28. The story on the contrary is rather insipid, nor has the production been helped by its subtitles. The latter are numerous, and are often lacking in interesting or humorous quality. Miss Normand, however, is "there with the goods." Herbert Rawlinson in the role of a young novelist does good work. The construction of the picture is satisfactory. In fact, the director has done well with meagre material.

As the story runs the daughter of a rich lumber merchant in the hope of meeting a real man with whom she can fall in love undertakes to teach school in a country town owned by her father. She conceals her identity as the daughter of the lumber merchant, and is lured to the cabin of a young novelist, where she is led to believe that he means to assault her only to find out that she is being used as a model for a character in his novel. In retaliation for this she reveals her identity to the lumbermen, and also presents an order to them from her father to be used in time of emergency, and which states that they are to obey her commands. In the rough-and-tumble time that follows the novelist is shot, and is cared for by the young school teacher in a fit of remorse. The affair ends with their betrothal.

## "THE GHOST OF THE RANCHO"

### Lively Five-Reel Pathe Play Presents Combination of Drama and Humor.

Reviewed by Robert C. McElravy.

THIS five-reel subject produced by the Anderson-Brunton Company from a story by Arthur Henry Gooden features Bryant Washburn and Rhea Mitchell. William Worthington adapted and directed the number.

The tale is amusing and entertaining throughout, and winds up with a ghost episode, but it is not of the sort that will shock sensitive observers. The ghost is far too human for that, and even holds up the principal villains at the point of a gun.

Bryant Washburn, always an agreeable player in the lighter roles, is in this instance cast as Jeffrey Wall, grandson of a millionaire. Jeff has been playing fast and loose with life, having a good time in the cabarets and enjoying himself generally. His grandfather puts his foot down on this procedure, and Jeff promises to be good after he has given just one more party. At this affair he falls in love with a girl dancer. Later a shooting occurs, and Jeff takes French leave to catch the supposed murderer.

The hero's adventures follow swiftly upon this action. He finally arrives at a ranch which afterward turns out to be his grandfather's. He again meets the girl of the party, who has returned to her country home and become telegrapher at the station. The ghost episode occurs at a nearby ranch, where the supposed murderer, a Mexican, and his followers hold forth.

The action of the opening reels is rather disconnected at times, but the story clears up well, and is free from the obvious.

## "BOUND IN MOROCCO"

### Artcraft Has Found Another as Good As the Others for Douglas Fairbanks.

Reviewed by Walter K. Hill.

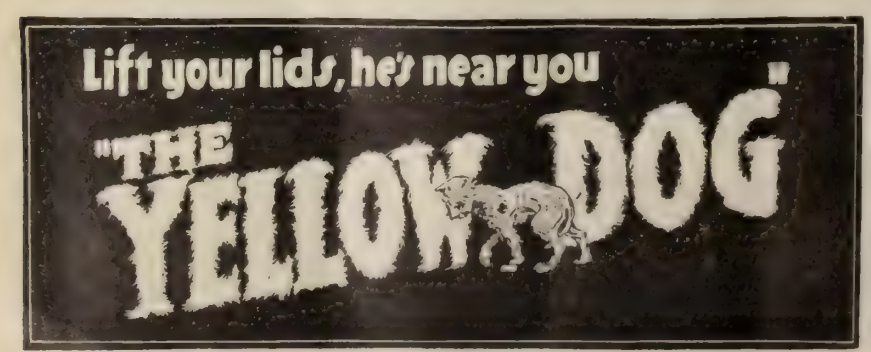
WHATEVER the town is in Morocco where Allan Dwan placed the scenes and action (accenting the action) for the latest Douglas Fairbanks ridiculously amusing offering it was built for Fairbanks, and when "Doug" had finished with it there was every indication at hand that the gentle Hun had lately retreated from the immediate vicinity.

The opener of the piece is a cleverly devised trick to awaken quick interest. Fairbanks is bound arms and feet to a prison wall, and two ferocious looking Morocs have just hurled a bomb, with lighted fuse, at the Fairbanksian feet. It sizzles and burns in threatening disaster to the best pair of acrobatic "understandings" in the picture business. This item starts the interest immediately, and then the plot is revealed.

Fairbanks is scurrying across the hot sands in an American motor chased by a Moroccan "desert cop." The more he is chased the more he fractures the sand-speed regulations. Douglas shows up in a little town where life instantly becomes nothing but adventure speeding upon the heels of adventure. There is an American girl to be saved—and Fairbanks saves her.

"Saves" must be considered strictly in the sense that Fairbanks would do such things. The plot thrusts her into tight squeezes, and Fairbanks vaults swings, jumps, chases, and tosses her out of them time after time. In the end he has loaded the girl and her mother into his trusty Ford, and they "dim out" amid clouds of sand. Then comes another "nifty" trick of direction immediately following the title, "One Hundred Years Later"—there is a flash of an exceedingly quiet corner of a cemetery.

Hail to the men who supply Fairbanks with "vehicles"! They are a clever bunch of originators. Hail to Fairbanks! He is going to achieve the greatest of American amusement records—he will outlive "Uncle Tom's Cabin."




## "THE BORDER LEGION"

### Adaptation of Zane Grey's Novel Features Blanche Bates.

Reviewed by Margaret I. MacDonald.

THE Zane Grey novel, "The Border Legion," on which the T. Hayes Hunter production of the same name is based, lends to the screen a bevy of characters of more or less primitive instincts. Blanche Bates appears in the feminine lead, and if one must be frank the camera has not been kind to the star, nor does the role of Joan Randall, the woman for whose love the hillsmen fought, stand out as effectively as that of Jack Kells, played by Hobart Bosworth. Eugene Strong playing Jim Cleeve, a ne'er-do-well miner, also makes good. Others of the cast are Horace Morgan, Russell Simpson, Arthur Morrison, Bull Montana, Richard Souzade, and Kate Elmore.

The story of "The Border Legion" follows a brief space in the career of a young woman in a Western town whose lover, indolent and lacking in what the West deems manly qualities, is spurned by her. In desperation he rides away and becomes one of a bandit gang. The girl follows him, and in so doing is captured by Jack Kells, one of the most merciless of mountain bandits. After shooting his two partners he claims the girl for himself. He is in turn shot by her in a struggle for mastery, and is afterward cared for by her until the arrival on the scene of Jim Cleeve, with whom she escapes. After pursuing the pair with the purpose of giving up the girl in revenge to envious associates he finally resolves to protect her, and is killed for his pains. The production is a stirring one, and is presented in good style.

## "THE BELOVED BLACKMAILER"

### Five-Reel World-Picture Presents Entertaining Subject of Light Comedy Type.

Reviewed by Robert C. McElravy.

AN agreeable vein of light humor runs through this pleasing subject, which features Carlyle Blackwell and Evelyn Greeley. The story, which is rather slight in plot, wins favor from its pleasant tone throughout and some laughable comedy business. It was written by Harry O. Hoyt and directed by Dell Henderson.

Carlyle Blackwell appears as Bobby Briggs, a pampered youth of really sturdy physique, but whose mother is determined to make an invalid of him. This has a touch of human nature about it, and awakens at once the observer's interest in Bobby's future.

The youth, when in college, had gone in for football and there formed his acquaintance with Spike Grogan. The latter had been certain Bobby would make a good player, but Mrs. Briggs interfered, and from that moment her son began to decline physically. When the story opens

Spike is in charge of a training camp for men, and Bobby's girl, Corinne Norris, puts up the funds to induce Spike to kidnap the hero and make a man of him. Spike consents to this course, and soon has Bobby in charge. A number of good comedy stunts are brought out in the scenes at training quarters.

Evelyn Greeley is pleasing in the role of Corinne. In the closing scenes Bobby proves his manhood by saving her from the advances of a city rounder named Wesley Martin.

There is a Wall street end to this narrative in which Bobby's father and the girl's are financial rivals, but when the match is made known their hatred ceases. Others in the cast are W. T. Carleton, Isabelle Berwin, Charles Dungan, Jack Drumier, and Rex Macdougal.

## "MAMMON AND THE ARCHER"

### Edward Earle and Agnes Ayres Appear in Pleasing Little Comedy-Drama.

Reviewed by C. S. Sewell.

HOW wealth ingeniously applied in a roundabout manner proved an effective aid to cupid furnished the theme of this delightful two-reel Broadway star feature, which is an adaptation of one of O. Henry's short stories. Edward Earle as Richard Rockwell and Agnes Ayres as Helen Lantry are the leading players, and their efforts serve to confirm the pleasing impression created in previous offerings from the pen of this prolific author.

Richard is in love with Helen, but her mother wishes her to marry a society leader, Richard's father having made his money as a soap manufacturer. A trip abroad is arranged, and Helen arranges to meet Richard and have him drive her to the station. Richard is downcast, saying the ten minutes time that will be spent in this trip is too short to arrange an affair of a lifetime. His aunt gives him his mother's wedding ring as a talisman. En route to the train an unprecedented traffic blockade occurs. Helen, of course, misses the train, and Richard wins her hand. Auntie says it is the ring that is responsible; father only smiles, but it develops that he has paid one of his men to bribe street car motormen, truckmen, and taxicab drivers to bring about the traffic tie-up.

The production is well photographed, and has been excellently directed by Kenneth Webb. Others in the cast include Herbert Fortier as Richard's father, Mrs. Ester Banks as Aunt Ellen, and Jane Jennings as Helen Lantry.

## "A SUCCESSFUL ADVENTURE"

### May Allison as a Maid Brings About the Reconciliation of Two Brothers Long Estranged.

Reviewed by C. S. Sewell.

THIS production probably will prove entertaining to the average audience, due, however, to the attractive personality and delightful work of May Allison rather than to the story, which lacks consistency. It was directed by Harry L. Franklin, and released by Metro in five reels on July 15.

Two brothers years before become estranged over the love of a girl who became Virginia's (May Allison's) mother. A legacy is left to Virginia provided she brings about a reconciliation. To do this she secures a position as a maid in her rich uncle's home, and soon establishes herself as the practical ruler of the household. There is a love affair between Virginia and her uncle's adopted son, Perry, who believes that he loves an adventuress until the climax is brought about by this woman attempting to steal a secret code book. This is frustrated by Virginia, who has slipped away to attend a masquerade. Perry penetrates her disguise, and follows her home, arriving in time to rescue her from the companion of the adventuress. Virginia declares her real identity, through a ruse the two brothers are brought face to face, and all ends happily.

Frank Currier gives an excellent portrayal of the wealthy brother. Edward Connelly as Virginia's father gives a conventional interpretation of a Southern gentleman in straitened circumstances. A good bit of character work and one responsible for much of the humor is the portrayal of an old nego "mammy" by Pauline Dempsey. Harry Hilliard is satisfactory as Perry. There are many attractive settings and beautiful exteriors, and the photography is excellent.

# Comments

**A CORRECTION.**

The first comment published on page 589 of our issue of July 27 was through error incorrectly titled "Her Moment." This should be "The Locked Heart."

## Bluebird Photoplays, Inc.

THE DREAM LADY (Bluebird).—A five-part adaptation of the novel, "Why Not?" by Margaret Widdemer. The picture features Carmel Myers with a competent cast, and is a pleasing although not elaborate interpretation of the story which deals with making dreams come true. A full review will be found elsewhere.

SCANDAL MONGERS (Bluebird).—A reissue of the Lois Weber production, "Scandal," of three years ago. A full review will be found elsewhere.

## Famous Players-Lasky Corporation.

FEDORA (Paramount), August 12.—A strong five-reel screen version of the famous Sardou play, with Pauline Frederick in the title role. Miss Frederick's performance is a notable one, reflecting as it does some of the fine possibilities of the screen in emotional roles of this type. She is assisted by a strong cast. Reviewed at length elsewhere.

## Fox Film Corporation.

THE FALLEN ANGEL (Fox Special), July 28.—Jewel Carmen is featured in "The Fallen Angel," and again proves her right as a member of her profession. The story tells how a young girl sacrifices herself for the sake of her dependent sisters. A full review will be found elsewhere.

A SOLDIER'S OATH (Fox Special).—A five-part military drama featuring William Farnum. The picture was directed by Oscar Apfel, by whom it was also written in collaboration with Mary Murillo. The story covers a tragedy in the life of a soldier who is entrusted by a comrade with the safe delivery of family jewels. A full review will be found elsewhere.

## Greater Vitagraph, Inc.

A GENTLEMAN'S AGREEMENT (Vitagraph), July 27.—A five-reel subject based on a story by Wallace Irwin and directed by David Smith. Alfred Whitman and Nell Shipman play the leading roles. The plot is unusual, and holds the interest closely. Reviewed at length elsewhere.

THE PRECIPICE OF HORROR (Vitagraph), August 5.—Episode No. 4 of "A Fight for Millions." This number is full of exciting action. Bob, a prisoner of Lawless and his gang, turns a neat trick by getting control of the cabin with his friends, locking the bandits outside. The subsequent fight for possession is well staged. Jean makes a jump over the edge of a precipice at the close, using an improvised parachute.

## Metro Pictures Corporation.

THE DEMON, July 22.—Edith Storey is starred in this interecting comedy drama of the Corsican Hills. It provides good, warm weather entertainment. The plot is light, and the subject has been treated in a serio-comic vein, almost a burlesque. There is considerable humor, attractive scenes, and good character work. Miss Storey again demonstrating her ability and versatility.

## Mutual Film Corporation.

SCREEN TELEGRAM NO. 41 (Mutual), July 21.—The items of this issue include some splendid scenes on coal mining in Pennsylvania. Other scenes of interest show survivors of the wrecked U. S. Warship San Diego after landing, drilling for oil along the Californian coast, a rodeo at San Jose, Cal., and New York cricket men playing crack players of British War Mission.

SHE ALMOST PROPOSED (Strand), July 30.—A Billie Rhodes comedy in which a frameup on the part of the lover's father, mother, and sister causes a lively roundup which almost makes the young lady propose. Finally she gets in the game herself and pretends to elope with her lover's friend. A wedding party at the minister's home with a breathless bridegroom is the result. Mildly entertaining.

THE WHITE WILDERNESS (Outing-Chester).—Some beautiful scenes in the vicinity of Mount Washington showing a party of mountain climbers ascending this venerable mountain. Sport scenes showing the party on a snow-shoe run to lake placid are amusing, and are followed by skating, curling, skiing, and tobogganing. One of the features of the picture is a ride with the camera man down a toboggan slide.

## Pathe Exchange, Inc.

OFFICIAL WAR REVIEW NO. 5 (Pathe), July 28.—This diversified number contains much that is new and interesting. It begins with close-ups of General Foch and his staff, then shows the British fighting in Palestine, the effect of air raids in various parts of France, scenes taken from an aeroplane, a parade of the Allies in Milan, and honoring Old Glory in France. An inspiring number.

BRITISH GUIANA (Post Film—Pathe), July 28.—This gives scenes from the British colony in the northern part of South America, where the production of

sugar and rice are among the chief industries. The film also gives attention to the interesting baby crop, which also flourishes here. The natives are seen worshiping according to the Hindu rites which they observe.

WAIFS (Astra-Pathe), Aug. 4.—A five-reel subject of the light comedy type, featuring Gladys Hulette, Creighton Hale and others. The story is fresh and pleasing, with a good vein of humor in it. It concerns a young girl who runs away and outwits her father and his rich friend, who desire her to marry the latter's nephew. The number makes a good subject of the kind.

DO HUSBANDS DECEIVE? (Rolin-Pathe), Aug. 11.—A "Toto" number, with amusing knockabout moments, though not much plot. Toto appears as an alleged policeman and tries to capture a crook known as Limousine Larry. The knockabout is the strongest feature of this average number.

THE BRIDE OF THE SUN (Astra-Pathe).—Episode No. 1 of the new serial, "Hands Up!" in three reels. This introduces the observer to Echo Delane, a young magazine writer, who visits a Mission in Southern California to get an article about a band of Incas. She is mistaken for the girl of prophecy and narrowly escapes being sacrificed by the sun-worshippers. The hero, "Hands Up!", saves her. The story is concisely set forth and gets a splendid start. It has an abundance of picturesque color and contains many thrills. Ruth Roland and George Chesebro play the leading roles.

THE MISSING PRINCE (Astra-Pathe).—Episode No. 2 of "Hands Up!" In this number Echo Delane narrowly escapes death at the hands of the sun-worshippers. The hero saves her, but she falls again into the hands of the Incas. The Phantom Rider saves both the girl and the hero from death. He then kidnaps the girl and Prince Pampas. Echo is believed to be the lost heiress of the Strange ranch, and the story is complicated by the rivalry of Judith, her cousin, who desired to inherit the ranch herself. The events are exciting and well staged.

## W. H. Productions, Inc.

MICKEY.—In this presentation W. H. Productions offer Mabel Normand as star in a sensational melodrama, blending comedy and pathos, excitement and thrills in measures of "suspense" that holds to the stirring climax of an engaging story. "Mickey" has everything that a motion picture may embrace; it is a digest of the science of direction and production. Elsewhere in this issue is a further review.

## William L. Sherry Service.

OUT OF THE NIGHT (Keeney).—A six-part adaptation of E. Lloyd Sheldon's play, directed by James Kirkwood. Catherine Calvert and Herbert Rawlinson are the featured members of the cast. The production is in many ways an intensely artistic one. A full review will be found in last week's issue.

## Triangle Film Corporation.

BEYOND THE SHADOWS (Triangle), July 28.—A five-reel subject, from a story by Ralph R. Westfall, featuring William Desmond and Josie Sedgwick. The story deals with life among the Indians and fur traders of the Canadian Northwest. The number contains some remarkably attractive locations, set forth in clear, sharp photography, but is weakly constructed in a dramatic way. Reviewed at length elsewhere.

THE WAITERS' BALL (Triangle-Keystone).—A re-issue of one of the funniest of Fatty Arbuckle subjects. Fatty appears as cook in a restaurant and some of his efforts at "food control" would make Mr. Hoover jealous. In the later scenes at the ball he appears in a lady's ball gown, which is removed from his portly figure during a general mixup. This contains many laughs and will easily stand another showing.

## Universal Film Company.

THE LION'S CLAWS NO. 17 (Universal Special), July 27.—"The Well of Horror" is the title of this episode which is thrilling in the extreme. The escape of the victims of the lion worshippers from the well into which they have been thrown forms the basis of the episode which ends with their arrival in safety at the British post. A tremendously entertaining number.

THE LION'S CLAWS NO. 18 (Universal Special), Aug. 3.—"Beth's Triumph, or the Doom of Rej Hari," is the title of this number which takes Beth and associates to England, whence they are followed by Rej Hari in quest of the proclamation. He is shot down by Bath in the midst of a general melee in which underhand methods of Rej Hari are revealed.

THE TRAIL OF NO RETURN (Western), Aug. 10.—A two-reel western subject, by G. Shelly Sutton, featuring Neal Hart, Babe Sedgwick and Joe Rickson. This has some fresh, unusual plot complications and is unusually strong for this type of film. The hero invades a bandits' lair in the mountains and rescues the girl under exciting circumstances. A strong subject.

DON'T SHOOT (Lyons-Moran), Aug. 10.—An amusing episode of a bridegroom held up by a crook on the eve of his wedding. The crook reforms at the request of his girl and pursues his victim to pay back the money. A double wedding follows. This has plenty of action and the plot is slight, but laughable.

THE BRASS BULLET (Universal Serial), Aug. 10.—Episode No. 1 of this new serial, with Jack Mulhall, Juanita Hansen, Chas. Hill Mailles, Joseph Girard and Ashton Dearholt in the cast. The hero, a young playwright, is confined in a sanitarium by mistake. He escapes to Pleasure Island, where the heroine, a young heiress, is about to be made the victim of a kidnapping plot. This is brisk and exciting in action, pleasingly staged, and promises to be entertaining.

## World Pictures Corporation.

HEREDITY (World-Picture), Aug. 5.—A five-reel story, in which the leading character, a girl named Nedda, inherits the courage of her noted ancestor, who once saved the life of his king. The West Side views of lower Manhattan are particularly good in the opening scenes. The later dramatic moments are full of interest, but not so convincing at times as the opening incidents. Madge Evans and Barbara Castleton combine to create the very interesting character of Nedda.

### "The Brass Bullet" Is Fast.

Gathering speed with each episode "The Brass Bullet" hits up a pace in its third chapter which lives up to the promise of its predecessors. Universal intends to spare no expense in the staging of this to-be-continued story, judging from the elaborate settings used and the amount of property destroyed. Ben Wilson, who is directing this serial, gives evidence of his mastery in building up the suspense required.

The third episode is entitled "Locked in the Tower."

### Lois Wilson in Kerrigan Support.

J. Warren Kerrigan, in "A Burglar for a Night," will have Lois Wilson for his leading woman once more. She will have a role that will offer her manifold opportunities to distinguish herself. The character that she portrays is that of the ward of a railroad president; of a versatile miss who can do almost anything in the athletic line—anything from running her own sailboat to being about the most charming bit of femininity imaginable.

### Fashion Show in Metro Film.

One of the final scenes of "Our Mrs. McChesney," Ethel Barrymore's shortly to be released feature, filmed at Metro's Sixty-first street studio, was a veritable feast for the eye inasmuch as it was the exact replica of a fashion show in New York City, and what is more, was an actual exhibition of the advanced styles for our coming season. Among the costumes displayed were evening wraps, evening gowns, afternoon frocks, dinner gowns, debutante's frocks and many others, every one a creation.

### "A Hoosier Romance" Set for August 19.

"A Hoosier Romance," the Selig production to be released August 19 by Mutual as a special, is the first of the poems of the world-famous poet, James Whitcomb Riley, that has ever been produced as a photoplay.

From the list of Riley's works on which he owns the photoplay rights Mr. Selig selected "A Hoosier Romance" for first presentation on the screen. It was done with Thomas Jefferson, Harry McCoy, and Colleen Moore in the cast under the direction of Colin Campbell.

### Edna Goodrich's Picture Finished.

The first of Edna Goodrich's new series of features for Mutual, "Her Husband's Honor," a domestic drama from the pen of Maibelle Heikes Justice, is to be released on August 5. The story was chosen from a collection of plays submitted for Miss Goodrich as the one best suited to her requirements. The plot deals with a young wife's determination to save her husband from impending ruin. Burton King directed.

### New England Bookings for "Hypocrites."

Bookings for George Loane Tucker's screen version of "The Hypocrites," starring Elizabeth Risdon, have been so numerous and important as to indicate a repetition of the triumph scored by the stage play twelve years ago, General Film Company announces this week. The demands for "The Hypocrites" is particularly strong in the New England territory, according to J. D. Levine, manager of the General's Boston branch. Two important engagements reported from Boston were a week's showing at the Boston theater beginning July 21, and a week at Fay's theater in Providence, beginning July 28.

### Toto Finishes New Comedy.

Toto, the Pathe-Rolin comedian, completed "The Great Water Peril," his one-reel comedy, in jig-time, for he has been loaned to the Orpheum circuit, the "big-time" string in the West, for vaudeville purposes for a few weeks. Shapely and happy-go-lucky Clarine Seymour helps a whole lot in "The Great Water Peril," which will be released in September by Pathe.

The Toto comedies in the meanwhile line up as follows: July 28, "Beach Nuts"; August 11, "Do Husbands Deceive?" August 25, "Nipped in the Bud"; September 8, "The Dippy Daughter."

### General Film Supplying Sailors.

General Film service is being used to provide entertainment for a number of United States warships stationed in southern waters, according to word received this week from the Atlanta branch. A contract for supplying the Dorothea, the service including fifty reels every two weeks, was awarded after the Government had received bids from nearly a dozen companies. General Film's bid was selected, according to a Government official, "for price, for service and for courteous attention."

# Advertising Aids for Busy Managers

## "THE PRICE OF APPLAUSE"

**Triangle Presents the Tragic Story of a Minor Poet Who Died That His Name Might Live, from the Saturday Evening Post Story of the Same Title.**

**Cast.**

Karl .....Jack Livingston
Amy .....Claire Anderson
Marcarson .....Joe King
Professor Arnold .....Walt Whitman

Directed by Thomas N. Heffron.

**The Story:** Karl LeBarron, fond of notoriety, posed as a pro-German, and when the Lusitania was sunk said he was going to France, though not really intending to do so. Carried away by the determination of his friend Marcosson he reached the battle line, lost his nerve, and by a ruse was captured as a German and sent to a British prison camp. Later he learned that America had entered the war, that he was mourned as dead, and his poems had made him famous. Desperate he escapes and returns to America. A friend advises him not to reveal his identity, but to join the army and fight for the U. S. Still hesitating he meets a comrade of the prison camp and succeeds in wiping out a nest of spies in a dramatic manner.

**Feature** Jack Livingston as Karl and Claire Anderson as Amy.

**Program and Advertising Phrases:** How a Fighting Coward Redeemed Himself by Service to the Flag He Had Deserted.
Deserter from the Ranks Does Heroic Service to His Country.
Cowardly Conscience Makes Hero of Weak-Kneed "Objector."
Fame Forced Upon Deserter by Accident of Warfare.
Selfish Pride Impels Coward to Seek Fame in Unusual Service.
How a Cowardly Deserter Became an Unexpected Hero.

**Advertising Angles:** This story made an unusual impression when it ran in The Saturday Evening Post, and its publication is still so recent that you can capitalize the hit it made. It presents many unusual advertising angles, the chief point being the death of the poet after he had "come back to life" in order that his reputation might endure. The central figure—that of a man whose supposed bravery brought his poems to fame and whose return a coward threatened his reputation—is an unusually tragic one, and will stand strong press work. Make a special appeal to the better class of patrons on this by direct solicitation or through your general newspaper work.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 4.

### IN THIS ISSUE.

**Alias Mary Brown (Triangle).**
**Bound in Morocco (Artcraft).**
**The Death Dance (Select).**
**The Demon (Metro).**
**Doing Their Bit (Fox).**
**Flower of the Dusk (Metro).**
**A Gentleman's Agreement (Vitagraph).**
**Her Husband's Honor (Mutual).**
**The House of Mirth (Metro).**
**The Love Swindle (Bluebird).**
**Little Miss Grown-Up (General Film).**
**Maid o' the Storm (Paralta).**
**Marylee Mixes In (General Film).**
**Nine o'Clock Town (Paramount).**
**The Plunderer (Fox).**
**The Price of Applause (Triangle).**
**A Soldier's Oath (Fox).**
**Wanted—A Mother (General Film).**
**Waifs (Pathe).**

## "LITTLE MISS GROWN-UP"

**General Film Presents Gloria Joy in Another Oakdale Production, Which Gives Full Chance to This Clever Little Star.**

**Cast.**

Nan Griffing .....Gloria Joy
Grace Griffing .....Ethel Pepprell
Ethel Griffing .....Mary Northmore
Robert Griffing .....Neil Hardin
Anna Giffing.....Mollie McConnell
James Griffing .....Daniel Gilfether
Morgan Thornton .....Edward Saunders
Simple Simon Magee.....Charles Dudley

Directed by Sherwood McDonald.

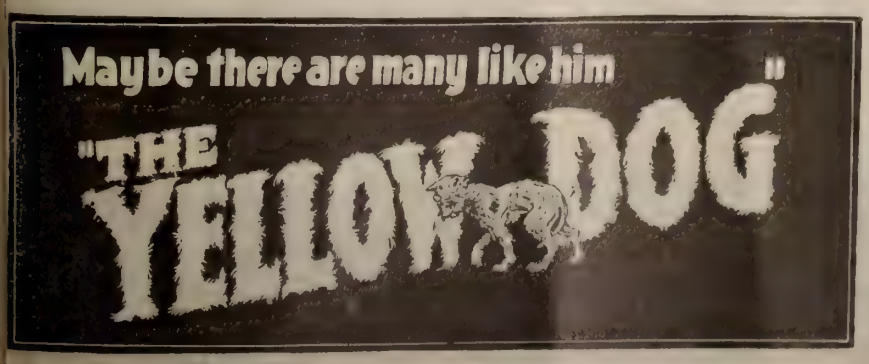
**The Story:** Nan persuades her mother to teach her to dance, but the neighbors are horrified; so Nan is sent to visit her grandfather in the city. She takes her grown-up playmate, Simple Simon, along and hides him in the orchard, and he frightens the servants, who think he is a ghost. Nan, though only a little girl, believes that she is a grown-up and proposes to her aunt's fiance and is accepted. She prepares to elope, is discovered and is indignant. She demands that her prospective husband choose between her and her aunt, and when he chooses the latter Nan is resigned to her fate, but decides she wants no more of city life.

**Feature** Gloria Joy as Nan Griffing.

**Program and Advertising Phrases:** Childish Prank Pictured in Vivid Scenes Creates Photoplay of Entertaining Quality and Good Purpose.
How a Little Girl Shocked a Whole Village Because She Could Dance.
Wise Beyond Her Years Capricious Child Learns Her Lesson.
The Joy of Youth Increases the Excitement of Rural Life.
Entertainment for Grown-Ups as Well as for the Little Ones.
Engaging Pictures of American Child-Life, Plus Thrills and Surprises.

**Advertising Angles:** About the best advertising angle is the elopement which Gloria plans and which she takes in all seriousness. Play this up in the advertising along with the fact that she took her thirty-year-old playfellow along when she went visiting in the city. Some capital can be made of her dancing lessons and the scandalization of the ultra-good. For lobby work concentrate upon the stills and the child's portraits.

**Advertising Aids:** One each one, three and six sheets. 11x14 lobby displays. Slides. Press sheet.




## "FLOWER OF THE DUSK"

**Metro Presents Viola Dana in a Charmingly Sympathetic Adaptation of the Famous Novel of the Same Title by Myrtle Reed.**

**Cast.**

Prologue.

Constance North .....Viola Dana
Lawrence Austin .....Guy Coombs
Ambrose North .....Howard Hall
Miriam .....Alice Martin
Mattie Austin .....Bliss Milford
Minister .....Charles Sutton
The Aunts ..... { Magie Breyer / { Mrs. L. Ford

The Play.

Barbara North .....Viola Dana
Ambrose North .....Howard Hall
Roger Austin .....Jack McGowan
Miriam .....Margaret McWade
Mattie Austin .....Bliss Milford

Directed by John H. Collins.

**The Story:** In a quaint New England village live Ambrose North and his daughter Barbara. He is blind and the child is a cripple. They are cared for by Miriam, her mother's sister. Her great friendship is with Roger Austin, who lives across the way. Barbara's mother committed suicide when the child was but two years old, and North fears she did so because he failed to make her happy. In reality she killed herself because her love for Roger's father was too strong to be withstood and she feared dishonor. She left letters with her sister, explaining her action; but Miriam, herself in love with North, withheld them and does not give them to North and Barbara until the

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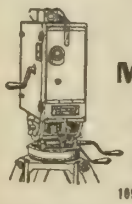
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City


JUST OUT
Our Midsummer
BARGAIN LIST of
M. P. CAMERAS
This list will save you 30% to 60% of your camera money.
Write for it at once.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HAND-COLORED PICTURES
Size, 22x28 inches. Every prominent player .....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35.00 framed.
THE SEMI-PHOTO POST CARDS, $3.50 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

latter's twentieth birthday. Barbara reads her own letter and then that to her father, suppressing the facts and inventing a letter, assuring North of her great love. Later North is cured of his blindness by a great surgeon, who also relieves Barbara's lameness. The child dresses herself in her mother's clothes and is found by her father just after he has read the real facts in the letter. The shock prostrates him, and she persuades him that she is the spirit of her mother come to assure him of her love. He dies happy in the thought, and Barbara and Roger find in their own lives the happiness and love denied their parents.

**Feature Viola Dana,** who plays the dual role of Constance North and Barbara North, and Jack McGowan as Roger Austin.

**Program and Advertising Phrases:**
Tragedy in New England Home Life Turned to Rejoicing in the Course of True Love.
Quaintly Original Story of American Home Life Convincingly Pictured.
Rattling the Family Skeleton Results in Rending the Clouds of Unhappiness.
Another "Best Seller" Gets Into Moving Pictures and Brings Delight.
Popular Novel Picturized in Vivid Scenes and Realistic Episodes.
The Dark Shadow of Tragedy Lifted by Force of Constancy and Love.

**Advertising Angles:** There are two strong angles to be worked here—the popularity of the star and the favor in which the Myrtle Reed novels are held by young readers. Capitalize both in all advertising and hook up with the booksellers in a display of the Reed novels. Play it up strong for a clean-up.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 12.

## "THE HOUSE OF MIRTH"

**Metro Presents Katherine Harris Barrymore in a Powerful Photoplay Adaptation of Edith Wharton's Famous Novel of That Title.**

**Cast.**

Lily Bart....Katherine Harris Barrymore
Lawrence Selden .....Henry Kolker
Bertha Trenor-Dorset.....Christine Mayo
Augustus Trenor-Dorset...Joseph Kilgour
Gertie Farish .....Lottie Briscoe
Simon Rosedale .....Edward Abeles
Nettie Struthers.....Pauline Welch
Mrs. Haffen .....Maggie Western
Mrs. Penniston...Nellie Parker-Spaulding
Ned Silverton .....W. D. Fichter
Percy Gryce .....Sidney Bracy
Jeff Wade .....Kempton Greene
Butler .....Morgan Jones

Directed by Albert Capellani.

**The Story:** Lily Bart, a New York society girl, has been left an orphan with an income too small to keep up her end in the circles to which she has been accustomed. She goes to live with her aunt, Mrs. Penniston, who is constantly urging the advantages of a marriage for money. She smothers her real love for Lawrence Selden, a young lawyer, and frankly avows that she intends to marry a rich man. She sets her traps for Percy Gryce, the most desirable match in sight. She is coveted by Gus Trenor-Dorset, who pretends to speculate with her small funds; but his wife, overseeing the check he hands her, becomes jealous and plots to expose Lily, though she herself has enjoyed a mild affair with Selden, and is in the midst of a more violent one with Ned Silverton. Gus tried to "collect" from Lily, who has gone to his home expecting to give his wife the letters she wrote Selden, and she rushes from the house. Mrs. Dorset learns of the visit and publicly denounces her. To escape a hateful entanglement with Simon Rosedale she attempts suicide, but here the story takes a twist different from that of the novel and a different ending is provided.

**Feature** Katherine Harris Barrymore as Lily Bart and Joseph Kilgour as Augustus Trenor-Dorset.

**Program and Advertising Phrases:** Passion for Comfort, Ease and Fine Raiment Brings Society Girl to Brink of Ruin.
Marrying for Money Often Means That Recompense Is Hard Earned.
Social Intrigue and Malice Furnishes Sinews of War in Jealous Fight.
Exposing Some of the Moral Failings of Queens in High Society.
Shedding the Light of Exposure Upon the Intriguers of Society.
Sensational Episodes Inspired by Thrilling Photoplot.

**Advertising Angles:** The novel was widely discussed when it first appeared, and is still read. It might help to announce that a new ending has been provided without telling what that ending is. In the original story Lily kills herself. Call attention to the unusual cast, including, as it does, so many well-known names, and appeal to the literary societies. Announce the film in the library, and try to get the book stores to work with you. They will at least give you window space.

**Advertising Aids:** Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 5.

## "HER HUSBAND'S HONOR"

**The Mutual Film Corporation Presents Edna Goodrich in the Story of a Wife Who Saved Her Husband from the Consequences of Another Man's Wrong.**

**Cast.**

Nancy Page .....Edna Goodrich
Richard Page .....David Powel
Tato Usaki .....Thomas Tommammato
Lila Davenport .....Barbara Allen

Directed by Burton King.

**The Story:** David Davenport, president of the Davenport Construction Company, has persuaded his secretary to indorse his notes to cover some financial gaps. When the crash comes the secretary, Dick Page, is held in part to blame for the irregularities and faces destruction with his employer. His wife, Nancy, feels that some danger threatens and persuades Dick to confess. He tells her that unless the plans he shows her can be sold to the Japanese government he must face a jail sentence. Usaki, the agent of the Japanese government, has been flirting with Nancy, and she uses her appeal to him to dispose of the plans direct for a sum sufficient to cover Dick's obligations. Usaki demands her favor as a bonus to the deal, and Dick comes just in time to save her.

**Feature** Edna Goodrich as Nancy Page and David Powell as Richard Page.

**Program and Advertising Phrases:** Wife's Heroic Sacrifice Saves Honor of Her Weak and Cowardly Husband.

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

Defending Her Husband's Honor and Risking Her Own Good Name.
Cowardly Husband Permits Wife to Make Supreme Sacrifice.
Gripping Story of Villainy and Intrigue Involving Coward-Husband.
Wife Puts to Shame by Her Sacrifice a Weakling Spouse.
Engaging Story Involving a Domestic Tragedy Narrowly Avoided.

**Advertising Angles:** Hang your appeal on the star, her attractiveness and rich dressing. Tell the men she is unusually beautiful and tell the women she is wearing next season's styles. For country towns use "Don't indorse another man's paper" for an attractor, and tell that Dick's troubles came from indorsing his boss' notes. For the cities use the Japanese for the secondary appeal, warning women against flirtation with men who do not understand our customs.

**Advertising Aids:** One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released August 5.

## "WAIFS."

**Pathe Presents Gladys Hulette in an Astra Production of the Story of a Girl Who Wanted to Pick Out Her Own Husband—and Did.**

**Cast.**

Marjorie Whitney.....Gladys Hulette
Marjorie's Father.....J. H. Gilmour
Fitzjames Powers.....Creighton Hale
Elmer Poindexter.....Walter Heirs

Directed by Albert Parker.

**The Story:** Marjorie Whitney is the only daughter of a multi-millionaire, who longs to see her the wife of Elmer Poindexter, the nephew of his former business partner. The girl rebels and runs away to New York, where she is found by detectives hired by her father. Old man Poindexter suggests that she be permitted to have her way and for the nephew to keep an eye on her, and if they are thus thrown together they may fall in love with each other. But this arrangement goes awry, and Marjorie is attacked by a convict from whom she is saved by Fitzjames Powers. How the young couple overcome parental objections and visited equal justice upon the righteous and unrighteous provides an entertaining story with a surprising denouement.

**Feature** Gladys Hulette as Marjorie Whitney and Creighton Hale as Fitzjames Powers.

**Program and Advertising Phrases:** Headstrong Daughter Gets Even With Her Father By Running Away to New York.
Small Town Girl in Big Town Life Finds She Doesn't Fit.
Running Away from A Forced Marriage Girl Runs Into Happiness.
Bright and Breezy Story Filled With Thrills and Surprises.
Oddly Contrived Plot Brings New Developments to the Screen.
Refreshing Romance of Love and Adventure That Leads to Happiness.

**Advertising Angles:** The star will prove better advertising material than the story. Make the best use of her name and recall some of her other successes in which she has played your house. As to the story tell that this is one in which the matchmaking parents are outwitted and the girl marries a man of her own choice instead of her father's selection incognito.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released August 4.

## "A NINE O'CLOCK TOWN"

**Thomas H. Ince Presents Charles Ray as the Story of a Country Boy Who was "Trimmed" by a City Vampire but Who Came Out All Right in the End.**

**Cast.**

David Clary.....Charles Ray
Katherine .....Jane Novak
John Clark.....Otto Hoffman
Mrs. Clary.....Gertrude Claire
The Dame.....Catherine Young
The Model.....Dorcas Mathews

Directed by Victor L. Schertzinger.

**The Story:** David Clary, working for his father in a small town "Emporium," is fired because of his progressive ideas. He goes to the city, but has an unpleasant experience with a vampire who steals his watch. Meantime his father's business is on the decline, so he sends for David, who now determines to try out his advanced ideas. He hires a corset model, a brass band, etc., and announces a big sale. The vampire comes to town, agrees to return the watch if he will call on her. He does so, but a man claiming to be her husband attempts to blackmail David. Fortunately the corset model recognizes the man as her husband, so David is left to marry his sweetheart, Katherine, after having sold the "Emporium" for a large sum, been appointed manager thereof and hired his father as his assistant.

**Feature** Charles Ray as David Clary and Jane Novak as Katherine.

**Program and Advertising Phrases:** Country Boy Becomes City Chap and Goes Home to Lift the Lid Off the Old Town.
When the Home Town Got too Small for the Village Cut-Up.
Bringing City Ways Into a Country Town and Living to Regret It.
Hilarious Results of a Country Boy's Conquest of a Big City.
High Life in an Average Small Town's Social Circles.
Fast Moving Comedy Drama with Heart Interest to Provide the Punch.

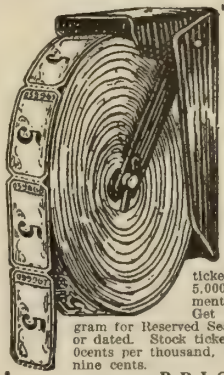
**Advertising Angles:** The personal popularity of the star should be made use of through portraits and the heavy displays of his name. If your town has a curfew law hook that into the advertising campaign. Get some jeweler to make some display of clocks and ask "Why are all these clocks stopped at nine?" Some days later explain, "Because they are to advertise Charles Ray in A Nine O'Clock Town at (house and date)." Get the drygoods store to collaborate with you in an advertisement along "bargain sale" lines, having a special sale that starts at 9 o'clock and runs until 10, with a matinee ticket to every purchaser of a stated sum. Play up the star in the newspaper advertising.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 5.


TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

Advertise Your Business
By the quality of your Projection
Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.
We will take in your old machine on part payment on a New Machine on the MONTHLY PAYMENT PLAN.
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Amusement Supply Co.
Largest Exclusive Dealers to the Moving Picture Trade
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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.
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HE'S gone across—
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**Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!**

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

**$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?**

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

**"OUR BOYS IN FRANCE TOBACCO FUND**

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

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| The Secretary of War | Lyman Abbott |
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| The American Red Cross | Theodore Roosevelt |
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"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS. .....

## "THE PLUNDERER."

### William Fox Presents William Farnum In a 1918 Version of One of His Greatest Earlier Successes.

**Cast.**

Bill Matthews.....William Farnum
Dick Townsend.....Harry Spingler
Bully Presby.....Wm. Riley Hatch
Old Bells Park.....W. J. Gross
Dave Thompson.....Geo. De Carlton
Pedro .....Henry Armetta
Joan Presby.....Claire Whitney
Lily Meredith.....Elizabeth Eyre

**The Story:** A young man is left a gold mine and he goes west to work it. He finds that the man who has a claim next to his wants his mine. This man uses desperate means to separate the youth from his land. Attempts at murder are nothing to him. The youth does not bother this man or his aids until a friend of the youth is killed. Then the fight begins. Bill Matthews appears and downs twenty miners. This is one of the stirring moments in the play that works up to a striking climax.

**Feature** William Farnum as Bill Matthews and Claire Whitney as Joan Presby.

**Program and Advertising Phrases:** Rugged Fists and Resolute Will Win Against Heavy Odds in Gold Fields.
Gripping Story of Romance and Adventure in Western Wilds.
Fighting for a Fortune Love Intervenes to Decide the Battle.
Picturesque Scenes and Thrilling Incidents Carry Forceful Play.
Manliness and Courage Win Happiness Against Tremendous Odds.

**Advertising Angles:** Dwell upon the fact that this is one of the six Fox productions that were found worthy of reproduction in improved form. Tell your patrons that if they liked the story before, they will find the new version even stronger. Take plenty of newspaper space and play up the fight in which Farnum bests twenty miners. Advertise "Fight to-night at (house). Big Bill Farnum versus the rest of the mining camp. Don't miss it." Get this on big type posters and paste all around town in the early morning.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Reissue.

## A SOLDIER'S OATH.

### William Fox Presents the Sterling Player, William Farnum, in a New Version of One of His Earlier Successes, Greatly Strengthened and Improved.

**Cast.**

Pierre Duval .....William Farnum
Mavis, his daughter, at 5, Kittens Reichart
Margot .....Dorothy Bernard
Duchess D'Auberg .....Louise Thatcher
Duke D'Auberg .....Benjamin Marburgh
Cout de Morave .....Henry A. Barrows
Lazare .....Herman J. Herbert
Raoul de Reyntiens .....Walter Connolly
Jacques .....Will Lois
Mavis, at 8 years.....Alma Frederic
Sister Superior .....Louise Mackin
Pere Crisset .....Louise V. Hart
Mavis .....Anna Findlay

**The Story:** Pierre Duval, a French soldier, discovers Count de Morave mortally wounded. Before he dies the count gives Pierre certain jewels and papers and asks him to transmit them to the owner, the young Vicomte Raoul de Reyntiens. Pierre hides the treasure in a strong box, which already contains a necklace given to his wife, Margot, by the Duke and Duchess D'Auberg. Lazare, a war correspondent, kills Pierre's wife and loots the strong box. Pierre is arrested and sentenced to life imprisonment for murder. Mavis, Pierre's daughter, is taken into the home of the D'Aubergs. Years later Mavis falls in love with the penniless Vicomte de Reyntiens. Lazare, who, on the strength of the stolen papers, is posing as the Count de Morave, also pays court to Mavis, and gives her some of the jewels, including the necklace which the D'Aubergs had given her mother. Pierre is finally liberated. Finding his daughter he sees the necklace, identifies it as his wife's, and retribution is visited on Lazare.

**Feature** William Farnum as Pierre Duval.

**Program and Advertising Phrases:** Photoplot Laid in France Where Pershing's Crusaders Are Fighting Democracy's Battles.
William Farnum in Another Manly and Heroic Role.
Tremendously Forceful Drama of Great Human Interest.
Gripping Drama of Brave Hearts and Giant Strength.
Soldier of France, Unjustly Accused, Brings Honor to His Flag.
Great Military Drama Made Tense by Gripping Love Theme.

**Advertising Angles:** In playing these Fox reissues lay great stress upon the fact that these are the pick of past successes, improved through careful editing and additions. If you have played it before emphasize the fact that the new story is even stronger. Use paper as freely as you can afford.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14, and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special orders at rate of 20 cents per column; mats and press sheets are mailed gratis).

Reissue.

## "BOUND IN MOROCCO"

### Artcraft Presents Douglas Fairbanks in His Own Production of a Story With a Vivid Algerian Background.

**Cast.**

The Boy.....Douglas Fairbanks
The Girl.....Pauline Curley
Her Mother.....Edythe Chapman
Ali Pah Shush, their faithful servant Tully Marshall
Basha El Harib, Governor of the Province of Harib.....Frank Campeau
Kaid Mahedi el Menebhi, Lord High Ambassador to the Court of El Harib .....Jay Dwiggins

Directed by Allan Dawn.

**The Story:** An American boy is motoring in Morocco when the governor of El Harib seizes a beautiful girl for his harem. The boy has a thrilling fight with bandits, and on reaching El Harib, after numerous perils, rescues the girl. He escapes, followed by the townspeople, again encounters the bandits, but by a novel ruse eludes them and puts the bandits against the angry townspeople.

**Feature** Douglas Fairbanks and Pauline Curley.

**THE CINEMA**

NEWS AND PROPERTY GAZETTE

**30 Gerrard Street, W. I. London, England**

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

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**CALIFORNIA**

Beautiful Los Angeles. Send for map, pictures and particulars of the NEW unit of our Professional Colony. High, healthy location. Excellent soil. Less than 6 miles from center of the city. 5-cent car fare. Price includes good streets. Gas, water, electricity, etc. Half acre homesites, size 75X275, with full bearing fruit trees. Price, $950 up. Easy terms of 10% cash, balance monthly. Ideal home location. Excellent investment. Beautiful homes all around. Get in on this at opening prices. Write at once.

SCOTTI McKEE, 708 South Spring Street, Los Angeles, California

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included.
Try before you buy. Sold by all the leading supply dealers throughout the country.
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THE M.P HARVEY EXPOSURE METER
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A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.
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**Program and Advertising Phrases:** Acrobatic Comedian Again Presented in a Setting of Whirlwind Opportunities.
Agility and Resourcefulness Wins Victory Over Tremendous Odds.
The Best of the Douglas Fairbanks High Speed Screen Sensations.
Hopping Through Morocco While the Wild Tribes Battle.
Fairbanks Acrobatics from a Harem to the Hot Sands.
The Best and Fastest of Fairbanks Acrobatic Comedies.

**Advertising Angles:** The location of this story gives a new twist to this Fairbanks production. Tell your patrons that as an American boy in Africa Doug excels his previous records in acrobatic activities, and tell of the harem scenes and his rescue of the unfortunate maiden. Use plenty of paper and don't expect the mere name of Fairbanks to enable you to dispense with advertising. Let everyone know you have him.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 5.

## "THE LOVE SWINDLE"

**Bluebird Presents Edith Roberts in the Charming Idyl of a Girl Who Wanted to Marry and a Man Who Would Have Naught to Do with the Idle Rich.**

**Cast.**

Diana ..... Edith Roberts
Dick Webster ..... Emanuel Turner
Trotwell ..... Leo White
Diana's Aunt ..... Clarissa Selwynne

**The Story:** To escape the attentions of one of her many fortune-hunting suitors Diana Rosson, a wealthy young girl, goes to her country home, only to find it in the possession of two tramps. They attack her, but her screams bring to her aid Dick Webster, an automobile agent. A terrific storm is raging, and Diana and Dick keep house until it abates. Diana loves Dick, but he cares nothing for the idle rich and refuses to reciprocate her love. So Diana tells Dick that she has a poor sister and sends him to her with money. But when Dick arrives he finds a girl the image of Diana. He falls in love with the girl and it is not until they are well started toward marriage that Diana is forced by circumstances to tell Dick that she is not Diana's sister, but Diana herself. It was only a trick to get him to declare his love.

**Feature** Edith Roberts as Diana and Emanuel Turner as Dick Webster.

**Program and Advertising Phrases:** Pretty Girl Imprisoned by Dan Cupid for Trying to Cheat the Man She Loved.
Dual Personality of Pretty Girl Gets Fond Hearts in Bad Tangle.
Sensational Outcame of a Pretty Girl's Mad Prank.
Fleeing from Unwelcome Attention Pretty Girl Flies Into Fateful Adventure.
Heroism and Heart Interest Combine to Make Gripping Photoplay.

**Advertising Angles:** The best angle to play up in this story is the man who did not want to marry an idle rich. Tell how it took one of the idle rich to trap him into matrimony. The rather thin story will not give much chance for advertising, so do what you can along the lines of "Why wouldn't **you** marry a millionairess?"

**Advertising Aids:** One design, each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released August 10.

## "THE DEATH DANCE"

**Select Pictures Presents Alice Brady in a Startlingly Real Story of Society and the Cabaret.**

**Cast.**

Flora Farnsworth ..... Alice Brady
Philip Standish ..... Mahlon Hamilton
Arnold Maitland ..... H. E. Herbert
Cynthia Maitland ..... Helen Montrose
M. Boresky ..... Robert Cain
Mme. Boresky ..... Rita Spear
Jones ..... Charles Slattery
Doris Maitland ..... Nadia Gary

Directed by J. Searle Dawley.

**The Story:** Arnold Maitland becomes embittered when he learns that his wife is in love with Boresky, a cabaret dancer. He goes to the restaurant to have it cut with Boresky, but becomes a victim to the charms of Flora Farnsworth. He makes a wager that he will win Flora within a month. Having given her a musical education he plans to take her abroad, so that his desertion may be used by his wife as grounds for a divorce, since he does not wish to use his evidence against her. Maitland is mortally wounded the night before he and Flora are to sail, and he gives her the evidence papers. Flora then becomes Boresky's partner, while Cynthia, Maitland's widow, tiring of her old paramour, decides to get Philip Standish in her meshes. Boresky falls in love with Flora, but she promises to marry Standish. Cynthia, insanely jealous, persuades Boresky to kill Flora, but she is saved by Philip and Boresky kills himself.

**Feature** Alice Brady as Flora Farnsworth and Mahlon Hamilton as Philip Standish.

**Program and Advertising Phrases:** Story of the Stage Leads Through Baffling Plot to Suprise Finish.
Lure of the Stage Leads Pretty Girl Into Strange Adventures.
Seeing Life Behind the Footlights in Clever Photoplay.
Mysteries of the Stage Revealed in Gripping Photo-plot.
Alice Brady Seen in Her Latest and Greatest Screen Success.
Baffling Plot Holds Interest for Lovers of Sensational Pictures.

**Advertising Angles:** Offer this as an inside picture of the real life in the cabarets. Play up the wager made by Maitland, but do most of the publicity on the star since she will better repay press work than the rather trite story. Recall her earlier plays and her success in them,

*We do not CUT prices but quote SENSIBLE* prices for
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Cameramen Furnished—All Work Guaranteed
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We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 45th St., New York City

TO EXHIBITORS.

**If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well. Helpfully yours,**

THE MOVING PICTURE WORLD

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ORCHESTRA - ORGANS
Write for information to
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MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
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and build up the interest of your patrons in the star.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

## "WANTED—A BROTHER"

**General Film Presents Gloria Joy in an Oakdale Production in Which the Clever Little Player Becomes a Boy to Take a Playmate's Place.**

**Cast.**

Bab Fanning ..... Gloria Joy
Mrs. Fanning ..... Mingon LeBrun
Mr. Fanning ..... H. E. Archer
Daniel Wellsley ..... Daniel Gilfether
Tom Wellsley ..... Julian Dillon
Officer Mulcahay ..... Edward Jobson
Mrs. Barton ..... Ruth Lackaye
James McPherson ..... William Reed

Directed by Robert Ensminger.

**The Story:** Bab, the shoemaker's daughter, becomes the friend of Tom Wellsley, who is afraid to return home as he has disobeyed his father. The newsboys place stolen fruit in Tom's pocket and he is sent to prison. Bab takes his place as a newsboy. Tom escapes from prison and joins a gang who plan to rob. He refuses to go with them and finds work on a farm. Bab, searching for him, locates the gang and with them goes to rob the Wellsley home, meets Tom's father and the two become friends. One day while out riding they discover Tom. Bab brings about a reconciliation and wins a big brother.

**Feature** Gloria Joy as Bab Fanning.

**Program and Advertising Phrases:** Great Juvenile Drama, Replete With Thrilling Episodes and Surprises.
Story of Two Children Who Win Victory Over Disheartening Odds.
Unjust Laws Defeat Their Purpose by Vicious Enforcement.
Boy and Girl Venture Into Life's Battle With Poor Equipment.
Girl Heroine in Story of Adventure Wins Way to Happiness.
Most Interesting of Photoplays Have Juvenile Principal Players.

**Advertising Angles:** If you have played the other Oakdale productions, center your advertising upon the clever child and announce that she gets an exceptional opportunity in this play. If you can command the services of a clever child arrange with the local paper to have her sell papers on a prominent corner for the benefit of some war charity. Dress her as a boy and post a placard, "She is selling papers for the ——— Fund. Gloria Joy in Wanted—a Brother, sold papers to take her playmate's place. See what happened in the play at (house and date)." If the town is too small for the paper-selling stunt arrange with the dealer handling the city papers.

**Advertising Aids:** One each one, three, and six sheets. 11x14 lobby displays Slides. Press sheet.

## "A GENTLEMAN'S AGREEMENT"

**Vitagraph Presents Nell Shipman and Alfred Whitman in a Unique Blue Ribbon Feature Involving an Unusual Point of Honor.**

**Cast.**

Allen Spargo ..... Alfred Whitman
Theresa Kane ..... Nell Shipman
Lemuel Antree ..... Juan de la Cruze
Professor Kane ..... Jake Abraham
Mrs. Kane ..... Mrs. Buskirk
Kate Leonard ..... Patricia Palmer
Jerry Pitkin ..... Jack Wetherby
Manager Red Dog Mine ..... Al Garcia

Directed by David Smith.

**The Story:** Allen Spargo, engaged to Theresa Kane, goes west to make his fortune. He meets Kate, who intercepts his letters and writes Theresa that he is dead. Theresa finally consents to marry Antree, a student of ancient law. Allan reaches the church just as the ceremony is finished, and finds that Antree is the man whom he has rescued from death and who has, according to ancient custom, pledged himself to be Spargo's bond-slave. Theresa follows Spargo and finally the three meet. Antree threatens to kill Spargo, who reminds him of his pledge, and Antree purposely upsets a canoe and is drowned in the rapids.

**Feature** Alfred Whitman as Allen Spargo and Nell Shipman as Theresa Kane.

**Program and Advertising Phrases:** Fulfilling a Strange Code When Self-Sacrifice Brings Happiness to a Rival.
Bitter Rivals in Love, One Man Becomes the Bond-Slave of the Other.
Rugged Story of Western Life, Embodying Love and Sacrifice.
Malice and Deceit Nearly Wrecks the Happiness of Two Lives.
Battling Against Intrigue True Love Wins a Happy Victory.
Red Blood and Manly Courage in Relentless Battle for True Love.

**Advertising Angles:** Feature the players in your advertising and present forcefully the situation in which Antree finds himself. Offer the problem of the man who feels himself the bondman of another when he finds that other loves the woman he has just married. Ask what the reader thinks Antree will do. Use cards with the same proposition to accompany the window displays and work up as much speculation as possible. Make capital of the fact that the story is by Wallace Irwin, a well known writer.

**Advertising Aids:** One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released July 29.

## "THE DEMON"

Advertising Aids on this five reel Metro picture were published on page 1477 of the June 8 issue. "The Demon" is now scheduled for release on July 22.

## "MAID O' THE STORM"

**Paralta Plays Presents Bessie Barriscale in the Dramatic Story of the Girl Who Set Out to Make Herself the Social Equal of the Man She Loved.**

**Cast.**

Ariel ..... Bessie Barriscale
Franklin Shirley ..... George Fisher
Abe Strohman ..... Herschel Mayall
Andy MacTavish ..... Joseph J. Dowling
Mrs. MacTavish ..... Myra Davis
Peter Winkenmulder ..... Nick Cogley
Jules Picardo ..... Howard Hickman

Directed by Raymond B. West

**The Story:** Ariel, a waif of the sea, grows to womanhood on the Scottish coast. An airplane is wrecked nearby and she nurses the occupant, Franklin Shirley, a London aristocrat, back to health. He returns to England, and Ariel, determined to be his equal, follows. In London she finally meets Abe Strohman, a theatrical producer, and through his help becomes a star. Shirley attends the opening performance, but fails to recognize her. As a vampire she seeks to win him, but realizes she does not want him in that way. She then goes to Strohman's apartment. In the meantime Shirley learns that the girl to whom he was engaged has eloped with another, and immediately goes to Ariel, and the two find happiness.

**Feature** Bessie Barriscale as Ariel and George Fisher as Franklin Shirley.

**Program and Advertising Phrases:** Fantastic Story of Youthful Love Strengthened in Adversity.
Original Photoplot Filled with Thrills and Adventures.
How the Rescue of a "Bird Man" Brought Happiness to Dreary Life
Rustic Girl's Adventures in London While Seeking Fame.
Thrills and Adventure Coupled with Impelling Love Interest.
How True Love and Constancy Won Long Battle Against Adversity.

**Advertising Angles:** This story is best advertised through newspaper work. Tell the foundation of the story in your advertising as well as in the press notices, withholding the ending. Refer to Ariel as "the girl who bet and lost—but won." Make the bet the foundation of the first newspaper display. Try and arrange for some window displays of the stills in addition to those in your lobby.

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

## "MARYLEE MIXES IN"

**General Film Presents Clever Little Gloria Joy in an Oakdale Production in Which She Proves the Practical Value of Her Charity Endeavors.**

**Cast.**

Marylee Depue ..... Gloria Joy
John Cromwell Depue, her father, ..... Neil Hardin
Emily Depue, her mother ..... Ethel Ritchie
Della, her maid ..... Ruth Lackaye
Jones, a factory hand ..... Charles Dudley
Mrs. Jones ..... Mrs. Pepprell
Dr. Baxter, slum physician, ..... Daniel Gilfether
Organ grinder ..... Frank Erlanger
Gladys Bracken, newspaper woman, ..... Nell Hollman

Directed by Bert Ensminger.

**The Story:** Marylee's wealthy father owns tenements in the slums, while her mother is interested in "charity." At a fancy ball Marylee begs money from the guests and decides to take it immediately to the poor, so she slips out of the house. In one of the tenements she finds a woman very ill and stays all night trying to help her. The next day she dances and sings in the street to collect more money, and by the time she is found she falls victim to the same disease as the poor woman, due to poor sewerage system. Her father, his eyes finally opened, promises to improve all his properties, while her mother learns the meaning of real charity.

**Feature** Gloria Joy as Marylee Depue.

**Program and Advertising Phrases:** How a Little Girl Brought Complete Reformation in Her Father's Sociological Ideas.
Child of Riches Creates a Clean-Up in the Slums of Poverty.
Convincing Drama of Sociological Conditions in Great Cities.
Little Girl Turns Reformer and Cleans Up Her Home Town.
Singing and Dancing Sprite Brings Sunshine Into Blighted Lives.
Little Girl "Brightens the Corners" and Redeems Her Father.

**Advertising Angles:** The theme of this story has been used so often that it would be best to concentrate upon the angle of the practical value of the child's charity efforts without mentioning much of the story. Tell that her mother was a fashionable Lady Bountiful, but that Marylee went right to the heart of things.

**Advertising Aids:** One each one, three and six sheets. 11x14 lobby displays. Slides. Press sheets.

## "ALIAS MARY BROWN"

**Triangle Presents Pauline Starke and Casson Furgesson in the Story of a Man Who Made a Right of Two Wrongs.**

**Cast.**

Dick Browning ..... Casson Furgesson
Hewlett ..... A. N. Millett
Watson ..... Eugene Burr
Carnac ..... Sidney DeGray
Uncle Ike ..... Walter Belasco
Gunter ..... F. Thompson
Weasel ..... Dick Rosson
Betty ..... Pauline Starke
Mrs. Browning ..... Alberta Lee

Directed by H. D'Elba.

**The Story:** Dick Browning, returning home, finds that his wealthy father has just died after being robbed of everything

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by three unscrupulous associates. The shock finally kills Dick's Mother, and in revenge he joins a band of crooks. In the character of Mary Brown he has many daring escapades and gets even with the men who robbed his father. A dramatic incident throws him with the runaway daughter of one of the men. This girl later becomes his wife, and in the far west finally works out his reformation after her father has died leaving them in plenty.

**Feature** Casson Furgesson as Dick Browning and Pauline Starke as Betty.

**Program and Advertising Phrases:** Son Devotes Adventurous Life to Bringing Retributions to His Father's Enemies.
How a Wrecked Fortune Made a New Man of a Careless Youth.
Dramatic Incidents Abound in Fast-Moving Story of Adventure.
Mystery Story Carries Thrills and Exciting Episode to Happy Conclusion.
Involved Plot in Mystery Story will Sustain Unflagging Interest.
Excitement and Adventure Give Keen Interest to Mystery Plot.

**Advertising Angles:** Get out a throwaway headed "It takes brains to make a good thief," and then so on to tell how the college boy took the law of vengeance into his own hands. Work along the same lines in the newspapers, hinting at the clever contrivances used by Dick Browning, but telling only enough to pique curiosity. Get some pictures of Mr. Furgesson and display them with a card, "Known to the police as Mary Brown. See alias Mary Brown at (house and date) if you enjoy 'different' stories."

**Advertising Aids:** One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released August 4.

## "DOING THEIR BIT"

**William Fox Presents the Clever Little Lee Kiddies in a Patriotic Story With a Punch and a Pull.**

**Cast.**

Michael O'Dowd .....Franklyn Hanna
Bridget McCann O'Dowd, Gertrude LeBrandt
Patricia .....Beth Ivins
Miles .....Alex Hall
Janie O'Dowd .....Jane Lee
Kate O'Dowd .....Katherine Lee
Mrs. Velma Vanderspent.....Kate Lester
Alfred Caesar Vanderspent, William Pollard
Mrs. Mary Flynn.....Aimee Abbott
Jerry Flynn .....Jay Strong

Directed by Kenean Buel.

**The Story:** Patrick O'Dowd loses his life on the battlefield, and his two tiny tots are sent to a rich uncle in America. Their aunt favors a match between her daughter Patricia and Alfred, a decadent son of a society leader. However Patricia loves Jerry, a workman in the factory. Jane and Katherine are accidentally locked up in the factory over night when along comes Miles, the O'Dowd's pampered son, who, intoxicated, has been persuaded by two spies to let them into the factory. The tots recognize the men as the ones who attempted to signal to a submarine on the trip to America and expose them. Miles, his patriotism finally awakened, overcomes the spies with the aid of Jerry, who appears on the scene. Miles and Jerry enlist, while Alfred is drafted after his mother has tried to keep him at home by falsifying his birth certificate, the tots exposing the plot. Jerry wins Patricia.

**Feature** Jane and Katherine Lee, the Fox "Baby Grands."

**Program and Advertising Phrases:** Lee Kiddies, "Baby Grands of the Screen," Reappear in Patriotic Photoplay.
Two Petticoat Patriots Lend a Hand to Uncle Sam.
A Play to Shame the Slacker and Win the War.
Cleverest Kiddies in Screendom in Their Best Photoplay.
Laughter, Tears and Inspirations to Patriotism in Newest Photoplay.
Tandem Tots of Screenland Thrill Patriots With Inspiring Play.

**Advertising Angles:** If there is a recruiting station in your town you can probably get the co-operation of the recruiting officer to the extent of the loan of some of his men or the establishment of a recruiting branch in your lobby. If there is no recruiting station your postmaster can tell you where you can obtain recruiting posters for lobby work. In the newspaper work play up the cleverness of the children. Appeal to the children of your town to do their bit, taking a cue from the Lee children. If you know some woman who is a born organizer you may even start a kiddie club for doing their bit, hooking up with the war stamp drive, and have weekly morning meetings in the theater.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released August 4.

## PICTURE THEATERS PROJECTED.

(Continued from Page 871.)

ONEIDA, N. Y.—Oneida Theater Company has been reorganized with A. B. Munroe as president.

ROCHESTER, N. Y.—Grand theater on Plymouth avenue, north, has been purchased by Thomas J. Thompson.

CHARLOTTE, N. C.—S. A. Lynch, W. H. Wood and George Stephens have purchased site on South Tyron street and will erect theater to cost about $75,000.

FARGO, N. D.—George Fowler, owner of Fargo Theater Company, has disposed of Grand and Orpheum theaters to McCarthy Brothers of Aberdeen, S. D.

CLEVELAND, O.—Frank Gronek, 3608 East 131st street, is preparing plans for one-story auditorium, 54 by 100 feet, to cost $16,000.

CLEVELAND, O.—J. Hemstreet has purchased building at northwest corner East 82d street and St. Clair avenue, N. E., from Yale Realty Company. Theater known as Yale is included in transaction.

MIDDLETOWN, O.—J. Muhlanden has plans by Prestsinger & Musselman, Relbold building, for one-story moving picture theater, 30 by 150 feet, to cost $8,000.

YOUNGSTOWN, O.—Loyal Order of Moose, No. 79, S. F. Sullivan, secretary, have plans by C. F. Owsley, Mahoning Bank building, for theater and lodge building, to cost $150,000.

TULSA, OKLA.—Edwards theater and office building on 4th street, between Main and Boston, is rapidly nearing completion.

TULSA, OKLA.—New Majestic theater has been remodeled and reopened. A Robert Morton organ has been installed at cost of $25,000.

MILTON, ORE.—Sunset theater has been purchased by Wallace Morrow of Freewater.

GEORGETOWN, PA.—H. Wilson Lank has taken over management of moving picture house here.

READING, PA.—Hoffman & Company, 1428 South Penn square, Philadelphia, are preparing plans for remodeling one-story theater here, to cost $35,000.

COLUMBIA, S. C.—Warner Theater Company has been incorporated with $60,000 capital by George C. Warner and R. D. Lambert.

CHATTANOOGA, TENN.—F. H. Dowler, care Signal Amusement Company, has indefinitely deferred erection of moving picture and vaudeville theater.

BEAUMONT, TEXAS—J. I. Pittman and others have let contract to H. Weber to erect Liberty theater, to cost $75,000.

DALLAS, TEXAS.—D. E. Waggoner and others have let contract to Childs & Laselle Construction Company to erect moving picture theater.

DEL RIO, TEXAS—W. Box of San Antonio, Texas will erect theater here.

FT. WORTH, TEXAS.—A. August has disposed of Majestic theater building on Commerce street to John R. Griffen.

GREENVILLE, S. C.—War Department will expend $8,000 to enlarge and improve Liberty theater at Camp Sevier.

NEWPORT NEWS, VA.—Harwood & Moss, Sibley building, have contract to erect one-story moving picture theater for Peninsular Pioneer Corporation, to cost $20,000.

NORFOLK, VA.—Norfolk Camp Community, 158 Granby street, has plans by Benjamin F. Mitchell, Seaboard Bank building, for alterations and an addition to Liberty theater for enlisted men. Improvements will cost $2,500.

RICHMOND, VA.—R. D. Craver and Pryor Brothers, Charlotte, N. C., have plans by Carneal & Johnson, Chamber of Commerce building, for vaudeville and moving picture theater, to cost $60,000.

RICHMOND, VA.—W. Greaner Neal, owner of Academy of Music, is reported to erect theater, "T" shape, seating capacity 3,000, arcade entrance, to cost about $200,000.

CHARLESTON, W. VA.—Nitro Amusement Corporation has been incorporated with $25,000 capital by R. E. Sherwood, A. E. Sherwood, Charles J. Hogg and others.

ANACORTES, WASH.—Rose theater has been rebuilt, thoroughly renovated and reopened under management of Sam Mendelson.

EVERETT, WASH.—C. A. Swanson, manager Princess theater, has leased Everett theater. Latter will be redecorated and pipe organ installed.

OKANOGAN, WASH.—New Paramount theater has opened under management of C. P. Scates.

SEATTLE, WASH.—J. W. Allender of Lyric theater has taken over the Majestic.

SEATTLE, WASH.—Frauenthal Brothers have purchased site on Maynard avenue, between Jackson and King streets, and are having plans prepared by Thompson & Thompson for $25,000 moving picture theater.

WINONA, WASH.—Space in Hotel Winona has been rented by R. R. Hutchinson, who will equip it as a moving picture theater.

EAGLE RIVER, WIS.—J. R. Brazell is now sole owner of moving picture house formerly conducted by Brazell & Bosacki.

LA CROSSE, WIS.—Management Dome theater has been taken over by Franz von Loew.

MILWAUKEE, WIS.—J. B. Kalcvlage, Sr., John W. Sutterle, Mrs. E. V. Falk and Bruno E. Fink have resigned from directorate of German theater Company.

OCONTO, WIS.—B. A. Sharp is having plans prepared for theater to be erected upon site of burned Bijou.

SHEBOYGAN, WIS.—Herbert V. Friedrich is now manager Majestic theater.

WATERTOWN, WIS.—Thomas Barrett has purchased Majestic theater from Charles Seager.

WAUPACA, WIS.—Lyric theater has been reopened by Charles Cohen.

WAUSAU, WIS.—Gus Schochow has plans by H. G. Lotter, 304 W. Water street, Milwaukee, to remodel store front and build an addition to Bijou theater, 40 by 120 feet, brick and steel, to cost $25,000.

WAUSAU, WIS.—Gus Schochow is having plans prepared by H. G. Letter, 304 Water street, Milwaukee, Wis., for theater building.

WHITEWATER, WIS.—Kenneth Uglow will take over Strand theater.

# Classified Advertisements NOTE TERMS CAREFULLY

**Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.**

**NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation**

## SITUATIONS WANTED.

ORGANIST desires position. First-class musician. Experienced, reliable man. Fine picture player and soloist. Good organ and salary essential. "ORGANIST," Box 472, Hagerstown, Maryland.

YOUNG MAN wants laboratory or clerical position with producing company in vicinity of New York. Stenographer, typewriter, amateur photographer. Draft exempt. Communicate with Edmond L. Brown, 809 Herald Ave., Richmond Hill, N. Y.

## BUSINESS OPPORTUNITIES.

WE BUY—Second-hand machines of all makes, lenses, calcium lights, tents, chairs, and all theater supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

FOR SALE at a bargain, complete modern motion picture developing and printing laboratory equipment, including Bell & Howell Perforator, Corcoran Tanks, printer. For complete list and price, address Erker Brothers Optical Company, 607 Olive St., St. Louis, Mo.

FOR RENT on account of moving to our new and larger quarters, Palisade Film Laboratories fireproof building, including vault and outbuildings, $125 per month. Apply to G. Stabel, Gen. Mgr., Palisade, N. J.

## THEATERS FOR SALE OR RENT.

MOVING PICTURE theater, seating 240, only show in northwestern town of 1,200 population; reason for selling have other business. Address City Theater, Mansfield, Wash.

MOVING PICTURE BUYERS CONSULT LEWIS ABOUT A MOVING PICTURE THEATRE. NOW, TODAY, IS THE TIME TO PURCHASE. THE PRICES ARE LOW. We can save you money. Send for our list today. Anywhere in United States or Canada. Lewis, Moving Picture Theater Brokers, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Theater, Stucco building and equipment. No opposition; good business year round. Thickly settled locality, adjoining Chicago. Theater, 1404 So. 49th Court, Cicero, Illinois.

## CAMERAS, ETC., FOR SALE.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

DEBRIE CAMERA for sale, complete, with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit, Michigan.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5, with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885, 1027-1029 Madison St., Chicago, Illinois.

"NOTHING SUCCEEDS LIKE SUCCESS." JUST A FEW RARE BARGAINS LEFT AFTER THE GREATEST DEMAND EVER EXPERIENCED FOR BASS GUARANTEED M. P. CAMERAS. 200 ft. cap. U. S. Compact, magazines side by side, weight 10½ lbs. Tessar 3.5 lens. Price $85.00. 350 ft. cap. Pathe special. Heliar 3.5 lens. Price $325.00. 200 ft. Universal special, with Goerz micrometer mount Hypar lens 3.5 and 4 magazines. Price $250.00. Alamo, 50 ft. cap. f:6 lens, $22.00. Genuine Prestivich. Tessar 3.5 lens, $195.00. Every Camera Guaranteed. Get your name on our mailing list. It pays. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago.

DRAFTED, must sacrifice A-1 outfit, camera, tripod, panchroma lamp, tanks, chemicals, printer, reels, magazines, $185.00 cash. Ralph J. Witwer, 12 West Hudson Ave., Dayton, Ohio.

## FILMS WANTED.

TO PURCHASE. Advertiser requires educational films for Australia, must be new prints. Send full particulars, price, etc. Cash, care Moving Picture World, New York City.

## FILM FOR SALE OR RENT.

LOCAL moving pictures of parades and drafted men made. Extremely low prices to theaters. Ray, 326 Fifth Ave., New York City.

## EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

## STAGE SCENERY.

SCENERY—Drops painted to order in any size up to 12 x 20 feet, $10. Boon Scenic Studios, Hicksville, Ohio.


# DON'T BUY A BIG ONE WHEN A LITTLE ONE WILL DO!

Your small wants will be read on this page when they would probably not be noticed so much on another page.

Space in the Classified Department of the MOVING PICTURE WORLD has proven a profitable investment.

# List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

## General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).
Mammon and the Archer (One of the O. Henry Stores—Two Parts—Drama).
Winning of the Mocking Bird (Wolfville Tale—Two Parts—Drama).
The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama)
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).

**BLUE RIDGE DRAMAS.**
**(Ned Finley)**

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

**CHAPLIN COMEDIES.**

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

**CLOVER COMEDIES.**

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

**CRYSTAL FILM COMPANY.**

What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

**DUPLEX FILMS, INC.**

Shame (Seven Parts—Drama).

**EBONY COMEDIES.**

Mercy, the Mummy Mumbled (One part).
A Reckless Rever (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).

**ESSANAY COMEDIES.**

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

**EXPORT AND IMPORT FILM CORP.**

Why—the Bolsheviki (Five Parts—Drama).

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

**HIGHGRADE FILM ENTERPRISES, INC.**

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy)
Bombs and Bull (Two Parts—Comedy).

**OAKDALE PRODUCTIONS.**

The Locked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama)
The Midnight Burglar (Five Parts—Drama).

**COSMOFOTOFILM.**

Hypocrites (Six Parts—Drama).

**AUTHOR'S PHOTOPLAYS, INC.**

Her Moment (Seven Parts—Drama).

**INTERSTATE FILM COMPANY.**

The Last Raid of Zeppelin L-21.

**PROGRESSIVE FILM.**

On a Fox Farm (One Part—Educational)

**RANCHO SERIES.**

*(All Two-part Dramas.)*

In the Shadow of the Rockies.
Where the Sun Sets Red.

**VICTORY FILM MFG. CO.**

The Triumph of Venus (Five Parts—Drama).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF JULY 21.**

Cupid by Proxy (Baby Marie Osborne—Five Parts—Comedy-Drama—Diando).
The House of Hate (Episode No. 20, "Following Old Glory"—Two Parts—Drama—Astra).
Kicking the Germ Out of Germany (Harold Lloyd—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 11, "The Canadians on the Western Front"—One Reel—Government Official Pictures).
East Indians of Trinidad—British West Indies (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 4 (One Reel)—Topical).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

**RELEASES FOR WEEK OF JULY 28.**

The First Law (Irene Castle—Five Parts—Comedy-Drama—Astra).
Beach Nuts (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 12, "The Canadians at Vimy Ridge"—One Reel—Government Official Pictures).
East Indians—British Guiana, South America (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 5 (One Reel—Topical).
Hearst-Pathe News No. 62 (Topical).
Hearst-Pathe News No. 63 (Topical).

**RELEASES FOR WEEK OF AUGUST 4.**

Waifs (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
That's Him (Harold Lloyd—One Reel—Comedy—Rolin.
Venezuela (One Reel—Educational—Post Film Co.).
Official War Review No. 6 (One Reel—Topical).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).

**RELEASES FOR WEEK OF AUGUST 11.**

The Ghost of the Rancho (Bryant Washburn—Five Reels—Drama—Pathe).
Do Husbands Deceive? (Toto—One Reel—Comedy—Rolin).
La Guiara to Caracas (One Reel—Educational—Post).
Official War Review No. 7 (Topical).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).

## Paramount Pictures Corp.

**PARAMOUNT-MACK SENNETT COMEDIES.**

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

June 23—A Desert Wooing (Five Parts—Dr.)
July 1—The Kaiser's Shadow (Dorothy Dalton—Five Parts—Drama).
July 1—Sandy (Jack Pickford—Five Parts—Drama).
July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).
Aug. 5—A Nine O'clock Town (Charles Ray—Five Parts—Drama).

*Artcraft Pictures.*

June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 22—The Great Love (Lillian Gish—Five Parts—Drama).
July 29—The Danger Mark (Elsie Ferguson—Five Parts—Drama).
Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).

**PARAMOUNT-BRAY PICTOGRAPHS.**

July 8—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 1; Beauty to Order, the Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

**PARAMOUNT-BURTON HOLMES.**

July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic)
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).

**BENJAMIN CHAPIN'S—PARAMOUNT SERIES.**

*"The Son of Democracy."*

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

Simplex

# It doesn't pay to make counterfeit Simplex parts

## *Reason No. 1*

**Unless they are very accurately made, and of the finest materials, they hurt the quality of the projection; and that's the very thing Exhibitors use the Simplex for.**

## *Reason No. 2*

**To make Simplex parts as we make them, and as they ought to be made, requires an immense outlay for special machinery; and such an investment is not warranted because (a) the Simplex seldom needs repairs, and (b) mighty few Exhibitors could be inveigled into using counterfeits.**

**To the Wise** this reveals one of the strongest reasons for using the Simplex: the Machine that's so excellently built and that needs so little repairs that it doesn't pay to imitate even its smallest parts.

**And Besides,** this tells something of the character of the men who sell the Simplex, men who sell the acme of projection without the slightest hope of making a nice additional profit on repairs.

**The character of Simplex Projectors, Parts, and Distributors can't be imitated**

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

# List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

## Universal Film Mfg. Co.

### ANIMATED WEEKLY.

July 17—No. 33 (Topical)—03100.
July 24—No. 34 (Topical)—03110.
July 31—No. 35 (Topical)—03119.
Aug. 7—No. 36 (Topical)—03129.

### CENTURY COMEDY.

July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.
July 31—Hey Doctor (Alice Howell—Two Parts)—03118.

### L-KO.

July 3—Phoney Photos (Two Parts—Comedy)—03079.
July 10—The Belles of Liberty (Two Parts—Comedy)—03089.
July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)—03109.
Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.

### NESTOR.

July 1—The Butler's Blunder (Eileen Sedgwick—Comedy)—03078.
July 8—Oh, Man! (Eileen Sedgwick—Comedy)—03088.
July 15—The Pursuing Package (Harry Mann—Comedy)—03098.
July 22—Repeating the Honeymoon (Eileen Sedgewick—Comedy)—03108.
July 29—Brum Trouble (Belle Bennett—Comedy)—03117.
Aug. 5—It Can't Be Done (Lee Kolmar—Comedy)—03127.

### UNIVERSAL SPECIAL ATTRACTION.

July 13—No Release This Week.
July 20—Her Body in Bond (Mae Murray—Six Parts—Drama)—03106.
July 27—No release this week.
Aug. 3—The Mortgaged Wife (Dorothy Phillips—Six Reels—Drama)—03125.
Aug. 10—No release this week.

### UNIVERSAL SCREEN MAGAZINE.

July 20—Issue No. 80 (Educational)—03101.
July 27—Issue No. 81 (Educational)—03111.
Aug. 3—Issue No. 82 (Educational)—03120.
Aug. 10—Issue No. 83 (Educational)—03130.

### UNIVERSAL SPECIAL FEATURE.

July 6—The Lion's Claws (Marie Walcamp—Two Parts—Drama)—03084.
July 13—The Lion's Claws (Marie Walcamp—Episode No. 15, "The Bridge of the Beast"—Two Parts—Drama)—03094.
July 20—The Lion's Claws (Episode No. 16, "The Jungle Pool"—Two Parts—Drama)—03104.
July 27—The Lion's Claw (Episode No. 17, "The Danger Pit"—Two Parts—Drama)—03114.
Aug. 3—The Lion's Claws (Episode No. 18, "Triumph"—Two Parts—Drama)—03123.
Aug. 10—The Brass Bullet (Episode No. 1—"A Flying Start"—Two Parts—Drama)—03133.

### UNIVERSAL CURRENT EVENTS.

July 13—Issue No. 61 (Topical)—03092.
July 20—Issue No. 62 (Topical)—03102.
July 27—Issue No. 63 (Topical)—03112.
Aug. 3—Issue No. 64 (Topical)—03121.
Aug. 10—Issue No. 65 (Topical)—03131.

### STAR COMEDIES.

*Lyons-Moran Pictures.*

July 6—Bad News—03097.
July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.
July 27—The Vamp Cure—03116.
Aug. 3—A Duck Out of Water—03126.
Aug. 10—Don't Shoot—03135.

### WESTERN AND RAILROAD DRAMAS.

July 20—The Shooting Party (Mignon Anderson—Two Parts—Drama)—03105.
July 27—The Pay Roll Express (Helen Gibson—Two Parts)—03113.
Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.

## Mutual Film Corp.

### STRAND.

May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.
July 2—Miss Informed (Billie Rhodes)—27-CST-1.
July 9—Her Disengagement Ring (Billie Rhodes—28-CST-1.
July 16—Like Mother Made (Billie Rhodes)—29-CST-1.
July 23—On Her Account (Billie Rhodes)—30-CST-1.
July 30—She Almost Proposed (Billie Rhodes)—31-CST-1.
Aug. 6—What Will Father Say—32-CST-1.

### MUTUAL STAR PRODUCTION.

June 10—A Square Deal (Five Parts)—Drama)—21-FF-5
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.
July 1—No release this date.
July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-F M-5.
July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.
July 29—No release this date.
Aug. 4—Her Husband's Honor (Edna Goodrich Five Parts—Drama)—25-FG-5.

### MUTUAL.

July 10—Screen Telegram (Topical)—38-T-1.
July 14—Screen Telegram (Topical)—39-T-1.
July 17—Screen Telegram (Topical)—40-T-1.
July 21—Screen Telegram (Topical)—41-T-1.
July 24—Screen Telegram (Topical)—42-T-1.
July 28—Screen Telegram (Topical)—43-T-1.
July 31—Screen Telegram (Topical)—43-T-1.
Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.

### OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaleteur—2-O-1.
July 14—Mountaineering Memories—3-O-1
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.
Aug. 4—A Corrial of the Orinoco—6-O-1
Aug. 11—A Dam Catastrophe—7-O-1.

## Goldwyn Distributing Corp.

### GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).

### GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Many Man (Seven Parts—Drama)
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

### CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).
July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).

## Metro Pictures Corporation.

### METRO PICTURES CORP.

May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama)
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).
July 22—The Demon (Edith Storey—Five Parts—Drama).
July 29—A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).
Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).

### SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

### TRIANGLE PRODUCTIONS.

July 7—A Good Loser (Peggy Pearce—Five Parts—Drama).
July 7—Everywoman's Husband (Gloria Swanson—Five Parts—Drama).
July 14—Marked Cards (Margery Wilson—Five Parts—Drama)
July 14—Hell's End (William Desmond—Five Parts—Drama).
July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).
July 28—Golden Fleece (Joe Bennett—Five Parts—Drama).
July 28—Beyond the Shadows (William Desmond—Five Parts—Drama).
Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama)
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).

### KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts)

### KEYSTONE COMEDY REISSUES.

July 21—Saved by Wireless (Chester Conklin).
July 28—He Did and He Didn't (Arbuckle and Normand).
Aug. 4—Dizzy Heights and Daring Hearts (Chester Conklin).
Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).

**Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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# List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

## Greater Vitagraph Inc.

### VITAGRAPH FEATURES.

July 8—One Thousand Dollars (Edward Earle—Five Parts—Drama).
July 15—Love Watches (Corinne Griffith—Five Parts—Drama).
July 22—To the Highest Bidder (Alice Joyce—Five Parts—Drama).
July 29—A Gentlemen's Agreement (Nell Shipman—Five Parts—Drama).
Aug. 5—All Man (Harry Morey—Five Parts—Drama).
Aug. 12—Wild Primose (Gladys Leslie—Five Parts—Drama).

### BIG V COMEDIES.

July 1—Cupid's Column.
July 8—Boobley's Baby.
July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain.
July 29—Their Agreement.
Aug. 5—Miss Sticky-Moufie-Kiss.
Aug. 12—Diplomatic Henry.

### VITAGRAPH SERIAL.

"The Woman in the Web."

July 8—Episode No. 14, "The Crash of Fate"—Hedda Nova—Two Parts—Dr.).
July 15—Episode No. 15 ("Out of the Web"—Hedda Nova—Two Parts—Drama).

A Fight for Millions.

July 15—Episode No. 1 ("The Snare"—Two Parts—Drama).
July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).
July 29—Episode No. 3 ("The Select Stockade"—Two Parts—Drama).
Aug. 5—Episode No. 4, "The Precipice of Horror"—Two Parts—Drama).
Aug. 12—Episode No. 5 ("The Path of Thrills"—Two Parts—Drama).

## Fox Film Corporation

### FOX SPECIAL FEATURES.

July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).
Aug. 4—Doing Their Bit (Jane and Katherine Lee—Five Parts—Drama).

### FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

### FOX "BIG SIX" REISSUES.

The Soldier's Oath.
The Plunderer.
The Clemenceau Case.
The Two Orphans.
The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

### FOX SUNSHINE COMEDIES.

Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).
June 30—Who's Your Father?
July 28—A Tight Squeeze.

### MUTT AND JEFF ANIMATED CARTOON.

June 16—Life-Savers
June 23—Meeting Theda Bara.
June 30—The Seventy-Five-Mile Gun.
July 7—The Burglar Alarm.

## Feature Releases

### AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

The Blackmailers.
Ignorance.
S. O. S.
His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

### BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Nei—Dr.).

### BLUEBIRD PHOTOPLAYS, INC.

July 6—The Empty Cab (Harry Carey—Five Parts—Drama)—03085.
Winner Takes All (Monroe Salisbury—Five Parts—Drama)—03105.
Scandal Mongers (Lois Weber—Five Parts—Drama)—03115.
The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.

### CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

### COMMONWEALTH PICTURES CORP.

(*Releasing Spanuth's Original "Vod-a-Vil Movies."*)

June 3—First release.
June 17—Second release.
July 1—Third release.
July 15—Fourth release.
July 29—Fifth release.

### EDUCATIONAL FILMS CORP.

The Following Are One Reel Scenics.

July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

Ditmars' "Living Book of Nature."

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

International Cartoon Comedies — Each Half Reel in Length.

July 1—Crabs Iss Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

### FIRST NATIONAL EXHIBITORS' CIRCUIT.

Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

### W. W. HODKINSON CORP.

Releasing Paralta Plays.

June 10—Patriotism (Bessie Barriscale — Five Parts—Drama).
June 24—One Dollar Bid (Warren Kerrigan—Five Parts—Drama).
July 27—Wedlock (Louise Glaum—Five Parts—Drama).
July 27—Maid o' the Storm (Bessie Barriscale—Five Parts—Drama).
Aug. 4—Burglar for a Night (Warren Kerrigan—Five Parts—Drama).

### JEWEL PRODUCTIONS, INC.

The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts).

### GEORGE KLEINE SYSTEM.

(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

Essanay (Broncho Billy Series).

June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).

Edison.

The Unbeliever (Seven Reels).

### SELECT PICTURES.

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).
July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
July—The Savage Woman (Clara Kimball Young—Six Reels—Drama).

(*Special Releases.*)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

### WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

### WORLD PICTURES.

July 8—Tinsel (Kitty Gordon—Five Parts—Drama).
July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).
July 29—Neighbors (Madge Evans—Five Parts—Drama).
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).

### WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Agonies of Agnes (Marie Dressler—Two Parts).

## State Right Releases

### ADVANCED MOTION PICTURE CORP.

1493 Broadway, New York City.

The Eleventh Commandment (Drama).

### ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

### ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

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923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

**COMMONWEALTH PICTURES CORP.**
Chicago, Ill.
The Frozen Warning (Drama).

**CHESTER BEECROFT.**
501 Fifth Ave., N. Y. City.
Reclaimed.

**COSMOFOTOFILM COMPANY, INC.**
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

**CREST PICTURES CORP.**
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

**M. S. EPSTEIN,**
1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

**FOURSQUARE PICTURES.**
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

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Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

**GRAPHIC FILM CORPORATION.**
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When Men Betray (Drama).

**HILLER & WILK.**
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*(The Following Are Keystone-Mack Sennett Comedies.)*
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

*(The Following Are Frank Keenan Productions.)*
The Sins Ye Do.
Bride of Hate.
The Crab.

*(The Following Are Norma Talmadge Productions.)*
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

*(The Following Are Wm. S. Hart Productions.)*
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

*(The Following Are Douglas Fairbanks Productions.)*
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

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April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
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Oh What a Day.

**KING BEE FILMS CORP.**
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

**ORO PICTURES CORP.**
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

**PHYSICAL CULTURE PHOTO PLAYS, INC.**
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Zongar (Drama).

**PIEDMONT PICTURES CORPORATION.**
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).

**PYRAMID COMEDIES.**
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In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

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June—The Snail (Five Reels).
July—The Ranger (Five Reels).

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The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
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The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
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*(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)*
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

*(The Following Are Two-Reel Hart Productions. Released in Order Listed.)*
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

*(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)*
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

*(The Following Are Bessie Barriscale Productions.)*
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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

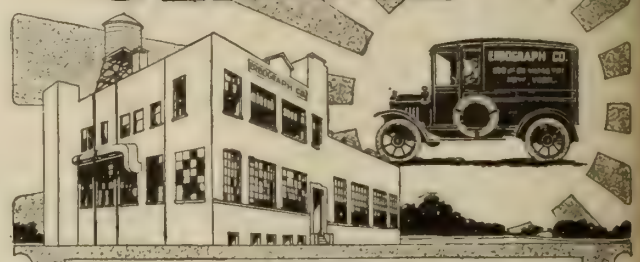
The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146th STREET, NEW YORK

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS
FOR ALTERNATING CURRENT PROJECTION

Silent operation of the arc and flickerless screen illumination is a reality with the use of White A. C. Special carbons on alternating current. Complete elimination of these disagreeable features of the old A. C. arc has made the alternating current arc a much more efficient light source.

White A. C. Special carbons give a pure white light of high intensity so necessary for even screen illumination and perfect definition.

It is absolutely unnecessary to invest a single cent in extra equipment to obtain excellent low cost projection. Simply replace the old A. C. carbons with White A. C. Specials.

SILVERTIPS FOR DIRECT CURRENT PROJECTION
The Silvertip is the standard negative carbon

Write today for our circulars.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

# Uncle Sam is Pleased with U. T. E. Service and Power's Cameragraph

The primary considerations with the War and Navy Departments in the projection of motion pictures are—SERVICE and EFFICIENCY.

It did not take Uncle Sam long to find out, through the efforts of the officers of the above departments, that the combination of the service rendered by United Theatre Equipment Corporation and the efficiency in projection produced by Power's Cameragraph establishes what is termed "PERFECT PROJECTION," with the highest degree of CONSERVATION in both man power and fuel, because U. T. E. service avoids delay and trouble and the Power's projector gives a picture of GREATER BRILLIANCY with LESS POWER applied at the arc than any other motion picture machine.

As a result, Uncle Sam is glad to place his orders with U. T. E., and the following letter is further proof of our DISCRIMINATION in selecting the HIGHEST CLASS machines and accessories for motion picture projection:

U. S. S. PENNSYLVANIA

July 15, 1918.

United Theatre Equipment Corp.
New York City, N. Y.

Dear Mr. Hornstein:—

The Power's 6-B machine, which was installed on board the U. S. S. Pennsylvania, as well as the Power's No. 6 Road Equipment, are doing wonderful work.

The boys are surely enjoying the pictures projected by these machines, and I wish to state that I have never operated any machines which worked so admirably as these two.

Projection is, beyond a doubt, as good as the finest in any of the largest theatres throughout the country.

These machines deserve much credit for the way in which they hold up after being subjected to concussion and vibration caused by heavy gun fire.

With the kindest regards of the writer, I am

Very truly yours,
(Signed) OLAN L. HAWK,
Motion Picture Operator.

## WE ARE EXCLUSIVE DISTRIBUTORS FOR

Power's 6 B

POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS—GARDINER VELVET GOLD FIBRE SCREEN—"FULCO" PRODUCTS—NATIONAL CARBONS—ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

Hallberg
Motor Generator

# United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

**Executive Offices: 1604 Broadway, New York**

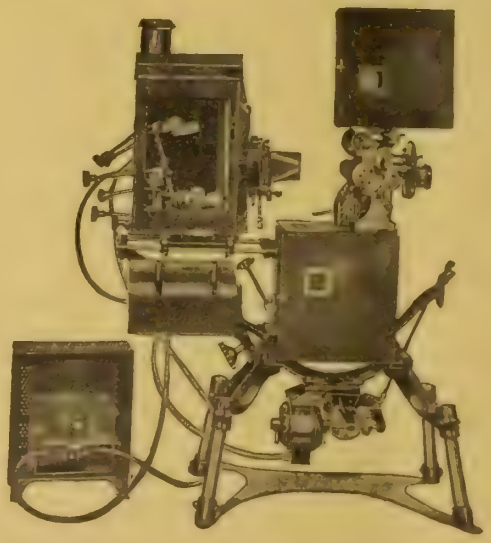
**Largest Moving Picture Equipment House in the World**

BRANCH STORES AND WAREHOUSES { NEW YORK BOSTON PHILADELPHIA PITTSBURGH CINCINNATI DETROIT OMAHA MINNEAPOLIS CLEVELAND CHICAGO KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI

# Service That Serves

Is always accomplished through the use of

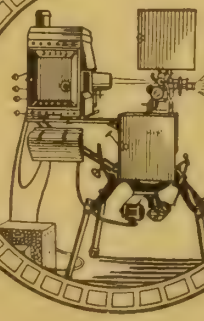
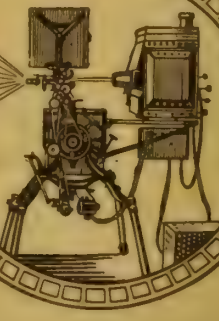
# Power's 6B Cameragraph



With it the Operator achieves complete and perfect expression of his art upon the screen. The Exhibitor's theatre acquires popularity through its perfect projection and the Audience becomes a loyal "booster" because it obtains value received—and more—for its outlay.

These three factors working together accomplish Success. This Universal Service is achieved by

*"The Pioneer Projector Of The World"*



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK